SCREEN RADIO MUSIC STAGE

VARIETY

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BIG CROP OF NEW '46 PIC STARS

Berle's $400,000 Pay on 44-Week Run At N. Y. Carnival Sets Cafe Record

Outstanding nightclub engagement in history was completed Dec. 31, when Milton Berle wound up a 44-week engagement at Nicky Blair's Carnival, N. Y. Berle's contract called for a guarantee of $7,500 weekly and overages on grosses beyond $42,000. The comedian's take amounted to more than $400,000 on the nitery's gross, estimated at more than $3,000,000.

All this coming at a time when cafe business slumped below prewar levels.

Foremost aspect of Berle's Carnival incumbency is that bonifaces have lost their fear of Herculean salaries for top talent. A cafe performer who can draw is worth whatever the traffic can bear, they feel. This point is borne out by the fact that while salaries of performers in the $1,500-$3,500 class are dropping, prices in the super-brackets are rising. Berle is scheduled to open at the Copacabana, Miami Beach, at a salary exceeding that of the Carnival. Murray Weinger is shelling out $12,500 plus overages on $50,000, while Gertrude Niesen is slated to go into the refurbished

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Tallu a 'Bernhardt'

Hollywood, Dec. 30.

Tallulah Bankhead plays the title role of Sarah Bernhardt in "The Divine Sarah" to be made by Charles R. Rogers, if negotiations, now in progress, reach the dotted line stage.

Yarn, by Basil Woon, was acquired by Rogers 10 years ago.

Foreign Films Dominate Crix' Lists of '10 Best'

Preponderance of foreign films on the annual "10 Best" lists, currently being selected by film critics throughout the country, is considered in the trade as a direct slap at Hollywood on the part of the crix. N. Y. Times' reviewer Bosley Crowther attributes this to Hollywood having "run dry of ideas." Majority of lists selected at least half foreign pictures, and it's reported that one of the most important selections, yet to be made public, will comprise five British, three French and only two American films.

In the preface to his selections, Crowther declared that the five foreign pix on his list are a "point for contemplation." When "folks remark with anxiety—as they have been remarking for some time—that Hollywood has 'run dry of ideas'," he said, "they have here the evidence. The

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Several Posthumous Geo. Gershwin Scores Will Be Available

There are two and possibly more posthumous George Gershwin scores available, either for films or legit, whenever Ira Gershwin, the lyricist, gets to them. The first is already in the can for 20th Century-Fox, the Technicolored "The Shocking Miss Pilgrim," which Ira Gershwin, with the aid of Kay Swift, a tunesmith in her own right, refurbished from a wealth of mss.

The late composer was "always too fast for Ira"—a familiar Tin Pan Alley axiom among those who knew the Gershwins. This was due to George's facility in whipping up tunes whereas lyricist Ira preferred to polish his wordage for everything they did, with result that many tunes have piled up.

It was from these that Ira selected the several songs for "Miss Pilgrim," working with Miss Swift, long a friend of the composer. Some of the tunes were changed in tempo but otherwise preserved in every detail.

SHUBERTS EYE VIDEO WITH OLD MUSICALS

Lee Shubert is all set for television. He has been reviewing his warehouses-full of old operettas, property rights to same, etc., and has been talking to the National Broadcasting Co. with an eye to making them adaptable for video.

The Shuberts have a flock of old operettas ("Student Prince," "Blossom Time," etc.) which could be transmuted to the iconoscope.

$340,000,000 Seen Spent in New York By '47 Conventions

Convention business in the U. S. is swinging up past prewar levels, and while Chicago continues as the national leader in the number held (it listed 700 this year), New York is pressing for top honors. N. Y. has 550 conventions already booked for 1947, according to Royal W. Ryan, executive director of N. Y. Convention and Visitors Bureau.

The 500,000 delegates expected to attend N. Y. conventions in the coming year will spend nearly $65,000,000 in the city, much of it on amusements. In addition, pleasure visitors spend an estimated $275,000,000 per year in Manhattan.

New Year Eve's Biz OK

As VARIETY went to press the New Year's eve outlook appeared better in the big key city niteries than expected. The top boites, with name attractions, were sold out in advance.

Xmas eve, likewise, was a pleasant surprise with biz better than expected.

BRITISH NAMES CLICKING IN U.S.

By WHITNEY WILLIAMS

Hollywood, Dec. 30.

Year 1946 brought to the nation's theatre marquees a bevy of screen names little-known previously, but now certain of making an enduring mark on the b.o. future. Some came from abroad, some from the Broadway stage and some—after long Hollywood obscurity or near it—suddenly emerged as lights from under a bushel.

On the male side the leading new wicket-spinners include Larry Parks, Burt Lancaster, Rex Harrison, Robert Mitchum and Guy Madison. And among the femmes the list must contain Peggy Cummins, Joan Caulfield, Evelyn Keyes, Catherine McLeod, Jeanne Crain, June Haver, Vivian Blaine and Janis Paige.

Pair of male names standing forth most clearly are Parks and Lancaster. Parks won immediate attention as star of Columbia's "The Jolson Story," and Lancaster, never before glimpsed on screen, underwent same introduction in Mark Hellinger's "The Killers," at Universal.

Harrison's advent, from England, in 20th-Fox's "Anna and the

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Only 2/3 Baseball To Be Sponsored

Nibbles from prospective television sponsors of next season's baseball games indicate that probably only 50 of the 77 home games each of the three New York teams plays will be carried commercially. Balance probably will be seen sustaining.

Apparently mindful of the high costs involved in television remote pickups—estimated at $1,000-$2,000 for each show—most advertisers interested in baseball have decided to bypass a third of the games. It's expected they'll take the first 25, omit the middle third when interest in the

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Huston Chirps 'Sept. Song' Between the Acts

A show business Ripley is the case of Walter Huston where a Tin Pan Alley item is proving boxoffice for a legit warhorse. The oddity occurs on his tour with "Apple of His Eye", when the audience insists on Huston chirping "The September Song." It's now a regular between-the-acts item.

Song is the "Knickerbocker Holiday" excerpt of many years ago, by Maxwell Anderson (lyric) and Kurt Weill (music), which Huston waxed for Brunswick Records (since taken over by Decca), and which is largely credited for reviving that song into its present-day prominence. Not only that, but it's a definite boon to Huston's currently touring legiter. The actor, incidentally, did the tune in 'Holiday.'

Hold On To Your Heads, Folks; Here Comes 80th Congress With Axes Out

Washington, Dec. 30.

When the new Congress convenes here Friday (3), it will move in fast on its two major issues, both of them of top importance to showbiz—tax reduction and labor legislation.

In addition and when it gets its feet under it, the 80th Congress is figured to launch another probe of FCC, to give Hollywood a hotfoot, to work out again on James C. Petrillo if the present law is ruled unconstitutional, and probably to seek ways of aiding the film industry's export trade. Here specifically is what appears in the offing:

1. **Labor:** There will be a strong drive to eliminate the closed shop and even the union shop. If such a bill should get through, it would sharply weaken the power of the studio unions and of other showbiz unions such as in legit houses and in broadcast studios. Just what will come out of the labor mill is uncertain but there will probably be more labor bills introduced in the first fortnight of the session than there will be bills of any other type for the next six months.

2. **Taxes.** Congress plans a "quickie" tax reduction bill about

(Continued on page 20)

Most Prolific

In all the Damon Runyon stuff written about the passing of the great newspaperman none accented that he held what was probably a record for the amount of newspaper copy he turned out.

In his more than 40 years as a top journalist, Runyon ground out millions of straight reportage besides special features, magazine articles, books, etc.

Gabber Blows Top On Vet Housing, WHHM Fires Him

Memphis, Dec. 30.

A disk jockey who "blew his top" in the early hours of a Sunday morn on WHHM, Memphis' newest station, had local radio people in a turmoil early this week.

Cecil J. (Charlie) Fike, a Texan with a long record of overseas service in the Pacific with the AAF, came to Memphis four months ago with Pat McDonald, WHHM manager, from KMAC in San Antonio, where both were serving.

Unable to find a home for his wife and two children here, he became dissatisfied (this is Fike's explanation) and on Sunday morning between records went into quite a harangue about politicians kicking around the veterans, directing particular abuse against E. H. Crump, political boss of Memphis and Shelby county.

Listeners flooded the station with

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$25,000,000 Picture Divvys' All-Time High Doubling '45's Melon

Motion picture stock dividends climbed to an all-time high during the first 10 months of 1946 reaching a total of nearly $25,000,000, according to a report filed by the U. S. Department of Commerce. Melon figure for 1946 is running nearly twice the dividends declared by the film companies last year.

For the month ending October, 1946, stock dividends are reported at $3,427,000 compared to $1,660,000 for the same period last year. During the quarter ending Oct. 31, dividends totaled $12,231,000, also doubling the figure of $6,068,000 reported for the same period last year. Reason for the big jump in the third quarter was the special Warner Bros. $2,000,000 bonanza to stockholders.

'Merry Oldsmobile' Gets a Cylinder Job In Novel Drive Test

Hollywood, Dec. 30.

There's been considerable surprise in the music business the past few weeks about the appearance among the most played songs of the tune, "In My Merry Oldsmobile." It seemed hardly suitable material to be revived as a "plug song."

But now they know. So do a fairly long list of artists who are driving new Oldsmobiles secured at ceiling prices from the manufacturer, a remarkable circumstance in view of the current new-automobile market.

Some weeks back, Lou Levy, head of Leeds Music, got chummy, according to the story, with some Oldsmobile executives. He popped the idea

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G'WAN HOME JACK, YOUR JOCKEY IS CALLING

Cedar Rapids, Ia., Dec. 30.

They say anything can happen to a "disk jockey"—and usually does. Take the case of Dean Landfear at WMT in Cedar Rapids, for instance. Seems that a fellow in an overcrowded Iowa City rooming house (30 miles distant) was parking overlong in the community bathtub, soaking and enjoying Landfear platter show.

The gent next in line for the sanitary facilities, finding door knocking useless, called the jockey long distance and requested that he (Landfear) ask the squatter to scram. Landfear relayed the request via WMT and the portable radio in the bathroom. Tub loafer took the not-too-gentle hint and scrammed.

Legal and Health Complications Figure in Leigh-Olivier's U. S. Go-By

London, Dec. 30.

Fizz of deal for Laurence Olivier to appear in a Hollywood production of "Cyrano de Bergerac" and decline in Vivien Leigh's health, after her strenuous work in "Skin of Our Teeth" legit run, was the cause of the cancellation last week of the pair's projected visit to the United States. "Cyrano" filming is off altogether because of inability to obtain rights from Sir Alexander Korda, who controls them, and need for Garson Kanin, who was to have directed the picture for Universal-International, to quit activities temporarily because of his health.

Olivier plans to quit the Old Vic company early in 1947 and will launch Kanin's play, "Born Yesterday," in a West End theatre, Jan. 20 following its provincial tour. After that he and Miss Leigh, on advice of her doctors, will take a four months' holiday in Switzerland.

Immediately after their return to England, they will assemble their own company for a year's tour of Australia and New Zealand. They expect to arrive there in July.

Prior to decline in Miss Leigh's health, provided she and Olivier didn't come to the U. S. the plan was for him to make a picture with his own production company in England for J. Arthur Rank, while Miss Leigh would appear in the picture there for Metro which she owes the company under an old contract.

Hyde Submitted 20 Scripts

Hollywood, Dec. 30.

Johnny Hyde, v.p. of the William Morris agency, rep in this country for Olivier and Miss Leigh, said last week that he had submitted about 20 scripts to the couple in attempts of various studios to snare them for a film in Hollywood. All the scripts, he said, were determined by the pair to be "unsuitable."

Eva Tanguay Donating Hearst Memoirs Coin To Indigent Actors

An invalid lying on a sickbed in California for the last six years in the twilight of her life, Eva Tanguay, one of vaude's greatest headliners, has written her memoirs for Hearst's American Weekly. Series started in Sunday's (29) issue and will run for five weeks.

Inasmuch as various theatrical welfare organizations have been assisting Miss Tanguay since she became bedridden, the actress noted in her first installment that "of the money I get from this story from The American Weekly, I do not want one dollar for myself. My contract specifies that this shall go to the fund of the actors for some other actor who is as improvident as I have been."

Pointing out "I Don't Care" was her creed as well as the title of her famous song, Miss Tanguay stated some $2,000,000 were poured in to her lap and "I tossed it all away as fast as it came." The millions are gone, she says, and "I don't have much left except my smile and my happiness."

Henie-Haley Slated For Indie Circus Pic

Gainesville, Texas, Dec. 30.

Sonja Henie and Jack Haley will take leading parts in "Gainesville, U.S.A." a semi-documentary film to be built around the Gainesville Community Circus.

Marshall Grant and Associates, a new independent producing firm, will produce the film, which is expected to get under way in about six months.

Jimmy McHugh Cited

Hollywood, Dec. 30.

Presidential citation of a certificate of merit has been awarded to Jimmy McHugh, Sr., who did a standout job of selling $28,000,000 in war bonds. He was also cited for his work in composing war songs.

Cleffer is slated to leave for Washington after the first of the year to receive the award.

Chico's Cutrate Bucks

The difficulty that that Brooklyn tavernkeeper, Joe Bonavita had in distributing genuine $1 bills to the Bowery bums on Christmas Day, until a cop assured the denizens that it wasn't stage money, reminds of a Broadway classic during the time the Marx Bros. were commuting from their Great Neck homes to Broadway for "Cocoanuts." Chico Marx asked one of the Queensborough bridge cops, "Wanna buy a $1 bill for 75c?". The minion of the law, hesitated but, figuring (1), this guy may be on the level because of the snappy Cord (remember when moneyed actors went for Cords?) and (2), he can always trace the wise-guy through his license plate, he shelled out six bits. Same thing, went on for several days and by the fourth or fifth day the cop was waiting for Chico Marx with three quarters in his mitt until one day the comedian cracked,

"Aw no, not this time! My price for a dollar has gone up to 85c." The topper, which the Marxes were waiting for, happened. The cop hesitated and protested, "But I've been paying you 75c right along!"

Winchell-Diosa's Rumba Audition Helps Raise 30G for Runyon Wing

Miami Beach, Dec. 30.

First of a probable series of fund-raising entertainments for the Damon Runyon wing at Memorial Hospital, N. Y., was staged at the Lord Tarleton hotel here. Saturday (28) under sponsorship of Walter Winchell. Close to $30,000 was raised at $4.80 over 1,500 attending. Admissions gross plus top performers now in town auctioning off parts of their routine raised the dough. Highest bid came when a Zeppler pastel of Runyon was offered. It brought in $7,500 and in turn was presented to Winchell as a gift to be hung in the wing when built.

Acts participating at Walter Jacobs' Tarleton included Mary Small, Frances Faye, Bert Wheeler, Jackie Miles, Harvey Stone, Jan Murray, Gypsy Rose Lee, Carlos Ramirez, Ham ('Joe Palooka') Fisher, Freddie D'Alonso orch, Benny Davis, Buddy Allen, Myron Cohen, with Diosa Costello and Winchell working as a rhumba team selling their hip-swinging for $2,000 as climax to the affair. Several nitery ops attending immediately offered them any sum they wanted to work in their spots.

Pickford-Cowan Dicker Hope-Ingrid for 'Venus'

If Mary Pickford-Lester Cowan can sell Bob Hope the idea of co-starring in "One Touch of Venus" it would see the unusual of a United Artists co-owner releasing her film through Paramount. That's due to Hope's Par contract. Ingrid Bergman is also being dickered as co-star, although Joan Fontaine is another possibility.

Harry Kurnitz, now in New York on other business, is due back east Jan. 29 after a quickie to Hollywood to work in New York for 12 weeks or so with Agnes deMille, stager of the original Mary Martin musical. Kurnitz is doing the screenplay. The idea is to integrate the terpsichorean action (by Miss deMille) into the screen version.

Gray-Rep Talk New Deal

Hollywood, Dec. 30.

Lou Gray, former producer at Republic, was slated to leave for New York today (Monday) to talk over a new deal.

Gray, with Rep for five years, checked out of that spot over the weekend.

RAINS' WB PIC

Hollywood, Dec. 30.

Claude Rains is set to star in "The Iron Gates" at Warners.

Henry Blanke will produce.

237th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1947"

El Capitan Theatre, Hollywood, Cal.

"Congratulations Ken, keep 'em laughing. Four good years deserves another." EDGAR BERGEN.

'Red' Lewis Steaming Up H'wood on His New Novel

Sinclair Lewis and his agent, Marcella Powers, are playing a cat-and-mouse game with the film companies, refusing to let story departments see proofs of the author's forthcoming novel and declining to reveal its subject matter, other than to say it is "controversial." Story eds, as a result, are in a race to sneak a first look at the book, which will be published by Random House in late May and be the Literary Guild selection for June.

Miss Powers admitted this week that the story concerns "racial prejudices and society" and is along the line of Gwethalym Graham's "Earth and High Heaven." Latter concerns anti-Semitism. It is being filmed by Samuel Goldwyn. Agent said Lewis' book, still untitled, will be "touchy" for Hollywood. She added, however, that producer Cheryl Crawford is interested in a possible dramatization by Lewis of the novel for the Broadway stage next fall.

Lewis, incidentally, about two months ago left the Curtis Brown agency, which had represented him for many years, to turn his account over to Miss Powers. She was in a play, "Angela Is 22," which toured back in 1939 and in which Lewis later also took a minor part. They have long been close personal friends, so it was more or less expected that he would turn his representation over to her when she opened her agency about a year ago. Still in her '20s, she also agents literary work of Louis Untermeyer, Mary Orr, Jimmy Savo, John Carradine, Sir Cedric Hardwicke and others.

Old Red Herring Gets The Can for Rankin Pal

Washington, Dec. 30.

Blast at some angles of Hollywood and radio was included in the quickly repudiated report last week to the House Un-American Activities Committee by its chief counsel, Ernie Adamson. While Rep. J. Parnell Thomas (R., N. J.), who will be the next chairman of the committee, announced he would fire Adamson for getting out the report without committee approval, Rep. John E. Rankin (D., Miss.) put out a statement in which he said mysteriously: "The American people would be shocked indeed if they realized the extent of Communist infiltration and the effect of their subversive activities in Government, labor, education, radio, moving pictures, and other public channels of information and communication. The half has not been told."

H. I. Phillips

sees the need for

"A Call for Helicopters in Theatres"

* * *

an editorial feature

of the forthcoming

41st Anniversary Number

of

VARIETY

The Berle-ing Point

By Milton Berle

Well, here it is the end of 1946—and just think...my material is now one year older. The new year really holds a lot of promise...although I have a few promises left over from last year. Asked William Bendix what he thought was in store for him this year and he said, "By 'this year' are you referring to the chronological, fiscal, lunar, calendar, tropical, sidereal or anomalistic year?"

Everyone's making prophecies for the new year so I guess I'll make a few myself: William Saroyan will write a play that even he doesn't understand ..If rocket research proceeds as rapidly as it has so far, VARIETY will soon have an "N. Y. to Mars" department...Stars will be hit harder than ever by taxes...Jimmy Durante will have to pay through the nose .. Dennis Day, Alan Young and Eddie Bracken will merge their talents on one program, to be called, "A 'Day' in the life of 'Young' Bracken" Fred Allen will threaten to retire from radio so he can devote all his time to writing forewords...Nick Kenny will start his birthday cycle all over again...Tommy Manville will continue to get married until he finds someone who'll agree to do a breakfast show with him...Wallace Beery may retire...no new child stars...Margaret O'Brien will be suggested for the lead in "Forever Amber"..."The Outlaw" will still be *coming* to New York...Bob Hope and Bing Crosby's last picture in the series will be "The Road to Fitzpatrick"...Senator Bilbo will still dream of a "White" Christmas...John L. Lewis will call the strikes for the Brooklyn Dodgers .. Bennett Cerf will issue a book which will contain the best jokes...from his last three books , 1,237 comics will tell writers to "Write me something original...that's been done before".. Radio will take one great stride forward: The man who whistles at studio broadcasts will be pushed in front of a garbage truck...The horse I bet on last November will finish this November and Hollywood will start its pictures in the middle so all theatregoers can be confused at the same time.

Ode to Show Biz

So long, '46...it's time you got out.
Though you're gone you've left memory about:
Squawks about Russell were greater than Lana.
MCA's agents and Truman's pianner.
Flops on the main stem and very few hits.
New comics discovered doing the same bits.
Lillian Roth's comeback fit for a queen.
"The Razor's Edge" was really keen.
Reuben's new hangout with barbers and chairs
Where you get a shave in the basement and a clipping upstairs.
Larry Parks' singing made Jolson a star.
Milland glorified the American bar.
Hope bought the Indians instead of a hoss.
Crosby the Pirates and made Youngman the boss.
Peter Lind Hayes crowned the Copa dean.
Every one doing my Viking scene.
There are so many more too numerous to mention
But their press agents will bring it to my attention.

So s'long, '46, thanks for the ride
The curtain's descending...your act just died!

Show Biz in Tribute to W. C. Fields; Cantor Recalls Terrif Sense of Humor

By JACK PULASKI

Death of W. C. Fields in California on Christmas (25) Day was lamented throughout show business and by many for whom he provided laughter for more than a generation. Gene Buck, who discovered Fields as a crack but funny juggler, called him "the greatest living comic" of the "Follies," a rating that will hardly be disputed. He came up to the marquee the hard way and after having reached his peak lived on borrowed time for the last seven or eight years.

Fields was the first actor to have a frigidaire in his dressing room and it was always well-stocked, for he was a constant host. When visitors called backstage his first suggestion after greeting was: "Shorty, see what the gentlemen will have." Shorty was a diminutive stagehand at the New Amsterdam theatre near Broadway where Ziegfeld "Follies" played and became so attached to the comedian that Fields trained him to go into his act. Fields disdained to quaff water or even coffee, preferring liquor but he never missed a performance or gave a bad show because of that. He liked martinis and explained that that was the way he got his vegetables—onions and olives.

The comic was a natural humorist, which was noticed away from the stage but that's how he was induced to speak lines, rather than pantomime which first accompanied his juggling. Fields' dry style in speaking on the stage typed him as unusual and during his years with the "Follies," he was considered the funniest comic ever with Zieggy's revue with the possible exception of Bert Williams.

Fields was a ladies man in his prime and it was nothing for him to be courting two or three girls at the same time. Ziegfeld was his peer in that department but Fields had imagination. How he outwitted house detectives at the Hotel Astor was an example. Abed with a broken leg there, he got the idea of a nurse's uniform for a femme visitor. He would get her a white dress and told the house dicks that she was his nurse.

When in Hollywood, there were sessions with the late John Barry-

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By EDDIE CANTOR

Hollywood, Dec. 30.

W. C. Fields was one of the nicest Christmas presents Santa Claus ever gave to this world. On Christmas Day, the gayest time of the year when everybody is glad to be giving, one of our greatest gifts was taken away. He, Will Rogers and myself made up a sort of a Three Musketeers of the "Ziegfeld Follies." For one who professed not to believe in God and who treated lightly all things pertaining to religion, this juggler from Philadelphia was one of the finest Christians I have ever known.

He had a devastating sense of comedy—like the time at the Colonial Theatre in Chicago when the doorman came up to the dressing room and said, "Mr. Fields, there's a juggler downstairs to see you." He had some time on his hands so he told the doorman to send him up. "What's on your mind, young fellow?," Fields asked the juggler who stood before him, hat in hand.

And this juggler from the Western Vaudeville time told him that he'd like to get on the Big Time and he confessed that his act was not too good. He wanted consecutive booking. What would Fields advise him to do about it? I'm putting down Fields' answer as well as I can remember. "Look, my juggling chickadee, the first thing you've got to do is to juggle objects that no other juggler has ever attempted. Do it in a comical fashion. Make your audience laugh a little bit to start with and then have the laughs grow bigger and bigger until at the end of your act the audience is practically in convulsions. Then to finish off this act, do one big stunt that will create talk around town."

The juggler thanked Fields profusely, kissing his hand as he l while Will Rogers and I were i corner doubling up with laughter.

Bill Fields had all his money up in cash. Stocks or bonds were for him? I'll never forget whe tried to interest him in putting money into some good stocks.

"Bill," I chided him. "it's sill have as much cash as you h These stocks I've recommended good stocks." I shall always rem ber his philosopohical retort: 'E

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405 FILMS FROM 11 DISTRIBS IN '46

Breakdown by Companies

Table of company releases in 1946, including westerns, reissues and British films and comparison with 1945 is as follows:

Company	'46 Total	No. Westerns, Reissues and British	'45 Total
20th-Fox	35	(R) 4	27
RKO	39	(W) 2	33
Paramount	24	(R) 2	23
Universal-Int.	47	(W) 1; (R) 1; (B) 8	46
Columbia	51	(W) 14	38
Metro	32	(R) 1	31
United Artists	20	(W) 2; (R) 1; (B) 2	17
Warner Bros.	25	(R) 2	19
Republic	50	(W) 16	
Monogram	45	(W) 14; (R) 1	
PRC	37	(W) 13	

(R) represents reissues; (W) westerns; (B) British.

WB's Record $19,424,000 Assures Majors' All-Time Peak of $120,000,000

The Big Seven's total net for the fiscal year has mounted to one notch below the $100,000,000 mark with the announcement by Warner Bros. of a company record take of $19,424,000 for its year, ended Aug. 31. With Warners' net, highlighted against previous top returns of $9,901,000 for '45, profits of all majors except United Artists has now touched $99,000,000. Gigantic year's total of $120,000,000 is virtually assured since only two of the majors, Warners and Columbia, have closed their books on the current fiscal year.

Remarkable consistency of all the companies in continuing the steady pace indicated by early returns for the year again turned up with the WB report. Company racked up $4,-6..,000 for its fourth quarter, which covers the generally light hot weather season. Warners also had a blue-ribbon year in that the company reduced its funded indebtedness by $16,242,000 in the 12-month period thereby slashing its long-term debts to $28,010,000 by Aug. 31. Since that date the Nov., '47 installment of $1,591,000 has been prepaid.

Earnings were equivalent of $2.62 per share on the 7,402,180 shares outstanding, compared with $1.33 last year after allowing for the recent two-for-one split. Gross returns mounted to $158,613,000 in '46 against $141,791,000 in the previous year, while Federal taxes climbed to $18,500,000 compared with $16,-

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Pres. Truman, Mrs. FDR To O.O. Metro's Atomic Pic for Their Final OK

First finished print of Metro's "Beginning or the End," story of the atom bomb, is slated to arrive in New York this week en route to Washington where it will be screened for final approval of President Truman and Mrs. Eleanor Roosevelt. Print will be convoyed personally by either Sam Marx, producer of the film, or James K. McGuinness, Metro exec producer with whom Marx works.

Metro was forced to shoot several retakes of the pix several weeks ago when the White House objected to scenes depicting President Truman. Film will be shown to Mrs. Roosevelt to get her okay on the scenes depicting her late husband, as portrayed by Godfrey Tearle. Script was penned by Bob Considine under close cooperation with Government and military officials. Marx also huddled with these officials several times during the picture's shooting, so it's not believed likely they'll have any objections to any material on the atom bomb in the final print.

Anne Nichols' New Co.

New indie unit, Sunrise Productions, is being set up by Anne Nichols and A. Edward Sutherland. Initial film, "The Unusual Story of Herbie," is currently being scripted by Rip Van Ronkel. No distribution deal has been set yet.

Sutherland directed the new film version of "Abie's Irish Rose," which Miss Nichols authored and Van Ronkel co-screenplayed.

George Jessel
whips up some engaging dialog while masterminding
"Again an Anniversary Story for 'Variety'"
* * *
in the
41st Anniversary Number
of
VARIETY
Next Week

Trade Studies New UA-Indie Pact on Video

Increasingly hard-fought issue in distribution contracts recently negotiated by indie producers for their films has been television rights. Video formerly got the brush as a mere "subsidiary right," but producers naturally see the possibility of considerable coin being derived from television in four or five years. Distribs likewise see the potentialities and don't want to relinquish con-

(Continued on page 18)

UP 8%, BELIES PRODUCT DEARTH

Reversing the steady product decline of the past decade, the eight majors and three minors released a total of 405 pix during the calendar year of 1946, representing an 8% advance over the 377 total for '45. The advance which found every major adding to its total for the previous year is cited as refutation to exhib charges, frequently voiced during the current year, that Hollywood is party to an artificial product shortage.

Breakdown reveals 273 films of the majors available to theatres against 234 in the past year. Of these, 10 were reissues, 19 westerns and 10 were British films from J. Arthur Rank, via Universal and United Artists in the U. S. The minors, Republic, Monogram and PRC, turned out 132 pix for the year which actually represented a decline over the 143 figure of '45. Their releases included 43 oaters bringing the total on the westerns from all companies to 62.

Gain scored during the current stanza is expected to hold in '47, company biggies believe. While Metro, Universal, 20th-Fox and Columbia will probably chip down their releases, losses from those four companies will be equalized, it's said, by probable advance by UA plus a considerable boost in the number of British films expected to reach the Yank theatre market. Rank, alone, is figured for 30 pix next year against 10 in '45 and Sir Alexander Korda should be good for four to six on his own. Added factor to buoy the number is the newly formed Eagle-Lion which plans minimum of 12 American pix plus its allotment from Rank.

Despite strike-caused difficulties in production and hypoed releasing pace, the majors have now piled up a backlog of 120 pix. Accumulated product will act as ballast in the coming year, execs say, and insure steady supply of films for exhibs.

778 in '37 Modern Peak

Releases hit their modern peak in 1937 when 778 films played U. S. theatres. Following figures indicate steady dip (except for 1944) in totals:

1939—761
1940—673
1941—598
1942—533
1943—427
1944—442
1945—377

Metro Cancels Day-and-Date System In L. A. for Legal Protection; Move KO's Majors Extending 1st Runs

Maurice A. Bergman
(Eastern pub-ad head of Universal Pictures)
testily inquires
"Is This a Business?"
* * *
an editorial feature
in the
41st Anniversary Number
of
VARIETY
Out Next Week

In an important move which may ultimately cue similar action by other majors, Metro has dropped the day-and-date system of booking its pix in the Los Angeles area and indicated an intention of abandoning the practice elsewhere. M-G's move, it's understood, followed advice of its legal experts and is an outgrowth of the anti-trust decisions both in New York and Chicago, where the drastic Jackson Park ruling was handed down.

Company has withdrawn from the Egyptian in Hollywood and the Belmont in Los Angeles. Both houses are owned by Fox West Coast but were part of the Metro LA first-run system which also includes the Los Angeles theatre and the Wilshire. Latter two houses will be retained by M-G to showcase its films since they are not situated in the same geographical locality.

Whether move was necessary or not because of status of anti-trust cases is worrying trade circles since all majors have similar systems, varying from three to five theatres, in the LA area. Understood that FWC reps journeyed east for a hurried huddle with Metro toppers in an effort to convince them that action was premature. M-G, however, stood by advice of its counsel and ordered the withdrawal.

Understood that Metro will widen its action by closing down other day-and-date situations which it has in FWC houses in San Diego and Oakland. Meanwhile, David O. Selznick has snapped up the Egyptian

(Continued on page 18)

Johnston Chides Church's Blast Vs. Drug Films

Campaign currently being sparked by the Legion of Decency against liberalization a few months ago of the Production Code clause on films dealing with the drug traffic, last week brought a sharp rejoinder, relayed by a Washington spokesman, from Eric Johnston, Motion Picture Assn. prexy. Irked by charges that the change had been "sneaked through" by the MPA board meeting "in camera," and that a flock of "sensational dope pictures was sure to follow," Johnston made two major points in his reply. They are:

1. The Legion, by "pre-judging," is violating its oft-repeated policy that it is not a censorship body, but merely classifies pictures after they have been made. The only film on the dope traffic in immediate prospect is

(Continued on page 20)

Harold Smith's Honor

Paris, Dec. 30.

Harold Smith was awarded the Legion of Honor here last week.

Vet filmer is head of Johnston office for continental Europe.

Cole Porter Score For Metro's Musical 'Pride'

Arthur Freed is slated to produce a musical version for Metro of "Pride and Prejudice," Jane Austen novel of the British Victorian era. Cole Porter will write the score, with Judy Garland and Lucille Bremer starring. Albert Hackett and Frances Goodrich did the screenplay.

Metro turned out a straight version of "Pride" in 1940, Hunt Stromberg producing and Greer Garson and Laurence Olivier starred.

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OUT NEXT WEEK
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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

Ideal Factoring Co. (Hersh) Cues '2d Money' Caution in Indie Financing

Reflecting the general uncertainty currently prevailing in film financial circles concerning status of the industry, Ideal Factoring Co., N. Y., which has had investments in more than 100 films, disclosed last week that it is completely backing out of 35m indie-pic financing for the time being, at least. It's going instead into 16m backing on an experimental basis and will return to throwing the heaviest part of its investment coin into regular commercial factoring in the garment and other industries, field in which it originally started.

Ideal, headed by Martin Hersh, is typical of all the secondary financing outfits, such as that established by George J. Schaefer last winter and Arthur Greene's organization in Chicago, in backing water from extensive plans for expansion and large-scale investing that they were making six months ago. According to Hersh, whole field has become too speculative as a result of strikes, shortages, Technicolor delays, upped production costs, internal dissension in United Artists, which handles most of the indie product, uncertainties ahead in foreign distribution, and generally hazy picture concerning the U. S. 18 to 24 months hence, when pix now being financed will go into release.

'Transitional Period'

"From the investment and banking point of view," Hersh declared, "it appears much safer to sit back and wait until the present transitional period is over and the general industry situation clarifies itself. Independent production is fraught with too much danger, particularly since, unlike the major companies, an independent is not in a position to temporarily shelve a film if it happens to be completed at an inopportune time for its release."

Banks some months ago started to pull in their horns on pic backing, although their position is always considerably better than the secondary financing outfits, since they get their coin back on assignment by the producer of initial rentals

(Continued on page 18)

Beaton Assoc. Producer For Korda on Wilde Play

Cecil Beaton, who designed sets and costumes and appeared in current Broadway run of "Lady Windermere's Fan," has been pacted by Sir Alexander Korda as an associate producer on Oscar Wilde's play, "Ideal Husband," which will be made in England next summer. Beaton will sail with Korda for London on the Queen Elizabeth Friday (3). Korda has been in the U.S. for the past several months and returns to New York today (Wed.) from a vacation at Boca Raton, Fla.

Wilde play, which has just been acquired by the producer, was originally staged in London in 1895. Korda will make it in Technicolor, with Beaton designing the production. He'll also supervise the costumes for "Salome," which will be made by Korda this spring with Orson Welles and Eileen Herlie.

Dillard's Successors

Jay Eisenberg, of Loew's legal department, has been named to succeed Tyree Dillard, Jr., liaison between Metro's sales and legal departments, who resigned last week to open a law office in his home town of Greensboro, N. C. Pincus Sober, former legal counsel on Loew's labor relations staff, will succeed Herb Nusbaum, Dillard's associate, who also resigned last week to join the Monogram legal staff on the Coast.

Eisenberg, who served as legal representative of the group that worked out Loew's retirement plan, takes over Friday (3). New appointments are considered a step upstairs for both Eisenberg and Sober, since they're moving their offices from the seventh and fifth floors, respectively, to the eighth floor of Metro's home-office.

JERRY WALD IN N. Y.

Jerry Wald is in New York for two weeks' sessions with Warners home office execs.

Producer also will eye Broadway shows for properties and talent.

Valli Easy to Bally

Valli, 22-year-old blond Italian film actress, arrives in New York today (Wednesday) aboard the Queen Elizabeth to start work in "The Paradine Case," being produced by Alfred Hitchcock for David O. Selznick's Vanguard Films. Valli—who insists on the single moniker—is under a long-term pact to Selznick. She was discovered and signed by his distribution chief, Neil Agnew, during a European trip last year. She's been studying English in Rome for the past eight months.

Femme will be co-starred in her initial pic with Gregory Peck and Ann Todd, latter a British actress likewise making her American debut.

Stephen Foster 16m Shorts With 'Bridges' For Full-Length Pic

Unusual experiment in simultaneously making a feature and shorts for 16m distribution and possibly 35m is being backed by Ideal Factoring Co., N. Y., film financing outfit which has just bowed out of investing in regular Hollywood production. New company, Admiral Pictures, Inc., has been set up to make and release the narrow-gauge product, with George W. Weeks, vet production and distribution exec, v.p. in charge of sales and distribution. Martin Hersh, prexy of Ideal, is also prex of Admiral.

Initial films in the experiment are now in production in 16m Kodachrome on the Gordon Street lot in Hollywood, with shooting slated to finish early next week. Being made are 12 two-reel shorts, each one containing a song by Stephen Foster and a dramatic portion concerning incidents in the famed songsmith's life, including the inspiration for the particular tune.

Each of the shorts will be self-contained, but so written that the 24 reels can be edited into a regular eight- or 10-reel pic on the life and songs of Foster. Special bridges to link the parts are being shot. Feature will be labeled "Beautiful Dreamer" and is expected to be ready within a few months. Full 35m production values are being put into it, Hersh said, but production in 16m makes possible a total cost far below a standard feature. No budget has been set on the initial film, since there has been no previous experience with a production of this type.

If the shorts and feature turn out as expected, attempt may be made to blow them up to 35m for regular theatrical distribution. Number of majors contacted by Weeks and Hersh have indicated interest in seeing the result. Narrow-gauge product will be distributed through a franchise-setup, with a national ad campaign planned.

"King's Men" musical aggregation is doing the choral work in pictures. Dick Westen is producer-director and Al Smiley did the script. Hersh's brother, Sam, is production manager. Another brother, Dave, is currently partnered with Sam Coslow, Walter Bachelor and Monte Proser in production of "Copacabana" for United Artists release.

Admiral Pictures, it is expected, later will go fully into the 16m field, making entertainment, educational and religious films.

Hyman to London Jan. 10 For Lesser's 2 Films

Louis Hyman, v.p. of Sol Lesser Productions, planes to London Jan. 10 for several weeks of huddles. He'll take with him a print of Lesser's forthcoming "Red House" and will confab with Dave Coplan, United Artists' manager for Britain, on London opening. He's also scheduled for talks with Bob Wolff, RKO topper there, on distribution of the "Tarzan" pix, which RKO handles.

Hyman has been in New York for past seven weeks on Lesser biz. He'll go back to the Coast following his returns from abroad.

Joey Adams
Writes About the Segue
"From Punches to Punch Lines"
* * *
an editorial feature
of the
41st Anniversary Number
of
VARIETY
Out Next Week

French Bankers Tighten Up Also

Paris, Dec. 30.

French film industry, struggling in the throes of postwar reconversion difficulties, received its greatest setback since the war's end last week when the four largest French banking houses shut down all credits to French producers. Banks, including the Societe Generale, Credit Lyonnais, B.N.I.C. and Comptoir National D'Ecompte, gave no reasons for their decision but industry chiefs attribute it to the general economic unrest in the country.

Crisis in French production has been hypoed recently by the shortage of electric current, which has disrupted shooting schedules so that producers have no way of determining their budget needs or whether they'll even be able to finish a new film. Influx of foreign pictures has also knocked the pins out from under the French industry, with producers containing to plead for self-imposed quotas by American distribs over and above the provisions of the Leon Blum pact.

Majority of producers concede that the American majors have seen the necessity for French product to get a break on local screens but claim that a mass of U. S. indies are flooding the market indiscriminately. Several of these indies are affiliated with the majors in the domestic U.S. market but have pulled out in foreign distribution, in order to escape the restrictions imposed on the majors.

French public still favors American pictures above all others but producers claim the pendulum of favor may swing in the other direction if the market continues to be glutted with American films.

Deutsch-Horne East For Board Meet; OK Glett, UA

Directorate of Story Productions will meet later this week to put its okay on Charles L. Glett as v.p. and general manager and to give final approval to unit's distribution pact with United Artists. Glett, who recently resigned as v.p. and g.m. for David O. Selznick, joins SP at once to aid in readying production of its initial pic, "This Side of Innocence".

Hal Horne, board chairman, arrived in New York from the Coast last week, and Armand Deutsch, prexy, is scheduled to get in today (Wednesday) to attend the board meet and signature the UA pact. Agreement on basic points of the contract, such as the 25% domestic distribution charge, was arrived at several months ago, but attorneys have been w r a n g l i n g on lesser clauses. Bert Mayers, of Fitelson & Mayers, repped SP and O'Brien, Driscoll, Raftery & Lawler negotiated for UA.

Glett was v.p. and g.m. of Eastern Service Studios at Astoria, L. I.; General Service S t u d i o s on the Coast and headed the Myron Selznick talent agency. He was also an indie producer and served in the Signal Corps during the war.

Horne and Deutsch expect to return to the Coast the end of this week.

EVANS BACK TO LONDON MCA

Lawrence Evans, Music Corp. of America rep in England, leaves New York today (Wednesday) to return to London. He had been huddling until last week with MCA and studio execs on the Coast.

Evans expects to return to the U. S. in March. He'll work in England with Jimmy McHugh, Jr., MCA's London topper.

Show Biz Needs Xmas Present System

Show business goes in for Xmas gifting as an occupational ritual to such a large degree that it should be cautioned henceforth on the proposition of keying its holiday presents. Apart from the fact that such seasonal gifts run into fancy figures, perhaps of an average higher in quantity and quality than in any other branch, there is always the hazard of honest losses, absences from permanent addresses, perhaps a congenital bohemianism about the formality of properly acknowledging gifts, etc., which makes it mandatory for giftors and giftees alike, henceforth, to make certain the presents were properly received. And, if unacknowledged, the donors should have a key for a followup checkup.

This was brought home several times last week with curious results. There was an instance of a music publisher who dispatched an office boy to make the rounds on the Monday before Xmas and found the boy never came back on the job. The popular show biz habit of sending out liquor has had repercussions on both coasts and in Chi. Only a few of the more seasoned hands either have a system of personal conveyance or a return card for checker-uppering. The amount of stuff that gets detoured, accidentally or by design, all points to the necessity of a more realistic method of keying safe receipt. Too many calls in the past week have cropped up, inquiring whether or not the intended recipient got a certain parcel, indicating that the Xmas present habit has become a bit of a larceny in certain quarters.

Something new which has been added, also, due to new and inadequate sales staffs in even the best of shops has been the embarrassing habit of not removing price tags from gifts. Somehow the mystery of how much an Xmas present costs is minimized when price tags are overlooked by overly busy sales clerks.

Justice Dept. Denies It's Ready To File Trust Suit Vs. Technicolor

Washington, Dec. 30.

Reports that the Justice Department is ready to file an anti-trust suit against the Technicolor Corp. are completely without foundation, according to Justice anti-trust division officials.

"We are not nearly ready to decide anything yet and we have not gotten the green light to file such a suit," said a spokesman.

The fact is that the Justice Department is still digging into the case and collecting information. It will not make any decision until it has all its material on hand.

At one time Justice Dept. thought it would be in a position for an early suit against Technicolor. However, its Coast office moved slowly and failed to obtain all the requested information. The case was returned to the Coast office some months ago to start all over again.

'Amber' Back on Sked

Hollywood, Dec. 30.

Production of "Forever Amber" at 20th-Fox is stepping along according to schedule in its second start, regardless of recent cases of illness among the cast.

Otto Preminger, director, gave the players a half-day off to dress up for their New Years Eve celebrations. Schedule calls for 54 more days of shooting.

$150,000 Sliding Scale Ceiling on Par's Buy Of 'Jed Blaine's Woman'

Screen rights to "Jed Blaine's Woman," novel by Evelyn Wells to be published by Doubleday next spring, have been purchased by Paramount. Price was $50,000 plus 50c a copy for every copy over 50,000 until a ceiling of $150,000 is reached. Bonuses of $25,000 are provided if the book becomes a Literary Guild or Book-of-the-Month Club selection.

Deal originally sought by Hal Matson, agent for the author, was $1 a copy for each copy over 50,000. Par resisted that, however, inasmuch as a per-copy bonus of that size begins to near the point where it might be profitable for a publisher to buy up copies of his own book and resell them to the trade. On that principle, all film companies are in opposition to per-copy bonuses of beyond 50c or 75c.

Rights were purchased by 20th-Fox at the end of last week to Laura Z. Hobson's novel, "Gentlemen's Agreement," which will be published by Simon & Schuster. Price was $75,000, with a sliding scale on book sales until a maximum of $200,000 is reached. Novel deals with anti-Semitism.

Warner Bros. also made a purchase, having acquired "Slippery Hitch," novel by Gerald Butler, which was published in England recently. It's a crime story. There are no plans yet for publication in this country, but it is thought very likely there will be.

4 Flirt for 'Forest'

Universal-International, 20th-Fox, Paramount and William Tyler all interested in obtaining screen rights to Lillian Hellman's current Broadway legiter, "Another Part of the Forest," but no deal has been made yet. Miss Hellman has set no price, leaving that to negotiation, but is asking either an outright sale with payments spread over a period of years or a down payment plus percentage of the pictures profits.

Wyler is anxious to obtain the property for production by Liberty Films, indie unit in which he is a partner, since he directed Miss Hellman's "The Little Foxes" for Samuel Goldwyn.

Irene Dunne Quits Col. In Harry Cohn Tiff

Hollywood, Dec. 30.

Irene Dunne and Columbia called off their contract, with two pictures to go, after an argument with Harry Cohn over the star's right to approve the director and the leading man in her films.

Cancellation means that Miss Dunne will not play the star role in the Casey Robinson production, "No Sad Songs For Me." Understood Olivia de Havilland will take over.

L. A. to N. Y.

John Auer.
Walter Bullock.
Raymond Burr.
Tom Connors.
Alan Curtis.
Armand Deutsch.
Charles Erickson.
Fred Finklehoffe.
Dick Fleischer.
William Holden.
Gordon Jones.
Dick Kerr.
Alexander Knox.
I. B. Kornblum.
Anatole Litvak.
Gale Robbins.
Frank P. Rosenbloom.
Lou Shapiro.
Ann Sothern.
Milton Sperling.
Mark Stevens.
David Sussman.
Jerry Wald.
Frank Walker.
Ralph Wheelwright.
Douglas Wood.
Sol Wurtzel.

N. Y. to L. A.

Irving Berlin.
James Elliott.
Hal Horne.
Ben Kalmenson.
Harry Kurnitz.
Janis Page.
Arthur Schwartz.
Marvin Young.

N. Y. to Europe

Cecil Beaton.
Lawrence Evans.
Sir Alexander Korda.

Europe to N. Y.

Irina Baronova.
Samuel Goldwyn.
[illegible] Lillie.
[illegible] Muench.
Ivor Novello.

LINGO PIX SPREADING INTO STIX

Korda's Aide Reprises Same Warning That U.S. Better Show More Brit. Pix

Sounding another note for wider distribution of British films in the U. S. if American producers hope to retain their hold on the British market, P. C. Stapleton, director of Sir Alexander Korda's Shepperton and Worton Hall studios, declared last week that the more good British pictures that are produced, the less the British will have to import American product to fill their screens. The time may come, consequently, when the British will have a buyers' market as far as American films are concerned and they won't have to play U. S. product as they do now.

Stapleton, stressing that he was speaking as an average member of the British public and not as a distribution exec, pointed out that English pictures had increased steadily in both quality and quantity since the war's end. Fact that British product is now getting more playing time on British screens is because it's getting better, not because American films are losing favor, he said. The time when the British will be able to produce enough to meet their own demands is dependent on many factors, but conditions are improving steadily and that time will undoubtedly come.

Stapleton arrived in New York aboard the Queen Elizabeth Dec 12 and left for the Coast Saturday (28) to study American production techniques and equipment. First stop in Hollywood will be at the 20th-Fox studios, under arrangements set up

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Hollywood Humorist
Harry Kurnitz
has a humorous piece on Novel Contests
* * *
an editorial feature
of the
41st Anniversary Number
of VARIETY
Out Next Week

French, Too, Want More U.S. Dates In Swap for Quotas

Pointing up the increasing aggressiveness of foreign films in the domestic American market, a group of leading French producers are preparing a personal campaign for better playing time for their product in the United States. Four French film toppers planning junkets to America sometime in January are Gen. Corniglion-Molinier, president of Gaumont; Jean Le Duc, George Loureau, prexy of Regina Films and French partner of Alexander Korda, and Andre Paulve, president of Discina Films.

The four plan to coordinate their campaign with group meetings with top U. S. exhibitors and distributors, in an effort to gain acceptance for their films in situations other than the arty houses and an occasional subsequent run theatre. Producers will try to persuade the American toppers to play good French product in some of the better domestic houses. With the exhibs they will point up the increasing popularity and b.o. strength of foreign films in this country, while the argument for distributors will be better playing

(Continued on page 18)

LINGUISTIC GI'S BIG AUDIENCE

Growth in popularity of foreign pictures, as evidenced especially in New York, where almost 20% of the city's theatres are playing foreign product on at least a part-time basis, is reverberating throughout the country. Besides many nabe exhibs converting to a partial foreign-film policy, realty owners in several cities without art houses have come to New York recently with the intention of building art houses in their home towns if they can get enough product.

Reconversion and building plans are giving added impetus to the current scramble by indie American distribs to buy up French-made pix for release in the U. S. At least 25 American indies are currently shopping for product in Paris and, paradoxically, are finding plenty of French films available but a tremendous bottleneck in U. S. outlets because of the still limited number of U. S. theatres playing foreign pix. Illustrative of booking conditions is the fact that the 55th Street Playhouse, Fifth Avenue Playhouse and Avenue in N. Y. are all booked solidly for the next eight months.

Representatives of realty firms in Cleveland, Cincinnati and Chicago have contacted N. Y. distributors of foreign films during the last several weeks to lineup product with an eye to seeing if there's enough to keep a new theatre operating 52 weeks a year. Several more N. Y. nabes, including the Brandt-owned Atlantic Playhouse in Brooklyn, have recently been converted to first-run outlets for foreign pix. In addition, Vog Films, an indie distrib

(Continued on page 18)

42d St. Theatre's 25G

Illustrative of the way foreign films are catching on in the U. S. is the new record being chalked up by the French-made "Les Miserables" during its first week at the Apollo, N. Y. Officials of the Brandt circuit, which own the house, predict the film will gross an unprecedented $24,500 at the end of its first seven days tonight (Tuesday), and will have played to approximately 90,000 people.

Apollo, with 1,400 capacity, is charging $1.20 top for the picture. Film runs 200 minutes but the slowdown in turnover is compensated by the theatre running continuously from 8 a.m. to 3 a.m. Last previous record-holder was "Gone With the Wind," which chalked up $9,000 at $1.10 tops.

British 'Henry' Has Piled Up $700,000 Net in Only 10 U. S. Roadshowings

United Artists, which sent "Henry V" into release last April 3, has piled up a net profit of $700,000 to date on the British-made pic. It has played only 10 engagements in the U.S. and seven in Canada, plus three stands of one, two or three nights in college towns. All dates have been on roadshow policy, with UA taking houses on a four-walls basis. Result has been a net to the distrib of 51% of pic's b.o. gross.

Two of the early U.S. engagements are currently closing, and nine new ones are opening up. Shuttering are Chicago after 22 weeks and Memphis after four weeks. Continuing are New York, now in 29th week; Washington, currently in its 7th week, and San Francisco, in its 12th week.

New dates, which will bring UA close to the limit of the 14 prints it has on hand, are Philly (opened Dec. 23), Cleveland (Dec. 26), Milwaukee (Jan. 2), Kansas City (Jan. 3), New Haven (Jan. 7), Providence (Jan. 8), Atlanta (Jan. 31), Seattle (Feb. 2) and Rochester (Feb. 2).

Paul N. Lazarus, Jr., UA pub-ad head, who has been handling the "Henry" dates, is planning also to continue the college town barnstorming, which has proved exceptionally profitable. For instance, in Northampton, Mass. (Smith College), pic in three days earned a net of $2,300, or approximately 50% of the $4,500 profit gained in the four weeks run in Buffalo.

Jimmy Durante
Hollywood bon vivant and man-about-pools
details how
now that he's got a private puddle
in his backyard it has put him
"In the Swim"
* * *
an editorial feature
in the
41st Anniversary Number
of
VARIETY
(Out Next Week)

Selznick Via FC Denied by Agnew And Joe Bernhard

Deal reported in the trade last week to be cooking between Selznick Releasing Organization and Film Classics was denied Monday (30) by Joseph Bernhard. Latter, who bought into the reissue outfit last week, was said to have done so as part of an arrangement for physical handling by FC of Selznick product and perhaps eventually somewhat broader activities. Neil Agnew, SRO prexy, joined Bernhard in denying that a deal is pending.

Bernhard, former Warner Bros. theatre head, was reported interviewing prospective employees for the FC setup and to have inferred that they might be handling Selznick product. FC is handling some Selznick reissues and a misunderstanding may have occurred on that score.

FC owns seven of its own exchanges and operates through 22 franchiseholders in other territories. That would mean exchanges in 29 cities that could potentially store, ship, inspect and bill for Selznick and provide a physical nucleus around which his own sales staff could be expanded.

Agnew refused Monday to disclose organizational plans for the new releasing organization Selznick has been forced to set up as a result of the recent dispute in which he

(Continued on page 18)

Sam Goldwyn in London Avers U.S. Fans Highly Receptive to Brit. Pix

London, Dec. 21.

At press reception given by RKO for Sam Goldwyn at the Savoy hotel, Dec. 20, Goldwyn stated he was here for two reasons. One was to see his son, who is working as assistant director to Sydney Box, and (2) to arrange for West End showing of "Best Years of Our Lives," for which no theatre has yet been chosen.

As regards British pictures, Goldwyn said they were inspiring Hollywood. He thought "Henry V" a great job, and liked several other British films he had seen. He refuted statements made by several important British film people that English pix are not getting good showings in America. He said that 12 films are currently being shown in New York, and six in Hollywood.

He further added that there were no limits in America in entertainment, saying that critics in New York go overboard on British and French films.

Reverting to "Years," Goldwyn stated it was the only pic that had been requested to be shown for two nights in succession on his trip on the Queen Elizabeth. Also that it

(Continued on page 20)

British MOI Expects To Continue Info Pix Use; Major Circuits Book 'Em

Heavy use of films by the British government during the war which saw some 923 films produced by the Ministry of Information through the six years of conflict, is expected to continue substantially the same in peacetime though on a slightly reduced scale. Stressing films as an ideal channel for dissemination of information, Thomas Baird, director of the Film Division of the British Library, declared in New York that "the British government is definitely committed to a film policy and has a strong belief in that medium both at home and abroad."

Top grossers the British government has had recently are two documentary films "The Raider" and "Journey Together" which deal with the merchant marine and the Royal Air Force respectively. These pictures were turned over to Nat Sanders' American firm, known as English Films, which distributed the pair on a percentage basis. Both films scored long runs in key U.S. cities and have been booked by the Loew and RKO circuits.

During the war many British and American film stars offered their services to the Government on the cuff but now, that patriotic custom has faded with cessation of hostilities. Notable among thespers who appeared in British documentaries was Edward G. Robinson who starred in the RAF saga, "Journey Together," among others.

HEINEMAN SETS NT DEALS FOR RANK FILMS

Both "Wicked Lady" and "Stairway to Heaven," J. Arthur Rank's leadoff pix under Universal distribution, will play a number of National Theatres' circuits including Fox-West Coast, William J. Heineman, Rank's U. S. sales head, said last week on his return from the Coast. Far west was further pried open for British pix by a deal which Heineman made for playing of Prestige Pictures in 20 FWC houses. Pact represents a switch from Prestige's former policy of sticking to the art houses since the FWC theatres are first-runs and nabes.

U followed its previously shaped

(Continued on page 20)

Fielding Files Appeal On 'Outlaw' Permit

Albany, Dec. 30.

Appeal from the ruling of Dr. Ward C. Bowen, acting director of the Motion Picture Division of the State Education Dept., upholding the license granted to Howard Hughes' "The Outlaw," has been filed with the 12-man Board of Regents by N. Y. License Commissioner Benjamin Fielding. Review of Dr. Bowen's findings and a determination that pic's advertising has passed the line of decency are sought by the commish.

One of chief points of dispute on which Fielding lost out before Dr. Bowen was whether ads outside the state could be considered. In confirming the seal, decision did not cover context of film nor "decency" of out-of-state ads.

Johnston's Ariz. Sunning

Eric Johnston, Motion Picture Assn. prez, is currently resting in Arizona on orders of his medico. He had been at his home in Spokane for the holidays, but doctor decided he wasn't fully recovered from attack of pneumonia which he recently suffered in England and sent him to the dry-air-and-sunshine territory to recuperate.

MPA head's schedule called for him to spend two weeks in Hollywood before returning to his headquarters in Washington, but it isn't certain now whether he'll get in the studio visit or not, since he intends to be back in the capital around mid-January.

National Boxoffice Survey

Holiday Week Booms Biz—'Razor,' 'Show-Off,' 'Skies,' 'Time, Place,' 'Song,' 'Clouds' the Big Six

National film theatre business surged back during the past week, measuring up to promises and toppling old records in many key cities. New, strong screen product, of course, is helping and in some spots competition even for big holiday week trade is keen.

"Razor's Edge" (20th) is shooting up into top spot, being more than $150,000 ahead of its closest rival in keys covered by VARIETY this week. "Show-Off" (M-G), new Red Skelton comedy, is strongly entrenched in second position, showing in 12 spots. "Blue Skies" (Par), which has been up among the winners for several weeks, climbed back into third groove this session.

A newcomer, "Time, Place, Girl" (WB), is a sturdy fourth place money champ, playing in seven cities. "Song of South" (RKO) is coming into its own this stanza, taking fifth slot.

Others in the Big 10, in order of boxoffice take, are "Till Clouds Roll By" (M-G), "Cross My Heart" (Par), "Wonderful Life" (RKO), "Best Years of Lives" (RKO) and "Undercurrent" (M-G). "Best Years" stays up largely via its marked strength where showing, since in only three spots. "Life," Minneapolis topper, is uniformly solid to big in five cities. "Jolson Story" (Col), doing sock $32,000 in Chicago and socko in Seattle, is opening this week in many smaller cities and doing big.

"Man I Love" (WB), a newcomer, shapes nicely in three keys. "Stairway to Heaven" (U), also new, looks promising, being smash in its N. Y. preem at reserved-seat Park Avenue which Universal is now operating. "Humoresque" (WB), another new entry, is getting a record $58,000 in its N. Y. preem. "Wicked Lady" (U) is sturdy on its second session at N. Y. Winter Garden.

"Wake Up and Dream" (20th), which had been doing nicely, is fairly well smothered in deluge of new product this week. Same is partly true of "Magnificent Doll" (U) which is big both in Indianapolis and Baltimore. "Black Beauty" (20th) shapes stout in Omaha, being one of leaders there. "Plainsman and Lady" looms fine in Louisville.

(Complete Boxoffice Reports on Pages 10-11)

SCHAEFER HAS RIGHTS TO PALLOS-STAFFORD PIC

George J. Schaefer, former RKO and United Artists topper, now in the indie financing biz, has acquired American distribution rights to "The 16th Bar," Steve Pallos-John Stafford production formerly labeled "Teheran." Schaefer refused to disclose how he'll handle distribution, whether pic will be statesrighted or turned over to a national releasing organization.

Film was shot in Rome and Teheran, and centers around the plot on the late President Roosevelt's life while he was attending the Big Three conclave in the Iranian capital during the war. New title derives from the fact that the attempt on the President's life was to be made when the band hit the 16th bar of "The Star-Spangled Banner."

Film was directed by William Freshman, and stars Derek Farr and Marta LaBarr. They're all British. Pallos, who produced the film with blocked currency in Italy, is presently in the U. S.

Chi, KC and St. Loo Will HQ Flock Of Sales Meets As Soon As Decree's OKd

With still no indication from the courts as to when the final decree will be handed down, industry sales toppers predict a general rush for hotel reservations in Chicago, Kansas City and St. Louis when it's finally issued. Trio of centrally-located cities have been generally favored for sales meets in the past and it's believed almost all the film companies will attempt to line up meets there as soon as the decree is finalized so sales chiefs can talk things over with their field staffs.

Sales toppers have already expressed discontent with the decree's delay, pointing out they can't set any new policies for the coming year until they learn definitely under what restrictions they'll be forced to operate. Consensus, however, is that the Government will give them at least six months to readjust their sales methods; hence the necessity for a get-together of the sales staffs to map out the new policies.

Most of the sales chiefs of the Big Five don't foresee any drastic changes in the decree from the original anti-trust decision handed down last June, with the exception of the competitive bidding provisos incorporated in the decision. Latter are expected to be bypassed in the decree through almost unanimous disapproval of Government attorneys, distributors and exhibitors. Other changes, such as single-selling, have already been adopted by the majors.

Metro is probably unique among the Big Five as the only company that has tried to anticipate the decree. Whereas the other companies have sat back on almost all the decision's rulings except for single-selling, Metro has attempted to readjust all situations that might have been considered to breach the rulings, once such situations have been brought to the attention of the M-G sales staff and explained. Exhibs who could prove their situations were not competitive, for instance, have in many instances been granted clearance over their opposition, as called for in the decision.

In addition, Metro conducted experiments in competitive bidding in several test situations, all strictly competitive, in an attempt to gain knowledge of the way the system would work in case it was written into the final decree. On the basis of this, Metro sales chief William F. Rodgers doesn't predict too many enforced changes from his present policy. Metro's post-decree sales meet, consequently, will probably be held on the Coast sometime during February, to give the sales staff a chance to look over the new season's product, as well as to talk over the decree.

GOLDWYN BUYS HOUR DISK SHOW FOR PIX

Hollywood, Dec. 30.

Indicating a possible new trend in film advertising in radio, Sam Goldwyn has bought full program time on station KLAC here. There has been literally tons of time bought on spot announcement bases but Goldwyn's move is the first such and may start others thinking his way.

Starting Jan. 1, Goldwyn will sponsor one hour of the two hours station allots "Christmas Early," femme disk jockey. Goldwyn will take the last hour, midnight to one a.m., of the six-nights weekly show, augmenting with stars and other film dressing.

Plan is to use it for an institutional as well as for plugging current releases. Initial benefiting film will be "Best Years of Our Lives."

Claghorn's Dixie Teeoff

Eagle-Lion kicks off Jan. 21 with the world preem of its lead off pic, "It's a Joke, Son," Kenny Delmar and June Lockhart starrer, at the Paramount theatre, Austin, Texas state capital. Opening is timed for same day as inauguration of Governor-elect Beauford H. Jester.

Through a deal which hands preferred playing-time to E-L's film, Interstate circuit, Par's partner chain, will play "Joke" at Aztec, San Antonio, starting Jan. 22; Metropolitan, Houston, Jan. 23 and Majestic, Dallas, Jan. 24. Group of E-L top personnel, including Delmar and Miss Lockhart, will head from both New York and the Coast to attend the preem and the gubernatorial inauguration.

ADV. PIX PRIMED FOR NEGRO CINEMAS EXCL.

New angle on advertising pix for theatres is outfit currently being organized in New York to make one-reelers for Negro theatres exclusively. It claims it can reach the 4,000,000 weekly patrons of the country's 600 Negro theatres for approximately $25,000 a reel.

John Gluskin, attorney and band manager, and Alfred Kohn, recently out of the Signal Corps, are organizers of Industrial & Educational Film Co. Idea is to put plenty of entertainment value in the films, which will be musicals, but more than average amount of product-plugging that goes into reels designed for ofay houses.

Theatres will get $3 per 1,000 patrons, usual fee. That's $12,000 to cover the country. Films cost about $2,500-$3,000 a reel to produce and around $10,000 represents distribution, handling and profit. Company will also make ad reels for general audiences.

Goldman Asks $8,600,000 In Additional Suit

Philadelphia, Dec. 30.

William Goldman late today (Monday) filed a supplemental damage suit against the Warner interests and the major distributors, asking additional damages of $8,600,000 in behalf of the Erlanger, which Goldman has under lease.

Goldman's new suit, filed in U. S. District Court, came on the heels of last week's decree, which gave him $375,000 in damages plus $60,000 for lawyers fees and ordered the defendants to break up alleged "monopolistic practices" which he claimed discriminated against the Erlanger and prevented him from getting first-run product for the house.

The new action covered the time from December, 1942—when the original suit was filed—until today, during which Goldman claims he suffered a loss of $2,800,000. He is asking trebled damages, allowable under the terms of the Federal anti-trust laws. In addition, Goldman asked for lawyers' fees and asked the court to impose the costs of the litigation against the defendants.

The $8,600,000 asked by Goldman is believed to be the greatest amount involved in an anti-trust suit in the film industry in the U. S.

Defendants in the suit are the same as in the original action—Loew's, Paramount, RKO, 20th-Fox, Columbia, Warner Bros., Warner Bros. Circuit Management, Vitagraph, Stanley Co. of America, Universal and United Artists.

Meanwhile, counsel for these companies huddled over the weekend to decide what steps they would take next. It is believed they would appeal the decree, handed down by Federal Judge William H. Kirkpatrick, to the U. S. Circuit Court of Appeals. If this appeal fails, they still have the opportunity of applying for a writ of certiorari to ask the U. S. Supreme Court to review the entire question.

UWP Would Buy Back Old U Films for Television

United World Pictures, Universal subsid, is currently dickering to buy out 16m franchise rights to hundreds of old Universal films from International Television Co., narrow-gauge distrib that filed for reorganization in the N. Y. federal court recently. UWP has offered to purchase the rights from a creditors' committee which is handling International's business affairs under court supervision. Deal is expected to be closed next month for the films, it was disclosed.

UWP already claims to own the largest 16m library in the world. It recently acquired Bell & Howell's Son-O-Tone library and has U. S. distribution rights to thousands of British-made pix of J. Arthur Rank. Company also plans production of one new educational pic per week.

Wallis' First to Lens At Rank's Denham Lot

Hollywood, Dec. 30.

First production by Hal Wallis in England will be filmed on J. Arthur Rank's lot in Denham, just outside London. Picture will be "For Her to See."

Wallis, when he was in London last summer, closed a deal with Rank but the studio and date were left open. Filming will start some time between May 15 and June 15, with Wallis going over there a month ahead of the starting date, to be decided within the next 10 days.

Mex. Variety Tent Jan. Preem to Draw 50 U. S. Showmen

First Latin-American tent of the Variety Clubs will be inaugurated in Mexico City Jan. 16-17, in a two-day party which may run to Jan. 20.

More than 50 guests from the U. S. will attend the first benefit staged by the Clubhouse of Variety International. Prexy of the Mexico City tent is Luis R. Montes, prominent local distributor.

Variety Girl

Pittsburgh, Dec. 30.

Paramount may keep its musical, "Variety Girl," under wraps until next May, when it'll be shown to delegates attending the coast convention of national Variety Clubs, according to reports here. Understood that'll be the big blow-off to the annual confab.

Picture is based on the history of the Variety Club, founded here nearly 20 years ago by John H. Harris and group of Pittsburgh showmen when they discovered an abandoned child in lobby of Sheridan Square theatre and promptly adopted her. Club was paid $50,000 by Par for privilege of putting the story on the screen.

Albany Club to Fete "Rip" Collins

Albany, Dec. 30.

James Anthony "Rip" Collins, one-time star with the St. Louis Cardinals, and playing manager of Albany Eastern league club since 1942, will be feted by the Variety Club, Jan. 20, at De Witt Clinton hotel. Collins recently was appointed manager of San Diego in Class AAA Pacific Coast league.

Albany Variety Club will present the Strauss Festival at the Palace theatre, Jan. 27 for the benefit of its Boys Club summer camp.

Kohn Named Barker

Memphis, Dec. 30.

Herb Kohn, assistant to M. A. Lightman, of Malco circuit, was named to a second term as chief barker of Memphis Tent No. 20 of Variety Clubs.

Kohn, who has been instrumental in an expansion program for the club, will be re-installed along with the new officers, Jan. 20.

Dave Flexer was elected first assistant barker; Buster Hammond, second assistant; Ed Sapinsley, property master; and Bailey Prichard, dough guy. Lightman is ex-officio director and past chief barker.

Room for Anderson

Minneapolis, Dec. 30.

Northwest Variety club is raising funds among its members to dedicate a room to Art Anderson, retiring chief barker, in the heart hospital which it will build and equip on the University of Minnesota campus. This will be in recognition and appreciation of his untiring efforts in bringing the campaign to a successful conclusion. A minimum of $1,000 will be raised.

Edwin Claude Mills
(Former General Manager of ASCAP and himself an authority on copyright)
writes that
Authors Should Own Copyrights And Limit Their Usage
* * *
an editorial feature
of the
41st Anniversary Number
of
VARIETY
Out Next Week

N.Y. Crix Vote 'Best Years' the Best

Samuel Goldwyn's "Best Years of Our Lives" was selected as the outstanding picture of 1946 by the New York Film Critics in the group's annual polling yesterday (Monday). Italian-made "Open City" was cited as the best foreign picture of the year. Group, comprising 18 crix from N. Y. daily newspapers and magazines, does not select a "10 Best" list.

Laurels for the best directing job of the year went to William Wyler for "Best Years," with Laurence Olivier in the runner-up spot for his job on "Henry V," British-made film which rated as the second best all-around feature. Olivier was cited as the best actor for 'Henry,' with the best actress award going to Celia Johnston, British actress, for "Brief Encounter."

Under the critics' by-laws, a contestant has to poll two-thirds of the votes before it can win. "Best Years" thus won on the second ballot, with "Henry" and J. Arthur Rank's 'Stairway to Heaven" also receiving mention. "Well-Digger's Daughter," produced in France, copped second honors as the best foreign film. Runner-up award for top acting went to Fredric March for "Best Years," with Rosalind Russell cited as second best actress for "Sister Kenny."

Motion for a special award to "Henry" as an outstanding film was voted down because the pic had figured in the competition for the best of the year. Archer Winsten of the N. Y. Post, chairman of the group, presided at the balloting.

Foreign Films

(Continued from page 1)

most distinguished pictures, with one exception ('Best Years of Our Lives'), on this list came from abroad; the Hollywood entries, while accomplished, are generally of conventional stripe."

Alton Cook, of the N. Y. World-Telegram, also selected five foreign pix among his 10 best. "The slack quality of Hollywood movies this past year becomes more apparent than ever when time comes to make the annual choice of the 10 best pictures," Cook declared. "For the first time in many years—if ever it did happen before—half of these unofficial laurels go to imported films instead of Hollywood's."

NBR Selections

National Board of Review teed off the selections early last week, choosing four foreign-produced pix on its list. Two foreigners, including the British-made "Henry V" and Italian-produced "Open City," topped the list, which also included the British-made "Brief Encounter" in fourth place and French-made "It Happened at the Inn" in sixth. Concurring with the majority opinion, the board selected "Best Years" as the outstanding American film of the year.

Predominant Choices

"Henry," "Encounter" and "Open City" were almost unanimous choices on the lists, but other foreign pictures also made their appearance. Crowther included "Stairway to Heaven" (British) and "Well-Digger's Daughter" (French), and Cook selected "The Raider" (British) among his choices. With the exception of "Best Years," the American pix selected varied widely, including such films as "Notorious," "Green Years," "My Darling Clementine," "Road to Utopia," "A Walk in the Sun," "Postman Always Rings Twice," "Cluny Brown" and "Anna and the King of Siam."

As an added fillip to the implied attack on Hollywood, the Times on Sunday (29) also presented its "seven disappointments" of the year, as compiled by staffer Tom Pryor. Unwilling to choose the 10 worst pix because "Hollywood was quite generous in this regard during 1946, and it is doubtful that even Solomon in all his celebrated wisdom could compile such an arbitrary list," Pryor said his group comprised those "great expectations" which failed "in more or less degree to return in terms of entertainment satisfaction all the money and effort that went into their production."

For his "seven disappointments," Pryor selected "Razor's Edge," "Adventure," "Sister Kenny," "Song of the South," "Of Human Bondage," "Devotion," and "Till the End of Time."

"It almost goes without saying," Pryor said, "that some of the pictures on this list were—or still are—big money makers, and that their inclusion here will be regarded by certain producers as proof sufficient that this corner doesn't 'know what the public wants.' But for every contented customer, there is a disappointed one, and sometimes the ratio is higher in favor of the latter."

IMPPA Elects Officers

Hollywood, Dec. 30.

Independent Motion Picture Producers Assn. retained I. E. Chadwick as president at its annual election.

Edward Finney was re-elected secretary-treasurer, Steve Broidy, Harry H. Thomas and Johnny Jones, veepees, and Fred Steele, Belmont Gottlieb, Karl Hittleman, A. W. Hackel, Sam Katzman and William Stephens to the board of directors.

NW Indies Study Possible Causes Of Trust Suits

Minneapolis, Dec. 30.

The several heavy judgments already won by independent exhibitors against major distributors in anti-trust law violation suits have a number of the territory's theatre-owners consulting their lawyers to determine if they, too, have any causes of action.

North Central Allied hints that the anti-trust suit filed by the Duluth Theatre Corp. against eight major distributors and the Minnesota Amus. Co. (Paramount circuit), asking $1,350,000 plus fees and costs, for alleged anti-trust violation, is only the first of several such actions to be instituted during the ensuing months. Bennie Berger, North Central Allied president, is principal owner of the Duluth Theatre Corp.

North Central Allied directors, incidentally, will meet next week to consider a proposal to appeal to the Department of Justice for relief against alleged "strangulation" of independent exhibitors by "distributors who, in apparent united agreement, are curtailing production to a point where the very existence of many independent theatre owners is threatened." A "conspiracy or plot" on the distributors' part against independent exhibitors is claimed.

Italian-Dubbed M-G Pix For Italo Fans in N.Y.C.

Loew's circuit in New York, pulling a switch on the current popularity in the U.S. of foreign-produced pix, has instituted a new system of showing Italian-dubbed versions of their own product in theatres in the city's Italian-speaking sections.

System teed off via special experimental midnight shows in five different nabe houses and the pix are slated to go into four other such theatres during the next month. If the Italian-dubbed pix do good business—and reports from their experimental runs indicate they will—then Loew's is prepared to supply the theatres with a steady menu of such pix as they become available.

First two pix under the program are "Ziegfeld Girl" and "Honky Tonk," both of which were dubbed in Italy with Italian actors' voices. Films are the regular product exported to Italy by Loew's International, one of the few companies in the industry that has favored dubbed versions over titled versions.

Loew's International has already started servicing indie theatres in the Spanish-speaking sections of New York with a steady diet of Spanish-dubbed pix, with some of the houses playing them to the almost total exclusion of regular product with an English soundtrack. Spanish versions have also earned top grosses in the Spanish-language sections of the country along the Mexican border.

Archainbaud Vice Castle

Hollywood, Dec. 30.

Columbia inked George Archainbaud to take over the director chore on "The Crime Doctor's Vacation," which starts Jan. 3.

Job was originally assigned to William Castle, who stepped out because of illness.

H'WOOD HELL-BENT FOR HEAVEN

Par Pacing 24 Films for 1947, Same As 1946; 8 Releases in First 4 Mos.

Setting the same pace as in 1946 when the company released 24 pix during the year, Paramount will distribute eight films during the first four months of '47. Films will be drawn from Par's extensive backlog which has now grown to 27 as result of a policy which saw only two films, "Two Years Before the Mast" and "Blue Skies," doled out during the last four months of the current stanza.

Slowdown in the last quarter of '46 was part of a plan to test new selling methods under the anti-trust decision. "Mast" and "Skies" were the guinea pigs since Par switched to a theatre-by-theatre and pic-by-pic blueprint. New method has been found good for heavy coin with sales toppers now estimating rentals for "Skies" at $5,000,000, company's top for the year, and "Mast" at a sensational $4,400,000.

Added reason for marking time was the hope that the decree, in final shape, would be judicially inked before the year's windup. Opinion of legalites has it that the decree may not be down for some time yet because assignment difficulties of the three judges have interposed hurdles in the way of conferences on findings. Consequently, Par's execs have decided to wait no longer.

Eight films and release dates are: "Cross My Heart," Jan. 10; "The Perfect Marriage," Jan. 24; "Ladies' Man," Feb. 7; "California," Feb. 21; "Easy Come, Easy Go," March 7; "Suddenly It's Spring," March 21; "My Favorite Brunette," April 4; and "The Imperfect Lady," April 25.

Reagan's Move to Get Par Sales Execs Closer To Exhibs in the Field

Paramount has switched the operation of two of its four divisions to the field in a move to promote closer contact between sales toppers and its customers. Step, tagged by Par as experimental, transfers Earle Sweigert, mid-eastern division head, to h.q. in Philadelphia, and George Smith, western division sales manager, to Los Angeles. Single picture selling to individual theatres can be improved, Charles M. Reagan, Par's sales chief, said by having divisional managers operate in the field.

Decentralization step, according to Reagan, will keep his subordinates in close contact with rapidly changing conditions and aid in making spot decisions. Eastern and southern divisions under Hugh Owen and central sector under James Donohue will continue to operate through the home office.

In a further revamping of the sales system, Reagan announced that the western division would henceforth be divided into two districts instead of three. Hugh Braly, formerly in charge of the Denver exchange, succeeds to the post of Coast district manager in place of Del Goodman, resigned. In addition to the four Coast offices, Braly will supervise the Denver and Salt Lake City exchanges. Omaha branch has been added to Ralph Libeau's district.

Tone-Hakim Pic at Col.

Hollywood, Dec. 30.

Franchot Tone and Raphael Hakim, indie producers, closed a deal with Columbia for the release of their forthcoming picture, "The Mating Call," screenplayed by Ben Hecht.

Tone will double as star and co-producer, with S. Sylvan Simon, borrowed from Metro, as director.

Rita Slows 'Shanghai'

Hollywood, Dec. 30.

Shooting on "Lady From Shanghai" has been resumed after a two-day shutdown due to illness of star Rita Hayworth.

Company will shoot around her at Columbia while she is bedded for a week with flu.

Glenn H. Taylor
(U. S. Senator from Idaho)
writes that
"D. C. Looks to Show Biz Liberals to Combat New Political Restoration Era"
* * *
an editorial feature
soon to appear
in the
41st Anniversary Number
of
VARIETY
Out Next Week

WB Directors Hit Stride on 19 Pix

Hollywood, Dec. 30.

Warners wound up 1946 with 13 directors working on nine pictures and preparing 10 more for 1947 filming. Slated for early shooting in the new year are "Voice of the Turtle," to be directed by John Van Druten; "Whiplash," by Lew Seiler; "The Wallflower," Frederick De Cordova; "Two Guys From Texas" and "Barbary Host," David Butler; "The Frontiersman," Raoul Walsh; "Treasure of the Sierra Madre," John Huston, and "Victoria Grandolet," "The Unsuspected" and "Romance in High C," being prepped by Michael Curtiz under his own banner.

Before the cameras are "My Wild Irish Rose," "Night Unto Night," "The Unfaithful," "Deep Valley," "The Woman in White" and "Dark Passage." In the editing rooms are "The Two Mrs. Carrolls," "Love and Learn" and "Pursued."

BUDDY ADLER CARRIES 'MAIL' WITH WILDE

Hollywood, Dec. 30.

Cornel Wilde is set for the star spot in "Royal Mail" at Columbia after finishing "Forever Amber" chores. Actor's trip will be his fourth loan from 20th-Fox to the Gower St. lot.

Buddy Adler is moving over from Metro to produce the story of the first postal system in England.

Weitman's Fund Chore

Robert M. Weitman, managing director of the New York Paramount theatre, has been named chairman of the seventh annual fund-raising drive of Cinema Lodge, B'nai B'rith. Weitman will steer a campaign for $25,000 to be raised through publication of Cinema Lodge's Year Book in conjunction with a theatre party set for March 20.

Martin Levine, general manager of Brandt theatres, has been tapped to chairman the year book committee, with George Gomperts as cochairman.

Mono's 1st '47 Meet

Monogram's first 1947 sales meet has been set for Jan. 11 and 12 in St. Louis, according to Edward Morey, executive assistant to president Steve Broidy. Latter will plane in from the Coast to attend the meet, together with all franchise-holders and division and branch managers.

Up for discussion will be sales and distribution policy on Mono's big budget release for '47, "It Happened on 5th Avenue," currently lensing under the direction of Roy del Ruth.

KALMENSON'S STUDIO MEET

Hollywood, Dec. 30.

Ben Kalmenson arrives tomorrow (31) from the east for talks with studio execs at Warners.

He also will meet with several western exchange chiefs.

NEW CYCLE OF CELESTIAL PIX

By FRANK FISKE

Hollywood, Dec. 30.

Hollywood producers weren't kidding a while back when they were putting out emphatic statements about seeking out far places for movie backgrounds. When they promised scenery of worldwide scope in postwar films that was understatement. They've not only gone worldwide but far beyond. So that right now, judging from pictures recently released, still in production or being readied for the near future, the whole industry is virtually hell-bent for Heaven.

First indication of the celestial trend came 'way back last summer when Heaven was used for the final scene in the Abbott & Costello starrer, "The Ghost Steps Out." In this pre-merger Universal release the glimpse of Paradise was merely a shot from outside the gates, with the ghostly Costello halted by a sign that said "Closed for Washington's Birthday."

Producers at this point were apparently just sort of feeling their way in the heavenly locale, but they weren't too long getting through the gates. The Charles R. Rogers opus, "Angel On My Shoulder," came out with full-shot sequences in Heaven, using angels and harps and everything. The land beyond the pearly gates has since been exploited quite

(Continued on page 18)

Sureseater in Newsmen Guild's New N.Y. Hdqrs.

Number of foreign language theatre operators, looking for a new spot in the Broadway area, have proffered deals to the American Newspaper Guild for buying in or renting part of the Guild's newly acquired headquarters on West 44th Street, N.Y. Building, which was paid for by a bond subscription among Guild members, cost $206,000 and will be ready for occupancy next March after renovations are completed.

Understood that the Guild is ready to conclude pact with some art film exhib in order to help meet the operating costs on the building. Final deal, however, will not be consummated before the middle of January.

Over $11,000,000 in Retroactive Film Studio Pay; H'wood Peace Rumored

Hollywood, Dec. 30.

Retroactive pay totaling approximately $9,941,000 will be distributed by producers to 12 IATSE locals in the four-week period which started Dec. 19. Another $1,212,000 will be added to this amount as soon as negotiations are completed with soundmen and cameramen, the only two IA locals for which contracts have not yet been inked. Extra paychecks cover virtually a year's retroactive period under pacts recently signed between locals and producers. New deals mean workers will earn an additional $12,000,000 during the coming year.

Increases represent an average overall pay hike of 30% for the approximate 15,000 IA studio workers. Reopening of contracts on cost-of-living increases is not likely before February, according to Roy M. Brewer, IA's International Hollywood representative because statistics showing added living costs will not be ready before that time. Pacts are reopenable if index shows an increase of 5% or more.

Labor Peace Imminent

Rumors are still current in Hollywood that a labor peace is near although neither side will give confirmation. Understood International prexies are huddling in the east on acceptance of AFL arbitration directive over Set Erectors jurisdiction. Pat Casey, labor chief for producers, is in New York for a two-week period.

Film pickets arrested for assertedly violating court injunctions will move for a writ prohibiting the holding of mass trials by municipal court on Jan. 6. Meanwhile defendants under trial at the Embassy Auditorium have been excused until Jan. 7, with exception of those acting as their own counsel.

Terry Turner
suggests a
"Proving Ground for Field Exploitation Men"
in
VARIETY's
41st Anniversary Number
Out Next Week

PRC, E-L Spending $3,975,000 on Lots

Pathe Industries, parent organization for both PRC and Eagle-Lion, has appropriated $3,975,000 for expansion of its existing facilities, remodeling of its buildings and purchase of additional equipment, spokesman for the company disclosed last week. Company was intent upon giving full financial backing to both PRC and E-L and the first year's production budget for E-L alone will be approximately $16,000,000.

Of the construction and remodeling nut, some $2,250,000 has been allocated to Pathe's new film laboratory at 107th St. and Park Ave., N. Y., it was said. Excavation of plot has been completed and laying of foundation has been started. Plant will be used for printing and processing films.

Expense for whipping E-L's Coast studio into shape will be some $1,150,000, Pathe exec said, of which $600,000 will be spent on new equipment, part of which has already been acquired. Estimated cost of $440,000 has been set for renovation of the company's Television Center at 106 St. and Park Ave., N. Y. Balance of $135,000 will be Pathe outlay for improving existing equipment.

JOAN LESLIE'S 1ST PIC IN YEAR AT EAGLE-LION

Hollywood, Dec. 30.

Joan Leslie started her first film job in over a year today (30) on "Repeat Performance" at Eagle-Lion. Actress last did "Two Guys From Milwaukee" at Warners, then had contract declared null because she had inked it as a minor. Warners is appealing that decision to have it reversed while Seymour Nebenzal's suit is hanging fire to get $2,500 he advanced actress for role in "The Chase," in which she didn't appear. She, too, has a counterclaim against Nebenzal for $167,000.

Also in cast of "Performance" are Louis Hayward, Tom Conway, Benay Venuta, Richard Basehart and Natalie Schafer.

Grierson's First Shorts Ready for Release in Feb.

Initial short in John Grierson's World Today series goes into release Feb. 1. Briefies follow thereafter at two-week intervals, with United Artists handling distribution. First one will be labeled "Who's Germany?" and second "The Atom in Action."

Shorts are in the March of Time (20th) and This Is America (RKO) genre, but while they are once-a-month two-reelers, Grierson is holding his down to a single spool. He figures he can reach a considerably greater number of screens by sticking to the shorter length, since many double-feature houses refuse to handle a twin-reeler.

World Today series will present at various times three different types of subject matter. One group will be known as Worldwise, covering economic and political problems; another, Wonderfact, will be on scientific subjects, and the third, Venture, will be human interest.

Films are being made in New York by the crew that worked with Grierson when he was producing "World in Action" series for the Canadian Film Board during the war. Stuart Legg, who held a similar job in the CFB setup, is serving as exec producer.

Briefs From the Lots

Hollywood, Dec. 30.

Joan Harrison's first producer assignment at Universal-International, following her return from England, will be "The Knave of Diamonds," based on a mystery yarn by Percy Marks...Leon Errol starts his 1947 commitment of comedy shorts at RKO Jan. 7, with George Bilson producing and Hal Yates directing ...William Witney leads his "Bells of San Angelo" troupe back to the Republic studio this week after three weeks of location shooting in Nevada...Thomas R. St. George, author, wound up the screen treatment on his new book, "Books Are Lighter Than Rifles," which Fanchon will produce for Republic, starting early in January.

Catherine Craig draws the femme lead opposite Randolph Scott in the Clarion production, "Albuquerque," to be filmed in Technicolor, starting Jan. 15 . . . Fred Brannon and Thomas Carr will co-direct the cliffhanger, "Jesse James Rides Again," to be produced by Mike Frankovich at Republic, starting Jan. 10 . . . Gene Autry's next at Republic will be "Twilight on the Rio Grande," an Armand Schaefer production, to be directed by Frank McDonald . . . First of the new Joe McDoakes series of shorts at Warners will be "So You Want to Be a Salesman," starring George O'Hanlon . . . Gloria Grahame draws a singing role in "Song of the Thin Man" at Metro . . . George Seaton led the "It's Only Human" troupe back to the 20th-Fox lot after a month of location shooting in New York . . . Seymour Nebenzal postponed the start of "Atlantis" to Jan. 15 because of space shortage on the Goldwyn lot.

Harry Antrim in from Broadway for a support role in "It's Only Human," produced by William Perlberg for 20th-Fox . . . Enterprise's "Arch of Triumph" will be the only picture to be roadshown next year by United Artists, starting about April 1 . . . Frank Redman inked as first cameraman on "If You Knew Susie" at RKO . . . Edward Jewell assigned as art director on "Repeat Performance" at Eagle-Lion . . . William Marshall draws the male role opposite Adele Mara in "Lightnin' Strikes Twice" at Republic . . . Buddy Rogers and Ralph Cohn will shoot exteriors for "Stork Bites Man" on the grounds of Cedars of Lebanon.

Una O'Connor inked for a featured role in "The Corpse Came C.O.D.," which Sam Bischoff is producing and Henry Levin directing for Columbia ...Gertrude Astor, star of silent films, draws a key role in "The Unfaithful" at Warners...David O. Selznick sent a second-unit crew to Lake Sherwood for several days of shooting on "The Paradine Case"... Canada Lee reports this week for a lead role in the John Garfield starrer, "Burning Journey," at Enterprise... Natalie Schafer cast for a featured part in "Repeat Performance" at Eagle-Lion...Gail Kent, actress who was wounded while on a USO mission during the war, was signed by Hal Wallis for a role in "I Walk Alone"...Paramount doing retakes on "The Emperor Waltz," with Robert Jonay doing Tyrolean dances.

The Razor's Edge

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The Razor's Edge

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Missouri, ST. LOUIS • State Lake, CHICAGO • Uptown—Rialto, SALT LAKE CITY • Allen, CLEVELAND • Warfield, SAN FRANCISCO
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20th CENTURY-FOX

L. A. Soars; 'Razor' Colossal 120G, 'Life' Tall 67G, 'Humoresque' Big 66G, 'Temptation' Lush 43G, 'Hardy' 51G

Los Angeles, Dec. 30.

First-runs here expect better than $500,000 total take in current week. Strong new films and roadshows are accounting for most of heavy coin, with biz aided by clear skies and holiday crowds. Leader is "Razor's Edge," with smash $120,000 likely in four theatres. "Wonderful Life" looks hefty $67,000 in two houses.

"Humoresque," in three spots, looks to do great $66,000 and possibly more. "Love Laughs Andy Hardy" shapes okay $51,000 in four locations. "Temptation" is neat $43,000 in five spots. Two roadshows are "Yearling" and "Best Years." Former is coming in with fine $30,000 while "Years" is smart $22,000, each playing in one house.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1) — "Love Laughs Andy Hardy" (M-G). Fair $7,000. Last week, "Secret Heart" (M-G) (3d wk-5 days), only $2,000.

Beverly (FWC) (1,270; $1-$1.80)—"Best Years Our Lives" (RKO). Great $22,000. Started roadshow run Dec. 25. Last week, subsequent runs.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1) — "Strange Woman" (UA) (2d wk). Smart $6,500. Last week, handsome $6,800, big considering weather.

Carthay Circle (FWC) (1,518; $1-$1.80)—"The Yearling" (M-G). Fine $30,000. Opened roadshow run Dec. 25. Last week, "Magnificent Doll" (U) (m.o.), $3,500.

Chinese (Grauman-WC) (2,048; 60-$1) — "Razor's Edge" (20th). Wham $32,000. Last week, "Two Smart People" (M-G) and "Cockeyed Miracle" (M-G) (2d wk), thin $7,000.

Downtown (WB) (1,800; 50-$1)—"Humoresque" (WB). Good $24,000. Last week, "Never Say Goodbye" (WB) (2d wk), dim $8,200.

Downtown Music Hall (Blumenfeld) (872; 55-$1) — "Strange Woman" (UA) (2d wk). Nice $19,000. Last week, very fancy $19,000.

Egyptian (FWC) (1,538; 60-$1)—"Love Laughs" (M-G) (5 days). Fine $9,000. House goes roadshow, Dec. 31 with "Duel in Sun" (SRO). Last week, "Secret Heart" (M-G) (3d wk-5 days), $4,100.

El Rey (FWC) (861; 60-$1)—"Nocturne" (RKO) (2d wk). Near $3,000. Last week, neat $5,400.

Four Star (UA-WC) (900; 60-85) —"Nocturne" (RKO). Okay $3,000. Last week, "Margie" (20th) (4th wk) (m.o.), $2,900.

Guild (FWC) (968; 60-$1)—"Temptation" (U). Slow $4,500. Last week, "Show-Off" (M-G) and "Shadow of Woman" (WB) (2d wk), only $2,800.

Hawaii (C&S-Blumenfeld) (956; 60-$1)—"Strange Woman" (UA) (2d wk). Steady $7,500. Last week, nifty $7,700.

Hollywood (WB) (2,756; 50-$1)—"Humoresque" (WB). Handsome $21,000. Last week, "Never Say Goodbye" (WB) (2d wk), dull $6,700.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Strange Woman" (UA) (2d wk). Neat $6,500. Last week, smart $6,600.

Iris (FWC) (828; 60-85)—"Temptation" (U). Modest $4,000. Last week, "Show-Off" (M-G) and "Shadow of Woman" (WB) (2d wk), slow $3,600.

Loew State (Loew-WC) (2,404; 60-$1)—"Razor's Edge" (20th). Huge $51,000. Last week, "Two Smart People" (M-G) and "Cockeyed Miracle" (M-G) (2d wk), faint $9,700.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Love Laughs" (M-G). Moderate $24,000. Last week, "Secret Heart" (M-G) (3d wk-5 days), thin $6,600.

Loyola (FWC) (1,248; 60-$1)—"Razor's Edge" (20th). Smash $17,000. Last week, "Two Smart People" (M-G) and "Cockeyed Miracle" (M-G), only $3,700.

Million Dollar (D'town) (2,420; 55-85)—"Missing Lady" (Mono) with Three Stooges on stage. Good $21,000. Last week, "Return of Rusty" (Col) with circus revue on stage (8 days), $19,600.

Orpheum (D'town-WC) (2,210; 60-$1)—"Nocturne" (RKO) and "Sunset Pass" (RKO) (2d wk). Tall $18,000. Last week, healthy $21,800.

Pantages (Pan) (2,812; 50-$1)—"Wonderful Life" (RKO). Big $35,000. Last week, "Jolson Story" (Col) (7th wk-6 days), closed at $10,200.

Paramount (F&M) (3,398; 50-$1)—"Blue Skies" (Par) (2d wk). Stout $35,000 minus New Year's Eve show. Last week, great $38,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Blue Skies" (Par) (2d wk). Bright $19,000. Last week, big $24,000.

RKO Hillstreet (RKO) (2,890; 50-80) — "Wonderful Life" (RKO). Strong $32,000. Last week, "Jolson Story" (Col) (7th wk-6 days), $9,500.

Ritz (FWC) (1,370; 60-$1)—"Temptation" (U). Nice $10,000. Last week, "Show-Off" (M-G) and "Shadow of Woman" (WB) (2d wk), okay $6,100.

Studio City (FWC) (880; 60-$1)—"Temptation" (U). Okay $6,500. Last week, "Show-Off" (M-G) and "Shadow of Woman" (WB) (2d wk), light $3,100.

United Artists (UA-WC) (2,100; 60-$1) — "Temptation" (U) and Slightly Scandalous" (U). Sturdy $18,000. Last week, "Show-Off" (M-G) and "Shadow of Woman" (WB) (2d wk), nice $10,200.

Uptown (FWC) (1,719; 60-$1)—"Razor's Edge" (20th). Sharp $20,000. Last week, "Two Smart People" (M-G) and "Cockeyed Miracle" (M-G) (2d wk), faint $3,500.

Vogue (FWC) (885; 60-85)—"Nocturne" (RKO) (2d wk-5 days). Oke $3,600. Goes roadshow on Dec. 31 with "Duel in Sun" (SRO). Last week, nice $6,100.

Wilshire (FWC) (2,296; 60-$1)—"Love Laughs" (M-G). Light $11,000. Last week, "Secret Heart" (M-G) (3d wk-5 days), $3,900.

Wiltern (WB) (2,300; 50-$1)—"Humoresque" (WB). Hefty $21,000. Last week, "Never Say Goodbye" (WB) (2d wk), thin $5,700.

Broadway Grosses

Estimated Total Gross
This Week $1,086,500
(Based on 17 theatres)
(Based on 18 theatres)
Last Week $1,009,500
(Based on 17 theatres)

'Show-Off,' 'Time' Each 22G, St. Loo

St. Louis, Dec. 30.

Barring a threatened transit strike on Jan. 1, New Year's eve biz will hypo grosses all over this stanza. The Fox and Ambassador will present six shows at $1.50 with the Missouri going to $1 for same night. Loew's State and Orpheum will maintain the usual scale. "The Show-Off" and "Man I Love" are running neck and neck for top coin, both sock. "Time, Place and Girl" also is big.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Time, Place, Girl" (WB). Smash $20,000. Last week, "Blue Skies" (Par) (4th wk), big $12,000.

Fox (F&M) (5,000; 50-75)—"Man I Love" (WB) and "The Unknown" (Col). Strong $22,000. Last week, "Brennan Girl" (Rep) and "Sketch Book" (Rep), big $18,000.

Loew's (Loew) (3,172; 50-75)—"Show-Off" (M-G) and "Secrets Whistler" (Col). Sock $22,000. Last week, "Gallant Journey" (Col) and "Blackie and Law" (Col), $10,500.

Missouri (F&M) (3,500; 50-75)—"Razor's Edge" (20th) (2d wk). Huge $20,000 after big $21,000 first stanza.

Orpheum (Loew) (2,000; 50-75)—"Strange Woman" (UA) and "Doctor's Man Hunt" (Col) (m.o.). Nice $7,000 on second session after $8,500 opener.

St. Louis (F&M) (4,000; 50-60)—"Blue Skies" (Par) (m.o.). Fine $12,000. Last week, "Two Years Before Mast" (Par) (2d run), $7,500.

'Edge' Terrif $18,000, Omaha; 'Song' Huge 10G

Omaha, Dec. 30.

"Razor's Edge" appears set to do a terrific week at the Paramount this session. Even cold weather didn't slow up biz. "Song of the South" also is smash surprise at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Song of South" (RKO) and "Falcon's Adventure" (RKO). Smash $10,000, and likely holdover. Last week, "Lady Luck" (RKO) and "Step by Step" (RKO), $6,000.

Omaha (Tristates) (2,000; 16-65)—"Darling Clementine" (20th) and "Personality Kid" (Col). Modest $10,000. Last week, "She-Wolf of London" (U) and "Spider Woman Strikes Back" (U), fair $8,300.

Orpheum (Tristates) (3,000; 16-65) —"Black Beauty" (20th) and "Cockeyed Miracle" (M-G). Nice $12,000. Last week, "Young Widow" (UA) and "Deadline for Murder" (20th), $9,200.

Paramount (Tristates) (3,000; 16-65)—"Razor's Edge" (20th). Terrific $18,000, one of best grosses here in years. Last week, "Darling Clementine" (20th), $11,000.

'DOLL' SOCKO $13,000, INDPLS.; 'MARGIE' 18G

Indianapolis, Dec. 30.

Film biz under holiday stimulus has rebounded nicely from year's low in pre-Christmas week last session. "Margie" is the big noise at the Indiana, with "Show-Off" at Loew's and "Magnificent Doll" at Keith's big to fancy.

Estimates for This Week

Circle (Katz-Dolle) (2,450; 40-60)—"Lady Luck" (RKO) and "Criminal Court" (RKO). Nice $12,000. Last week, "Crack-Up" (RKO) and "Rendezvous With Annie" (Rep), thin $6,000 in 6 days.

Indiana (Katz-Dolle) (3,300; 40-60) —"Margie" (20th). Hefty $18,000. Last week, "Verdict" (WB) and "Earl Carrol Sketchbook" (Rep), $8,000.

Keith's (Indie) (1,300; 40-60)—"Magnificent Doll" (U), Big $13,000, and likely holds. Last week, "If I Had My Way" (U) and "Shadow of Doubt" (U) (reissues), $5,000.

Loew's (Loew's) (2,450; 40-60)—"Show-Off" (M-G) and "Devil's Playground" (UA). Fancy $15,000. Last week, "Two Smart People" (M-G) and "Cockeyed Miracle" (M-G), $9,000.

Lyric (Katz-Dolle) (1,600; 40-60)—"Spider Woman Strikes Back" (U) and "House of Horrors" (U). Neat $8,000. Last week, "Martha Ivers" (Par) (m.o.), $4,000.

'Song,' 'Skies' Big 20G Each in Prov.

Providence, Dec. 30.

Biz is perking hereabouts with all stands spurting after slight Christmas drop. "Blue Skies" at Strand, "Show-Off" at State and "Song of the South" at Albee look standout.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Song of South" (RKO) and "Falcon's Adventure" (RKO). Strong $20,000 or near. Last week, "Westerner" (reissue) and "Dick Tracy Vs. Cueball" (RKO), fairish $8,000.

Carlton (Fay-Loew) (1,400; 44-65) —"Nobody Lives Forever" (WB) and "Secrets Sorority Girl" (PRC) (3d downtown wk). Fair $4,000 after hitting $4,500 in second stanza.

Majestic (Fay) (2,200; 44-65)—"Razor's Edge" (20th). Opens Tuesday (31). In ahead, "Margie" (20th) (2d wk), fair $8,000. First week was wow $17,000.

Metropolitan (Snider) (3,100; 65-88)—"Bowery Bombshell" (Mono) and eight acts of vaude. Opened New Year's Eve. Last week, "Mysterious Mr. Valentine" (Rep) and Earl Carroll "Vanities" revue on stage for three-day weekend run, good $7,000.

State (Loew) (3,200; 44-65)—"Till Clouds Roll By" (M-G). Opened Tuesday (31). In ahead, "Show-Off" (M-G) and "Devil's Playground" (M-G), sock $24,000. Last week, "Gallant Journey" (Col) and "Betty Co-Ed" (Col), $17,000.

Strand (Silverman) (2,200; 44-65) —"Blue Skies" (Par) (2d wk). Starts Jan. 1. First sesh was knockout $20,000. Last week, "1,001 Nights" (Col) and "Wouldn't Say Yes" (Col), $10,000.

Balto Hotsy; 'Edge' Wow $23,000, 'Doll' Big 19G, Skelton 20G, 'Time' 18G

Baltimore, Dec. 30.

Everything took a spurt here this week with big entries for holiday sessions bringing some top figures. Of current list, mostly Xm : Day starters, "Razor's Edge" is leading the parade at the New. Also big are "The Show-Off" at Loew's Century and "Magnificent Doll" at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Show-Off" (M-G). Great $20,000 for new Skelton comedy. Last week, "Gallant Bess" (M-G), fairish $12,400.

Hippodrome (Rappaport) (2,240; 20-70)—"Falcon's Adventure" (Col) plus Freddie Slac.. orch and Ella Mae Morse. Stage show counting for most of neat $16,000. Last week, "Step by Step" (RKO) plus Louis Prima orch, offset pre-holiday blues at $18,600.

Keith's (Schanberger) (2,460; 20-60)—"Magnific .t Doll" (U). Nicely spotted at $19,000. Last week, "They Were Sisters" (U), fair $8,800.

Mayfair (Hicks) (980; 25-55)—"Bachelor's D ughters" (UA). Average $4,000. Last week, "Home In Oklahoma" (Rep), $3,300.

New (Mechanic) (1,800; 20-60) — "Razor's Edge" (20th). Leading current parade with terrific $23,000. Last week, "Wake Up, Dream" (20th) (3d wk), $6,200.

Stanley (WB) (3,280; 25-74)—"Time, Place, Girl" (WB). Drawing well at $18,000 or near. Last week, second of "The Verdict" (WB), $9,200.

Hub N.S.H. But 'Best Years' Great 16G, 'Show-Off' Fast 38G; 'Deception' 25G

Boston, Dec. 30.

New holiday product all around served as hypo to limping holiday biz, but it's still well off expectancy. "Show-Off" day-date at State-Orpheum, looks best and likely to do strong session. "Song of the South," at the Memorial, despite desultory picketing on basis of its so-called unfairness to Negroes, still is nice on holdover. "Best Years of Our Lives," at Esquire, off to big start.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Wake Up, Dream" (20th) plus Earl Carroll "Vanities" revue on stage. Nice at $26,000. Last week, "Westerner" (UA) (reissue) plus Scat Davis orch, others, on stage, $22,000.

Esquire (M-P) (1,200; $1.80)—"Best Years Lives" (RKO). Road show run opened here Christmas day (25). Can do about $17,000 at scale on a two-a-day basis. First week looks great $16,000. Last week subsequent runs.

Fenway (M-P) (1,373; 40-80)—"Blue Skies" (Par) (2d wk). Nice $10,000 after same last week. This is fifth week downtown.

Majestic (Indie) (1,500; 40-80)—"Story of Pope" (Indie) (2d wk). Still off at $6,000. Last week was $6,500.

Memorial (RKO) (2,900; 40-80)—"Song of South" (RKO) and "Dark Horse" (U) (2d wk). Fancy $20,000 after nice $25,000, first. House was picketed during Christmas shopping season on account racial aspect.

Metropolitan (M-P) (4,367; 40-80) —"Deception" (WB) and "Dangerous Millions" (20th). Good $25,000. Last week, "Verdict" (WB) and "Plainsman Lady" (Rep), $20,000.

Orpheum (Loew) (2,900; 40-80)—"Show-Off" (M-G) and "So Dark Night" (Col). Strong $24,000 and holds. Last week, "Strange Woman" (UA) and "Secret Whistler" (Col) (2d wk-5 days), $15,000.

Paramount (M-P) (4,700; 40-80)—"Blue Skies" (Par) (2d wk). Nice $16,000 after $15,000 opener. Moved here from three weeks at Met.

State (Loew) (3,200; 40-80)—"Show-Off" (M-G) and "So Dark Night" (Col). Stout $14,000 and holds. Last week, "Strange Woman" (UA) and "Secret Whistler" (Col) (2d wk-5 days), $10,000.

Translux (Translux) (900; 40-74)—"Notorious Gentleman" (U) and "Don't Gamble Strangers" (Mono). Excellent $6,500, and big for this house. Last week, "Murder My Sweet" (Indie) and "Let's Get Tough" (Mono) (reissue), $4,000.

Key City Grosses

Estimated Total Gross
This Week $4,076,000
(Based on 20 cities, 181 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,755,300
(Based on 20 cities, 174 theatres)

'Razor' Slick 44G, Det.; Skelton 18G

Detroit, Dec. 30.

Biz is rebounding nicely this week after pre-Xmas slump but not measuring up to hopes. Outstanding promise to be "Razor's Edge," "Notorious" and "Show-Off."

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Return of Monte Cristo" (Col) and "Blondie's Big Moment" (Col. Fine $15,000. Last week, "Notorious Gentleman" (U) and "Inner Circle" (Rep) (2d wk), okay $7,200 in 5 days.

Broadway - Capitol (United Detroit) (3,309; 70-95) — "Notorious" (RKO) and "Vacation in Reno" (RKO). Stout $32,000. Last week, "Kings Row" (WB) and "Bill Hickok Rides" (WB) (reissues) (2d wk), fair $12,000.

Downtown (Balaban) (2,683; 70-95)—"Dark Mirror" (U) (m.o.) and "My Dog Shep" (SG). Lour $11,000 in 6 days. Last week, "Captain Caution" (SG) and "Captain Fury" (SG) (reissues) (2d wk), $8,000.

Fox (Fox-Michigan) (5,100; 70-95) —"Razor's Edge" (20th). Socko $44,000. Last week, "Dark Mirror" (U) and "Dangerous Millions" (2d wk), good $13,000 in 5 days.

Madison (United Detroit) (1,866; 50-60)—"Searching Wind" (Par) and "Night in Casablanca" (M-G). Good $1,900 in 3 days. Last week, "Stranger" (RKO) and "Black Beauty" (20th), $2,200 in 3 days.

Michigan (United Detroit) (4,039; 70-95)—"Cloak and Dagger" (WB) and "Genius at Work" (RKO) (2d wk). Nice $18,000 in 5 days. Last week, loud $34,000.

Palms-State (United Detroit) (2,976; 70-95)—"Blue Skies" (Par) and "Wife Wanted" (Mono) (6th wk). Strong $16,000 in 5 days. Last week, lusty $18,000.

United Artists (United Detroit) (1,941; 70-95)—"Show-Off" (M-G) and "The Trap" (Mono). Smart $18,000 in 5 days for Red Skelton's comedy. Last week, "Undercurrent" (M-G) and "Sunset Pass" (RKO) (3d wk), stout $12,000.

'Skies' Terrif $21,000, Denver; 'Time' Fine 26G

Denver, Dec. 30.

Despite snow and cold, "Blue Skies" is packing the Denham, equalling and perhaps topping record held by "Two Years Before Mast." Top total goes to "Time, Place, Girl," fine in three spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Nobody Lives Forever" (WB) and "Wife Wanted" (Mono), after week at Denver, Esquire, Webber. Thin $3,000. Last week, "Always Loved You" (Rep) and "My Dog Shep" (SG) (m.o.), $3,000.

Denham (Cockrill) (1,750; 35-70)—"Blue Skies" (Par). Smash $21,000 and equals house record. Last week, "Two Years Before Mast" (Par) (4th wk), $7,000 in 5 days.

Denver (Fox) (2,525; 35-74)—"Time, Place, Girl" (WB), day-date with Esquire, Webber. Fine $17,000. Last week, "Nobody Lives Forever" (WB) and "Wife Wanted" (Mono), same as Esquire, Webber, $9,000.

Esquire (Fox) (742; 35-74)—"Time, Place, Girl" (WB), also Denver, Webber. Fast $4,500. Last week, "Nobody Lives Forever" (WB) and "Wife Wanted" (Mono), $2,000.

Orpheum (RKO) (2,600; 35-74)—"Show-Off" (M-G) and "Cockeyed Miracle" (M-G). Sock $21,500. Last week, "Boys' Ranch" (M-G) and "Two Smart People" (M-G), $8,000.

Paramount (Fox) (2,200; 35-74)—"Gallant Journey" (Col) and "Lady Chaser" (PRC). Fair $9,000. Last week, "Wake Up, Dream" (20th) and "Wanted for Murder" (20th), poor $6,000.

Rialto (Fox) (878; 35-74)—"Always Loved You" (Rep) and "My Dog Shep" (SG), after week at Denver, Esquire, Webber. Fair $5,000. Last week, "Never Say Goodbye" (WB) and "French Key" (Rep) (m.o.), $3,000.

Webber (Fox) (750; 35-74)—"Time, Place, Girl" (WB), also Denver, Esquire. Good $4,500. Last week, "Nobody Lives Forever" (WB) and "Wife Wanted" (Mono), $2,000.

'Song' Colossal $32,000 In D.C.; 'Show-Off'-Vaude 33G, 'Clouds' Lofty 25G

Washington, Dec. 30.

Christmas week is giving film theatres along town's main stem the usual shot-in-the-arm. Biz rallying after pre-Xmas slump, with new entries hypoing returns. "Song of South" at RKO Keith's is sensational, with "Show-Off" plus vaude, at Loew's Capitol, showing plenty of action.

Estimates for This Week

Capitol (Loew) (3,434; 44-80) — "Show-Off" (M-G) with vaude. Big $33,000. Last week, "Home Sweet Homicide" (20th) plus vaude, low $16,000 in days.

Columbia (Loew) (1,263; 44-70)—"Strange Woman" (UA) (m.o.). Strong $8,000 for third downtown week. Last week, "Gallant Bess" (M-G) (2d run), $4,500 for 5 days.

Earle (WB) (2,154; 44-85)—"End of Time" (RKO) (2d wk). Mild $12,000 in 5 days. Last week, so-so $15,000.

Keith's (RKO) (1,838; 44-80) — "Song of South" (RKO), Wow $32,000, and holds. Last week, "Westerner" (FC) (reissue), fine $16,000.

Little (Miller) (285; $1.20-$2.40)—"Henry V" (UA) (8th wk). Back to capacity $6,500, after slight fall to $6,000 last week.

Metropolitan (WB) (1,513; 44-70) —"Return of Monte Cristo" (Col). Strong $8,500. Last week, "Wild Bill Hickok Rides" (WB) (reissue), fair $6,000.

Palace (Loew) (2,370; 44-70) — "Till Clouds Roll By" (M-G). Nice $25,000. Last week, "Strange Woman" (UA) (2d wk), slow $11,000 in 5 days.

'Edge' 26G, 'Jolson' 16G, 'Show-Off' 15G, Seattle

Seattle, Dec. 30.

Big news in current upbeat is the terrific biz being done by "Razor's Edge," which may come near the house record at Fifth Ave. "Jolson Story" and "Show-Off" also are big.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80) "Blue Skies" (Par) (5th wk). Good $7,000. Last week, okay $5,500.

Fifth Avenue (H-E) (2,349; 45-80 —"Razor's Edge" (20th). Near hous

(Continued on page 18)

Chi Hot; 'Skies'-Ives 90G, 'Razor' 60G, 'Show-Off'-Grayson 77G, 'Life' 35G, 'Jolson' 32G, Sock New Entries

Chicago, Dec. 30.

After a few weeks of slow biz, many long holdovers have disappeared from Chicago's loop, making way for some strong product. Aside from nine new films, a new first-run house opened with the Rialto abandoning burlesque in favor of pictures. "Rage in Heaven," first film, looks healthy $27,000.

Fact that nearly every house will benefit from New Year's Eve big coin is boosting totals all over. Top grosser looks to be "Blue Skies," with Burl Ives heading stage, at the Chicago. Should hit terrific $90,000. Oriental, with "Show-Off" plus Kathryn Grayson and Johnny Johnston in person, looks second best with great $77,000.

"Razor's Edge," at State-Lake, is heading for terrific $60,000. "It's a Wonderful Life" shapes as fancy $35,000 at the small Grand. "Jolson Story," at Apollo, is big $32,000 for this small-seater. "Undercurrent," at United Artists, is lush $30,000.

Estimates for This Week

Apollo (B&K) (1,200; 65-95) — "Jolson Story" (Col). Big $32,000. Last week, "Big Sleep" (WB) (10th wk), $7,000 for 4 days.

Chicago (B&K) (3,900; 65-95) — "Blue Skies" (Par) with Burl Ives heading stagebill. Giant $90,000 or over and looks like longer than usual run for this house. Last week, "Cockeyed Miracle" (M-G) and Cab Calloway orch (2d wk), $33,000 for 4 days.

Civic (Wildberg) (900; $1.10-$2.20) —"Henry V" (U) (21st wk). Long run drawing to close. Just $5,000. Last week about same.

Garrick (B&K) (900; 65-96)—"Return of Monte Cristo" (Col). Strong $25,000 or near. Last week, "Darling Clementine" (20th) (9th wk), $6,500 in 4 days.

Grand (RKO) (1,500; 65-95)— "Wonderful Life" (RKO). Huge $35,000. Last week, "Nocturne" (RKO) (4th wk), nice $16,000.

Oriental (Essaness) (3,400; 65-95) —"Show-Off" (M-G) with Kathryn Grayson-Johnny Johnston on stage. Great $77,000 or over. Last week, "Earl Carroll Sketchbook" (Rep) with Raymond Scott and Dorothy Donegan on stage, fairish $31,000.

Palace (RKO) (2,500; 65-95) — "Song of South" (RKO) and "Falcon's Adventure" (RKO) (2d wk). Same as last week at nice $20,000 or better.

Rialto (Indie) (1,700; 65-95) — "Rage in Heaven" (M-G) (reissue). Looks like new policy for this house will pay off with staunch $27,000. Last week, burlesque.

Roosevelt (B&K) (1,500; 65-95)— "Never Say Goodbye" (WB). Big $25,000. Last week, "Gallant Journey" (Col) (2d wk), $5,000 in 4 days.

State-Lake (B&K) (2,700; 65-95) —"Razor's Edge" (20th). This one is topping the straight-filmer with sock $60,000. Last week, "Deception" (WB) (7th wk), $11,000 in 4 days.

United Artists (B&K) (1,700; 65-95) — "Undercurrent" (M-G). Fancy $30,000. Last week, "Three Wise Fools" (M-G) (3d wk), $15,000.

Woods (Essaness) (1,200; 95-$1.20-$1.40-$1.80)—"Best Years of Lives" (RKO) (2d wk). No stopping this one, which comes up with sensational $55,000 after last week's record $44,000. Late grinds here helping.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Song' Loud 26G, L'ville's Leader

Louisville, Dec. 30.

Busineess at downtown houses took a spurt Christmas Day, and pace is strong. Product is good. "Song of South" at the Rialto is topper with terrific week in sight. "Show-Off" at the State is another solid entry, while "Time, Place Girl" at the Mary Anderson also is sturdy.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,000; 40-60)—"Wake Up, Dream" (20th) and "Little Miss Big" (U) (m.o.). Trim $5,000. Last week, "Darling Clementine" (20th), $4,000.

Kentucky (Switow) (1,200; 30-40) —"No Leave" (M-G) and "Partners in Time" (RKO). Virile $3,500. Last week, "Roll On Texas Moon" (Rep) and "Spanish Main" (RKO), $3,100.

Mary Anderson (People's) (1,100; 40-60)—"Time, Place, Girl" (WB). Aiming at sturdy $8,500. Last week, "King's Row" (WB) (reissue), $6,500.

National (Standard) (2,400; 40-60) —"Thrill of Brazil" (Col) and "Death Valley" (Rep). Likely good $8,500. Last week, "Searching Wind" (Par) (2d wk), $6,500.

Rialto (Fourth Avenue) (3,400; 40-60)—"Song of South" (RKO). This one looks to grab bumper first week take. Pointing to terrific $26,000 and likely holdover. Last week, "Wake Up, Dream" (20th), all right $14,000.

State (Loew's) (3,300; 40-60)— "Show-Off" (M-G) and "Devil's Playground" (UA). Big $22,000 or near. Last week, "Return Monte Cristo" (Col) and "Boston Blackie and Law" (Col), $12,000.

Strand (Fourth Avenue) (1,400; 40-60) — "Plainsman and Lady" (Rep) and "Mysterious Mr. Valentine" (Rep) sharing in current upturn to land good $7,000 or near. Last week, "Bowery" (20th) and "Sun Valley Serenade" (20th) (reissues), $5,000.

Rooney Boosts 'Falcon' To Smash 45G, Frisco; 'Edge' Sockeroo at 46G

San Francisco, Dec. 30

Biz is spotty here with Mickey Rooney pulling Golden Gate up to great week with "Falcon's Adventure." "Razor's Edge" also is sock at Warfield with great crix praise. Otherwise, town is largely holdover, and not faring so well.

Estimates for This Week

Fox (FWC) (4,651; 55-95)—"Undercurrent" (M-G) (2d wk). Colorless $18,500. Last week, fair $24,500.

Golden Gate (RKO) (2,844; 60-95) —"Falcon's Adventure" (RKO) plus vaude headed by Mickey Rooney. Great $45,000. Last week, "Lady Luck" (RKO) (2d wk) plus vaude headed by Mills Bros. nice $20,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Return of Monte Cristo" (Col). Neat $18,000. Last week, "Notorious Gentleman" (U), $12,000.

Paramount (FWC) (2,646; 55-85) —"Rage In Heaven" (M-G) (reissue). Modest $16,000 in 6 days of second week. Last week, only $17,500.

Stagedoor (Ackerman) (350; $1.80 to $2.40)—"Henry V" (UA) (14th wk). About $7,000. Last week, capacity $7,500.

State (FWC) (2,133; 55-85)— "Duffy's Tavern" (Par). Just $2,000 in 4 days. Last week, "The Verdict" (WB), only $7,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Strange Woman" (UA) (2d wk). Okay $16,000. Last week, nice $19,000.

Warfield (FWC) (2,656; 55-85)— "Razor's Edge" (20th). Tremendous $46,000 or near. Last week, "Brennan Girl" (Rep) (2d wk), $12,500 in 5 days.

'Razor' Keen 25G, K.C.; 'Skies' 23G, 'Life' 13G

Kansas City, Dec. 30.

Biz is looking up at all spots this session. "Razor's Edge" and "Blue Skies" are leading the pack of strong entries. "It's a Wonderful Life" at the Orpheum also shapes strongly.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65) — "Razor's Edge" (20th). Bullish $25,000, or near. Holds. Last week, "Wife of Monte Cristo" (PRC), $10,000.

Midland (Loew's) (3,500; 45-65)— "Show-Off" (M-G) and "Devil's Playground" (UA). Average $14,000. Last week, "Gallant Journey" (Col) and "Crime Doctor's Manhunt" (Col), $10,000.

Newman (Paramount) (1,900; 45-65) — "Blue Skies" (Par). Colossal $23,000, top figure here. Sure of holdover. Last week, "Human Bondage" (WB), $9,000.

Orpheum (RKO) (1,900; 45-65)— "It's Wonderful Life" (RKO). Good enough at $13,000 or better. Will hold. Last week, "Kings Row" (WB) and "Wild Bill Hickok" (WB) (reissue), $8,500.

Tower (Fox-Joffee) (2,100; 45-65) —"Stars Over Texas" (PRC) and "Scandal in Paris" (UA) with Roscoe Ates heading stagebill. Biz up to $10,000 or over. Last week, "Home in Oklahoma" (Rep) and "Decoy" (Mono) with vaude, $8,500.

Pitt Xmas Disappoints But 'Show-Off' Bright 12G; 'Man' Mild 17½G

Pittsburgh, Dec. 30.

Business this holiday week is not so bright and way off over the same time last year. Most of pictures are doing only slightly better than an average and nothing like holiday expectations. Penn has reissue of "Rage In Heaven" and Stanley is showing "Man I Love," but neither is doing much. "Show-Off" at Warner looks best new entry.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)— "Suspense" (Mono). Ice-skating melodrama doing so-so at $9,000 or near. "My Darling Clementine" (20th) follows and management hopes for a run since product is tightening up a bit at this spot. Last week, "Brennan Girl" (Rep), $3,500.

Harris (Harris) (2,200; 40-70)— "Return of Monte Cristo" (Col). In 9 days will do around $16,500, not bad. Last week, "Bachelor's Daughters" (UA), $3,000 in 4 days.

Penn (Loew's-UA) (3,300; 40-70) —"Rage In Heaven" (M-G) (reissue). Hastily pencilled in at last minute, with a switch of "Show-Off" to Warner. Nothing exciting at $17,000 or under. Last week, "Two Smart People" (M-G), $7,000 in 5 days.

Ritz (WB) (800; 40-70)—"Lady Luck" (RKO) (m.o.). Here from Stanley and doing probably worst holiday biz in its history at $2,000 or less. Last week, "Undercurrent" (M-G) (3d wk), okay $2,500 in 5 days.

Senator (Harris) (1,750; 40-70)— "White Tie and Tails" (U) and "Bamboo Blonde" (RKO). Only about average at $3,500 in 6 days. Last week, "Margie" (20th) (m.o.) big $4,500.

Stanley (WB) (3,800; 40-70)— "Man I Love" (WB). Not so hot at $17,500, or near and may shift to Warner for New Year's week. Last week, "Lady Luck" (RKO), $13,000.

Warner (WB) (2,000; 40-70)— "Show-Off" (M-G). Got this one at last minute when "Notorious" (RKO) was eased out on a run deal. Doing all right at around $12,000. Last week, "Nocturne" (RKO) (m.o.), nice $7,500.

'Time, Place' Hot $49,000 in Philly

Philadelphia, Dec. 30.

Holiday week biz is beyond all expectations here with indications of record-breaking New Year's Eve trade helping. All mid-city houses, excepting those operated by Goldman, are hiking their scale for New Year's Eve. High will be the $1.30 charged by Fox.

Heaviest biz is being done by "Razor's Edge" at Fox, "Time, Place, Girl" at Mastbaum and combo of "Vacation in Reno" with Louis Prima band at Earle. "Undercurrent," "Cross Heart," "Song of South" and "Blue Skies" also are showing great strength.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Song of South" (RKO). Fancy $21,000. Last week, "Strange Woman" (UA) (4th wk), $10,000.

Arcadia (Sablosky) (700; 50-94)— "The Verdict" (WB) (2d run). So-so $4,000. Last week, "Never Say Goodbye" (WB) (2d run), $4,800.

Boyd (WB) (2,350; 50-94)—"Undercurrent" (M-G). Fine $31,500. Last week, "Return Monte Cristo" (Col) (2d wk), fairish $16,000.

Earle (WB) (2,760; 60-99)—"Vacation Reno" (RKO) with Louis Prima orch. Wham $48,000 or near. Last week, "Crime Doctor's Manhunt" (Col) and Dr. Neff's "Madhouse of Mystery" on stage, $20,000.

Fox (20th) (2,250; 50-94)—"Razor's Edge" (20th). Terrific $50,000. Last week, "The Bowery" (20th) (reissue), $13,500.

Goldman (1,300; 50-94)—"Cross My Heart" (Par). Solid $27,000. Last week, "Dark Mirror" (U) (4th wk), $16,000.

Karlton (Goldman) (1,000; 50-94) "Rage in Heaven" (M-G) (reissue) (2d wk). Stout $17,000. Last week, "Smart People" (M-G), only $2,800 in 5 days, second run.

Keith's (Goldman) (1,500; 50-94)— "Dark Mirror" (U) (2d run). Fair $7,500. Last week, "Sister Kenny" (RKO), $3,500, second run.

Mastbaum (WB) (4,350; 50-94)— "Time, Place, Girl" (WB). Sock $45,000 plus big $4,000 for Sunday at Earle. Last week, "The Killers" (U) (3d wk), oke $17,500.

Stanley (WB) (2,950; 50-94)— "Blue Skies" (Par) (5th wk). Bright $32,000. Last week, $18,000.

Stanton (WB) (1,475; 50-94)— "Nocturne" (RKO). Sweet $24,500. Last week, "Kings Row" (WB), only $9,500.

Pix (Cummins) (500; $1.95-$2.60)— "Henry V" (UA). Fine $12,000. Last week, subsequent-run.

Holiday Pushes B'way to New Peak Of $1,086,000; 'Razor's Edge,' 'Time, Place,' 'Humoresque,' 'Clouds' Rolling Records

Despite a prolonged, unseasonable rain last Sunday (29) and changeable weather, Broadway first-runs snapped back from the pre-holiday lull and are doing smash business this session. In fact, the 18 Broadway film deluxers will soar to a record of $1,086,000 or over in current stanza, helped, of course, by expected sock New Year's Eve trade when virtually all houses will tilt their scale.

Records look to fall during the week, with the Roxy, Strand, Hollywood and Music Hall probably hanging up all-time highs. And such theatres as the Astor, Paramount, Palace and Globe will show strong pickups over previous weeks.

Outstanding is the colossal $186,000 or better looked for by the Roxy with "Razor's Edge" and stageshow headed by Rosario & Antonio. This is for the sixth week ending Tuesday (31) and includes New Year's Eve. Figure is best of entire run and by far the biggest made by any film theatre ever. It means the Roxy breaks its own record thrice in one engagement with the same picture, "Razor's Edge."

Only a step behind, on present indications, is the Music Hall with a gigantic $172,000 for "Till Clouds Roll By" and Xmas pageant on stage, in fourth week. This, too, is a new house record, the Hall having not only the biggest amount of money but also its greatest attendance.

Strand also is hanging up a new high with "Time, Place, Girl" and Vaughn Monroe band heading stage bill. Looks to hit $98,000, huge for this house, and only possible with Strand's capacity via upped holiday and New Year's Eve scales, "Humoresque," at Hollywood, seems certain of a new record at terrific $58,000.

Best of other newcomers is "Secret Heart," with stageshow headed by Tommy Dorsey band. On first stanza, including New Year's Eve, it looks to hit smash $103,000. Another strong new entry is "Stairway to Heaven," which launched the Park Avenue on reserved seat policy under Universal management on Dec. 25. Will get sock $24,000 or practically capacity, with extra New Year's Eve show helping. "Temptation," at Criterion, is on disappointing side at $25,000. Victoria looks to do fancy $21,000 with "Beast With Five Fingers," which opened, Dec. 25.

Paramount and Palace will show marked improvement over pre-Xmas session. "Cross My Heart," which is being helped at Par by strong stage layout headed by Andrews Sisters and Tony Pastor's band, will soar to sock $110,000 in second week which takes in New Year's Eve, far ahead of initial round. "Song of South," in fifth week at Palace roared ahead to double its previous session's business, and wind up with great $50,000. Pickets outside the theatre last Saturday, who denounced the picture as unfair to Negroes, were lost in the crowd in line to buy tickets.

"Wonderful Life" is displaying real strength in its second week at the Globe to hit near $42,000, ahead of first week's $40,000. "Abie's Irish Rose," at the Gotham, and also picketed Saturday, is sagging badly in first holdover stanza to $9,000. "Best Years of Lives" is showing nice improvement to land great $60,000 or thereabouts in sixth week at the Astor.

While most of bigger Broadway film houses planned raising to $2.40 top New Year's Eve, all of them were not definitely set on scale. Paramount set $2.20 after 8 p.m., Tuesday (31), same as always charged. Roxy likely ditto, since weekday night scale now is $1.80. Same is true of Strand.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40) —"Best Years of Lives" (RKO) (6th wk). Plenty of lines for this one this session. Looks to reach great $60,000, which is a big pickup over fifth week's $45,000. Continues.

Capitol (Loew's) (4,820; 70-$1.50) —"Secret Heart" (M-G) plus stageshow headed by Tommy Dorsey orch. On first stanza, ending Dec. 31, including New Year's Eve, smash $103,000 or better. Not far from house high. Last week, "Undercurrent" (M-G) with Frankie Carle orch heading stagebill (4th wk-6 days), strictly pre-Xmas and $36,500 reflected it.

Criterion (Loew's) (1,700; 60-$1.25) — "Temptation" (U) (2d wk). Initial holdover week started Dec. 31. First session ending Monday (30) was around $25,000, not so good for holiday week. In ahead, "Magnificent Doll" (U) (2d wk-10 days), only $23,000.

Globe (Brandt) (1,500; 70-$1.20)— "Wonderful Life" (RKO) (2d wk). Roaring ahead on second round, ending next Friday (3) to about $42,000; first was strong $40,000, but below hopes.

Gotham (Brandt) (900; 70-$1.40)— "Abie's Irish Rose" (UA) (2d wk). Stumbling badly on first holdover frame to $9,000; first was nice $15,000. May move out next Saturday but film not set.

Golden (767; $1.20-$2.40)—"Henry V" (UA) (18th wk). Picking up about as expected over recent dip, with solid $12,500 in till for 17th week ended last Saturday (28) night; 16th session was $8,000.

Hollywood (WB) (1,499; 70-$1.10) —"Humoresque" (WB). Starts second week on Wednesday (1). First week soared to new record at this house, terrific $58,000, being helped by strong press and New Year's Eve. In ahead, last five days of 10th week for "Deception" (WB) was only $8,000.

Palace (RKO) (1,700; 60-$1.20)— "Song of South" (RKO-Disney) (6th wk). Fifth week ending Tuesday (31) looks to climb to smash $50,000, being helped by swarms of kids now out of school; fourth was mildish $22,000. Picketing on Saturday had no effect.

Paramount (Par) (3,664; 70-$1.50) —"Cross My Heart" (Par), and, on stage, Andrews Sisters, Tony Pastor orch, Les Paul Trio, others (3d wk). Third week starts Wednesday (1). First holdover stanza, which included New Year's Eve roared ahead to sock $110,000 as against big $80,000 done opening week.

Park Avenue (U) (583; $1.80-$2.40) —"Stairway to Heaven" (U) (2d wk). Second stanza starts Wednesday (1). First week hit smash $24,000 and virtually capacity. House is getting in extra New Year's Eve performance to swell total. Last week, subsequent-run.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Till Clouds Roll By" (M-G) and Christmas pageant on stage (4th wk). Climbing to new record at terrific $172,000 for week ending Wednesday (Jan. 1). Third was big $151,000. Holding over indef. Current week not only is breaking all money but also all attendance marks at Hall.

Rialto (Mayer) (594; 35-85)—"Overlanders" (U) (2d wk). Big $8,000 is likely this frame after the same in opening week. Holds again. Running time of picture is slowing turnover at this small-seater and cutting into take.

Rivoli (UA-Par) (2,092; 60-$1.25)— "Darling Clementine" (20th) (5th wk). Fourth week ended last Monday (30) night picked up to stout $27,000; third was mild $20,000. Stays until after first of year with "California" (Par) due in next.

Roxy (20th) (5,886; 90-$1.50)— "Razor's Edge" (20th) with Rosario & Antonio heading stagebill (7th wk). Sixth week ending Tuesday (31) night but including New Year's Eve business likely will hit colossal $186,000 or better, new high for house and any theatre. This exceeds second week's total, which previously held record; fifth stanza was $86,000. This combo also topped previous Christmas Day high.

State (Loew's) (3,450; 43-$1.10)— "Undercurrent" (M-G) (2d run) and vaude topped by Johnny Morgan and Yvette. Smash $46,000 or near. Last week, "Two Years Before Mast" (Par) (2d run) with vaude headed by Joey Adams, Mark Plant, Tony Canzoneri, Pat Rooney, good $28,000 but below hopes.

Strand (WB) (2,756; 75-$1.50)— "Time, Place, Girl" (WB) and stageshow headed by Vaughn Mooroe orch. Soaring to nearly $98,000, easily all-time high and unheard of at this house. Week includes New Year's Eve biz with upped scale. Last week, "Verdict" (WB) with Vincent Lopez orch heading stagebill (2d wk-6 days), only $35,000.

Victoria (Maurer) (720; 70-$1.20) —"Beast With Five Fingers" (WB) (2d wk). First week ending Tuesday (31) looks like fancy $21,000. Holds. In ahead, "Wanted for Murder" (20th) (2d wk), $10,000.

Winter Garden (UA) (1,312; 60-$1.20)—"Wicked Lady" (U) (2d wk). Second session ending Friday (3) likely will hold to big $35,000; first week, which included three days of Christmas week upbeat reached great $40,000 albeit way under expectancy.

Cummings Buys 2 Yarns

Hollywood, Dec. 30.

Sandy Cummings, who is checking off the Columbia lot today, has purchased two options on story properties for independent production.

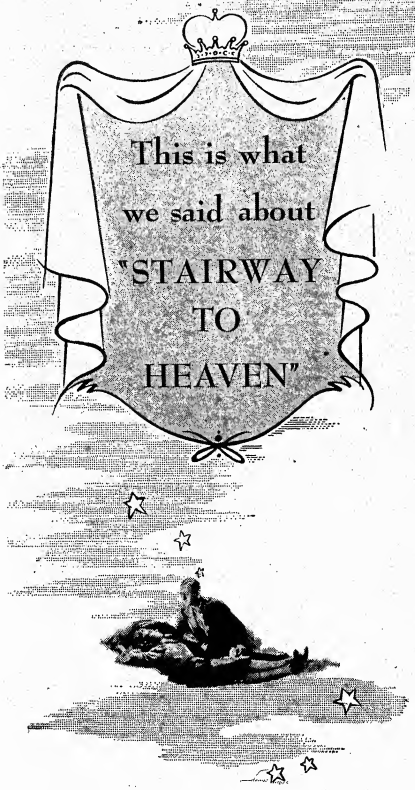
Yarns are "The Flags Were Three," a novel about New Orleans, and "Wheels of Dust," an original screenplay.

AUER'S N. Y. SHOOTING

Hollywood, Dec. 30.

John H. Auer, Republic producer-director, and lensman John Alton are en route to New York to shoot exteriors for "Crime Passionelle." Film will star Vera Ralston and John Carroll.

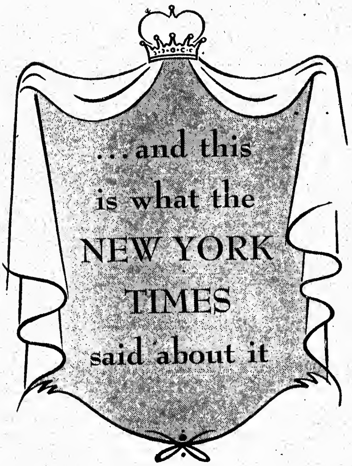
Pic is Auer's first under his new dual ticket.



Why was "STAIRWAY TO HEAVEN" selected as the first motion picture to have a Command Performance? A distinction no other film can claim!

There is a good reason for this— "STAIRWAY TO HEAVEN" is not only an extraordinarily good motion picture, but it is also "advanced" in every phase of production. It is evocative of all the fine things that can be achieved by the magic of creative elements. It contains poetic dialogue which takes it up to heaven yet down to earth in its universal appeal. It presents something entirely new in chromatic technicolor. It has acting which has not been surpassed—a story that may be rightly acclaimed as different...yet something that is appealing to everyone. To sum it up, "STAIRWAY TO HEAVEN" signifies the motion picture of tomorrow with the appeal of today!

J. Arthur Rank presents
DAVID NIVEN · RAYMOND MASSEY · ROGER LIVESEY
"*Stairway* TO HEAVEN" *in Technicolor*
with Kim Hunter · Marius Goring



THE NEW YORK TIMES, THURSDAY, DECEMBER 26, 1946.

THE SCREEN IN REVIEW

'Stairway to Heaven,' a British Production at Park Avenue, Proves a Holiday Delight—

By BOSLEY CROWTHER

Had you harked you would have heard the herald angels singing an appropriate paean of joy over a wonderful new British picture, "Stairway to Heaven," which came to the Park Avenue Theatre yesterday. And if you will listen now to this reviewer you will hear that the delicate charm, the adult humor and visual virtuosity of this Michael Powell—Emeric Pressburger film render it indisputably the best of a batch of Christmas shows.

If you wished to be literal about it you might call it romantic fantasy with psychological tie-ins. But literally is not the way to take this deliciously sophisticated frolic in imagination's realm. For this is a fluid contemplation of a man's odd experiences in two worlds, one the world of the living and the other the world of his fantasies—which, in this particular instance, happens to be the great beyond. And the fact that the foreword advises, "any resemblance to any other worlds, known or unknown, is purely coincidental," is a cue to the nature and the mood.

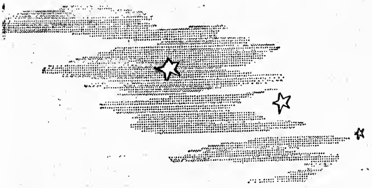
We've no time for lengthy explanations—other than to remark that, by all the laws of probabilities, Squadron Leader Peter Carter should have been killed when he leaped from a burning bomber without a parachute over the Channel on May 2, 1945. And that is the natural assumption which revolves in the back of his injured mind. But, still alive after a freakish salvation and in love with a thoroughly mortal American Wac, he resists the hallucinary "messenger" who keeps summoning him to the beyond. Indeed, he resists so strongly—in his disordered mind, that is—that he conceives an illusory "trial" in heaven in which his appeal to remain on earth is heard before a highly heterogeneous tribunal. And through this court (and by a brain operation), he is spared.

That gives you a slight indication of the substance and flavor of this film—and we haven't space at this writing to give you any more, except to say that the wit and agility of the producers, who also wrote and directed the job, is given range through the picture in countless delightful ways: in the use, for instance, of Technicolor to photograph the earthly scenes and sepia in which to vision the hygienic regions of the Beyond (so that the heavenly "messenger," descending, is prompted to remark, "Ah, how one is starved for Technicolor up there!").

We haven't space to credit the literate wit of the heavenly "trial" in which the right of an English flier to marry an American girl is discussed, with all the subtle ruminations of a cultivated English mind that it connotes, or the fine cinematic inventiveness and visual "touches" that sparkle throughout, notably in the exciting production designs of Alfred Junge.

Nor have we the space to say more than that David Niven is sensitive and real as the flier chap; that Roger Livesey is magnificent as his physician (and later advocate in the Beyond); that Kim Hunter is most appealing as his American sweetheart and that many more do extremely well, including Raymond Massey, who plays the lawyer for the Court of Records at the heavenly "trial." (Mr. Massey represents the spirit of the first Boston patriot killed in the Revolutionary War.)

But we'll have much more to say later, when we've got Christmas out of our hair. Till then, take this recommendation: see "Stairway to Heaven." It's a delight!



Written, Produced and Directed by
MICHAEL POWELL and
EMERIC PRESSBURGER

A Production of the Archers
A UNIVERSAL-INTERNATIONAL RELEASE

Duel in the Sun
(COLOR)

Hollywood, Dec. 29.

Selznick Releasing Organization release of Vanguard (David O. Selznick) production. Stars Jennifer Jones, Gregory Peck, Joseph Cotten; features Lionel Barrymore, Lillian Gish, Walter Huston, Herbert Marshall. Directed by King Vidor. Screenplay by Selznick, adapted by Oliver H. P. Garrett; suggested by novel by Niven Busch. Second units directed by Otto Brower, Reaves Eason; camera, Lee Garmes, Hal Rosson, Ray Rennahan, Chas. P. Boyle, Allen Davey; score, Dimitri Tiomkin; editor, Hal C. Kern; dances, Tilly Losch, Lloyd Shaw. Previewed Dec. 29, '46. Running time, **134 MINS.**

Pearl Chavez....Jennifer Jones
Jesse McCanles....Joseph Cotten
Lewt McCanles....Gregory Peck
Senator McCanles....Lionel Barrymore
Mrs. McCanles....Lillian Gish
The Sinkiller....Walter Huston
Scott Chavez....Herbert Marshall
Sam Pierce....Charles Bickford
Helen Langford....Joan Tetzel
Lem Smoot....Harry Carey
Mr. Langford....Otto Kruger
The Lover....Sidney Blackmer
Mrs. Chavez....Tilly Losch
Sid....Scott McKay
Vashti....Butterfly McQueen
Gambler....Francis McDonald
Gambler....Victor Kilian
The Jailer....Griff Barnett
Ken....Frank Cordell
Ed....Dan White
Jake....Steve Dunhill
Capt. U. S. Cavalry....Lane Chandler
Caller at Barbecue....Lloyd Shaw
Engineer....Thomas Dillon
Bartender....Robert McKenzie
Sheriff Hardy....Charles Dingle

The familiar western formula reaches its highest commercialization in "Duel in Sun." It is raw, sex-laden, western pulp fiction, told in 10-20-30 style. It is pre-sold via advance exploitation and unusually strong marquee names. It has rough, rowdy and raucous action, factors that always have clicked at the boxoffice. "Duel" is a cinch for resounding ticket sales. Sex angle alone makes for boff b.o.

As a production it adds no class distinction to David O. Selznick but assures him a top commercial success. The star lineup is impressive. Vastness of the western locale is splendidly displayed in color by mobile cameras. Footage is overwhelming expansive, too much so at times considering its length.

Rarely has a film made such frank use of lust and still be cleared for showings. Features with much less open display of illicit sex have felt stern bluenose pressure. It's daring, even though all who love, when and where they can find it, meet production code punishment in the end.

While locale and plot are western, sensuality is the prime motivation. Development makes sure all action centers around sex. With that as a basis, producer Selznick has screenplayed a story of Texas cattle barons, encroaching railroads, wanton killings and other stock action of prairie thrillers. There are moments when the script leaves the bedroom and injects high spots of a different type of color and movement.

Single scenes that will stand out include Jennifer Jones' peril in riding bareback on a runaway horse, filmed against the vast scope of the western scene; Gregory Peck's taming of a sex-maddened stallion; the tremendous sweep of hundreds of mounted horsemen riding to do battle with the invading railroad. There are others, too, that will arouse thrill-seeking audiences. They are staged in a grandiose manner calculated to stimulate imagination.

Some of the more intimate dramatic scenes are likely to arouse different reaction, particularly among younger theatregoers. These sequences, played with melodramatic gusto and flamboyance, include Lillian Gish's death scene; Miss Jones' bawdy love dance; the sequence in which she pleads with Peck to take her on his flight from the law, and the finale when the two lovers kill each other only to cling together in death.

King Vidor's direction keeps the playing in step with production aims. He pitches the action to heights in the top moments and generally holds the overall mood desired. Sharing director credit on the mass sequences are Otto Brower and Reaves Eason.

Plot concerns a half-breed girl who goes to the ranch of a Texas cattle baron to live after her father has killed her adultress mother and lover. The baron's two sons fall for her but the unrestrained younger one captures her emotions. So strong is physical desire that he murders one man who wants to marry her and tries to kill the brother, shown in latter attempts to make the girl a lady. Finale is lovelorn depiction of the girl's determination to kill her master and then die in his arms. Majority of the principal roles are flamboyant, occasionally almost to the burlesque. Miss Jones as the half-breed proves herself extremely capable in quieter sequences but is overly meller in others. Same is true of Peck as the virile younger Texan, raised to love 'em and leave 'em. The role has no audience sympathy but will call a great fascination for the femmes. Contrasting is Joseph Cotten as the older son. Role in his hands is believable and never overdrawn. As the father, Lionel Barrymore uses the stock characterization of an irascible old man.

Lillian Gish is the suffering mother, doing a quiet job until her death scene. A brief, but fine, bit is played by Charles Bickford as the man who wants to marry Miss Jones. Same is true of Joan Tetzel as Cotten's fiancee. She contributes one of the few genuine emotional scenes. Herbert Marshall, Butterfly McQueen, Harry Carey, Walter Huston, Otto Kruger, Charles Dingle, Scott McKay, Sidney Blackmer and Tilly Losch are among others permitted to do not more than pad advertising credits.

Photography credits are multiple, and all contribute to the outstanding color lensing. It is a choice job, well done. Music score by Dmitri Tiomkin has an ear-shattering volume in mass scenes, distracting from the movement but otherwise proves an adequate bridge for dramatics. A catchy song, "Gotta Get Me Somebody to Love," by Allie Wrubel, is deftly planted for romantic interludes. *Brog.*

The Shocking Miss Pilgrim
(COLOR—SONGS)

Hollywood, Dec. 31.

20th-Fox release of William Perlberg production. Stars Betty Grable, Dick Haymes; features Anne Revere, Allyn Joslyn, Gene Lockhart, Elizabeth Patterson, Elisabeth Risdon, Arthur Shields. Written for screen and directed by George Seaton. From story by Ernest and Frederica Maas; songs, George and Ira Gershwin; camera, Leon Shamroy; dances, Hermes Pan; editor, Robert Simpson. Tradeshown Dec. 21, '46. Running time, **87 MINS.**

Cynthia Pilgrim....Betty Grable
John Pritchard....Dick Haymes
Alice Pritchard....Anne Revere
Leander Woolsey....Allyn Joslyn
Saxon....Gene Lockhart
Catherine Dennison....Elizabeth Patterson
Mrs. Pritchard....Elisabeth Risdon
Michael Michael....Arthur Shields
Herbert Jothan....Charles Kemper
Mr. Foster....Roy Roberts
Office Clerk....Tom Moore
Lookout in Office....Stanley Prager
Quincy....Ed Laughton
Peabody....Hal K. Dawson
Viola Simmons....Lillian Bronson
Mr. Packard....Raymond Largay
Sarah Glidden....Constance Purdy
Miss Nixon....Mildred Stone
Wendell Paige....Pierre Watkin
Mr. Carter....Junius Matthews

In stringing some George Gershwin tunes dug up out of the trunk a few years ago on a slim thread of a story, the William Perlberg-George Seaton team have gone about the whimsy in too heavy-handed a manner. As a result of which, except for a few flashes of the brilliant wit and tunefulness that inevitably made a show with a George and Ira Gershwin score a standout in the past, "The Shocking Miss Pilgrim" will have to rely on cast names—not to mention the gaudy Technicolor trappings—for its b.o. power.

Story concerns entry of Cynthia Pilgrim (Betty Grable) into Boston's "man's world" of commerce in the 1870's. Draped in fabulous Orry-Kelly gowns that belie her $8-a-week salary, Miss Grable wins her diploma in a New York business school and proceeds to shock Beacon Hill by applying for a job in the office of Dick Haymes' shipyards. She gets it only because of the pull exerted by Anne Revere, suffragette relative of Haymes. Gal makes good at the job, under great difficulties, but refuses to give up her fight for equal rights for women, upon which she has embarked with Miss Revere, when Haymes asks her to marry him. He finally realizes it's a losing battle, and they clinch.

Gag about Miss Grable being "a new typewriter" is okay the first few times, but carried throughout the picture it becomes tiresome. Other gags are belabored as well, and lines like "a woman's place is in the home" are sledge-hammered. Music is standout, most hummable tunes being "For You, for Me, for Evermore" and "Aren't You Kind of Glad We Did?" One that has all the flavor of the Gershwin freres' topmost sophisticated musicomedy stuff is "But Not in Boston." Others that listen well are "Changing My Tune," "Stand Up and Fight," and a fetching waltz.

Plenty of care has been taken that the Victorian drapings don't conceal too much of Miss Grable's figure, and the gal looks tops with a darker shade of blondine than usual. She also turns in a slightly more subdued thesping job than is her habit. Haymes looks and sounds good, too, dividing singing chores, which don't intrude too harshly, with Miss Grable. Support is tops, especially Miss Revere's suffragette, Elizabeth Risdon's not-too-Back-Bay-ish portrayal of Haymes' mother, and Gene Lockhart's sourpuss office manager.

Crackpot denizens of the boarding house at which Miss Grable stays, all of whom hate Boston, are Allyn Joslyn as a poet, Arthur Shields as a painter, Elizabeth Patterson as housekeeper, Lillian Bronson as a spinster who spends her time rewriting the dictionary, and Charles Kemper as a musician. All make their footage count plenty.

Leon Shamroy's camera work is slick. Music, as put together by Ira Gershwin, Kay Swift, Herbert Spencer and Edward Powell, comes through in a lush manner under Alfred Newman's baton. There isn't much dancing, but the waltzes staged by Hermes Pan make pleasant interludes. Sum total is a film that's easy on the eye and ear but not too bright. *Mike.*

Goldwyn Pacts Rosenfeld

Isidro Rosenfeld, former rep for Warner Bros. in Chile, has been named by Samuel Goldwyn Productions as special sales rep for northern half of Latin America.

He'll make his headquarters in Mexico City.

Miniature Reviews

"Duel in the Sun" (Color) (Selznick). Western with sex, cast names and tremendous box-office possibilities.

"Shocking Miss Pilgrim" (Color—Songs) (20th). Betty Grable, Dick Haymes and Gershwin score spell good b.o.

"Stagecoach to Denver" (Rep). Latest in Red Ryder series with Allan Dane up, okay for oater fans.

"Les Miserables" (French). Superb acting of Harry Baur, great story, good direction hold marathon-length film together for top arty b.o.

"La Otra" (Panamerican). Dolores del Rio in Rian James' yarn makes this loom as top Mexican-made this year.

"Queen For a Night" (Saga). Swedish-made operetta looks strong bet for arty theatres; Jussi Bjoerling starred.

Stagecoach to Denver

Hollywood, Dec. 27.

Republic release of Sidney Picker production. Stars Allan Lane; features Bobby Blake, Martha Wentworth, Roy Barcroft, Peggy Stewart, Emmett Lynn. Directed by R. G. Springsteen. Original screenplay, Earle Snell; based on cartoon strip, "Red Ryder," by Fred Harman; camera, Edgar Lyons; editor, Les Orlebeck. Previewed Dec. 27, '46. Running time, **56 MINS.**

Red Ryder....Allan Lane
Little Beaver....Bobby Blake
The Duchess....Martha Wentworth
Big Bill Lambert....Roy Barcroft
Beautiful....Peggy Stewart
Coon-Skin....Emmett Lynn
Sheriff....Ted Adams
Duke....Edmund Cobb
Doc Kimball....Tom Chatterton
Dickie Ray....Bobby Hyatt
Blackie....George Chesebro
Felton....Edward Cassidy
Braydon....Wheaton Chambers
Matt Disber....Forrest Taylor

This saddle entry in Republic's Red Ryder series measures up as okay fodder for the Saturday matinee trade. There's plenty of action and Allan Lane as Ryder proves a bit more accurate with his six-shooter than the usual film cowpoke. Sidney Picker did better than average with production values considering budget and R. G. Springsteen keeps tight directorial hand to assure proper pacing and plenty of action.

Original script by Earle Snell contains more story development than expected in a western, lending interest to basic formula of a land grab that Ryder busts up. Plot concerns Ryder's efforts to find out why a stagecoach was wrecked, injuring a young protege and killing a land commissioner. Plot thickens when a new commissioner and the boy's aunt, latter rushing to kid's bedside, disappear and two phonies take their places. There are a lot of angles to resolve in 56 minutes running time but Ryder's range-sleuthing cleans them up, exposing town's bigshot as a land stealer and juggler of survey lines.

Lane makes a stalwart Red Ryder and Bobby Blake is excellent as Little Beaver. Chief heavy is Roy Barcroft, turning in expert skullduggery. Peggy Stewart, the phoney aunt; Bobby Hyatt, Ryder's protege; Emmett Lynn, Martha Wentworth and others show up well. Edgar Lyons' lensing is actionful and Les Orlebeck's editing concise. *Brog.*

Les Miserables
(FRENCH-MADE)

Distinguished Film release of Pathe Consortium Cinema-Raymond Borderie production. Stars Harry Baur, Josselyne Gael; features Charles Vanel, Jean Servais, Charles Dullin, Arane Demazis. Directed by Raymond Bernard. Screenplay, Raymond Bernard, Andre Lang, from novel "Les Miserables," Victor Hugo; camera, J. Kruger; music, Arthur Honneger. At Apollo, N. Y., Dec. 29, '46. Running time, **209 MINS.**

Jean Valjean....Harry Baur
Javert....Charles Vanel
Cosette / Fantine....Josselyne Gael
Thernadier....Charles Dullin
Mme. Thernadier....Gaby Triquet
Marius....Jean Servais
Eponine....Arane Demazis
Gavroche....Emile Genevais

(In French; English Titles)

Any ordinary film, when loaded with the handicaps piled on "Les Miserables," would stagger and drop with a resounding flop. But this (actually it's two pictures) is no ordinary product, but two films, "Jean Valjean" and its sequel, "Cosette." Holding it all together is the thespic strength of the late great Harry Baur, who supports this spliced epic with a power strangely comparable to that of the Jean Valjean he played. It should do well in the arty houses despite short turnover due to the extreme length (209 mins.).

Neither of the films is new, both having been made some 10 years ago and then re-edited for a single presentation. Despite groaning length and the actual separateness of their production, continuity is excellent; a few short frames of annotation are used to bring plot forward the few years between the end of "Jean Valjean" and the beginning of its sequel, "Cosette."

Added to the three and a half hours' running time, "Les Miserables" labors under atrocious sub-titling, the poorer makeup and costuming of an earlier period of film-making, imperfect prints and occasional overacting. And yet it's a fine picture. Baur is powerful, disciplined and moving in the lead role, while other lead and supporting players, Charles Dullin and Charles Vanel in particular, are far better than average. Raymond Bernard's sharp direction under productive supervision of Raymond Borderie is constantly in evidence.

Distrib's intention is to present the pic much in the same manner as "Gone With the Wind," a film of comparable length. Marquee pull of Baur's name alone is probably still strong enough to insure good arty-theatre returns.

Story is still essentially a moral essay, with Baur the reformed criminal who becomes the embodiment of good under constant flagellation of a scrupulous conscience. Film opens with his release from prison and metamorphosis through the kindness of a Bishop. He rises to mayoralty of a town and subsequent wealth, only to be forced by his conscience to declare his criminal identity, thereby saving another from prison. He escapes the police to carry out a mission to care for a dying woman's daughter (Josselyne Gael). There is a gap of eight years, where the second portion of the film takes up in 1832, following the Bourbon reaccession of the French throne. Miss Gael falls in love with a young revolutionary who mans the barricades against royalist troops. Although he disapproves, Baur finally effects their rescue and marriage, then dies.

Vanel, as Javert, the police inspector who constantly haunts Baur, is excellent; Dullin plays a scurrilous inn-keeper. Scenes of the abortive revolutionary attempts are outstanding, while camera work throughout is on a high plane. No credit line is given for the titling, which is just as well, since titles are misspelled and often laughable. *Tomm.*

La Otra
("The Other One")
(MEXICAN-MADE)

Mexico City, Dec. 17.

Panamerican Films release of Mauricio de la Serna production. Stars Dolores del Rio; features Agustin Irusta, Victor Junco and Jose Baviera. Directed by Roberto Gavaldon. Screenplay, Jose Revueltas and Gavaldon based on story by Rian James; camera, Alex Phillips. At Cine Olimpia, Mexico City. Running time, **93 MINS.**

Of elegant simplicity, this Gallic-Latinesque tragedy starring Dolores del Rio shapes up as one of Mexico's top 1946 film offerings. Direction and photography are in keeping with the fine thesping of Miss del Rio who contributes one of the best performances of her career. Marquee lure of star's name alone should provide added pull in the U. S. market.

Hewing closely to the Rian James yarn, scripters have combined a melange of murders, morgues, cops and cemeteries into a taut tale with little comedy relief. Dialog is pointed and held to a minimum. Miss del Rio plays the dual role of two twin sisters, one who weds a millionaire and the other who ekes out a drab existence as a manicurist. Latter, rebelling from her station in life, murders her twin and carries on a masquerade which leads her into various jams including a 30-year rap for a murder she didn't commit.

Male support of Agustin Irusta, Jose Baviera and Victor Junco is top-flight. Miss del Rio, treasurer of the producing company which made the pic, shades the funereal tones of her role possibly a bit too darkly. Her costuming especially hits a macabre note with much of her garb resembling that of a femme undertaker. Director Gavaldon, whose technique is more of the best French school than Hollywood, rates laurels while the film's technical aspects are definite assets. *Grah.*

Queen for a Night
(Musical)
(SWEDISH-MADE)

Saga Films production and release. Stars Jussi Bjoerling. Directed by Willy Hildebrand. Screen story by Gardar Sahlberg from story by George Martens; music, Jules Sylvain; lyrics, Sven Olof Sandberg, Karl-Ewert, Nils Thoren. Previewed N. Y., Dec. 27, '46. Running time, **91 MINS.**

Madame La Grage....Gurli Lemon Bernhard
Pireo....Jussi Bjoerling
Eva....Inga Brink
Lars Hjelm....Gosta Kjellertz
Gustaf III....Torsten Winge
Count Hedencrona....Hilding Gavle
Erik....Ake Soderblom
Johansson....Thor Modeen
Sergel....Wexler Hildebrand

(In Swedish; English Titles)

This is Sweden's first screen operetta, and as such first-rate. Jussi Bjoerling, of the Metropolitan Opera Co., and some other excellent Swedish voices, including Gurli Lemon Bernhard, Gosta Kjellertz and the Royal Opera of Stockholm chorus, are all superb. Film looks like a first-rate bet for arty theatres in the U. S. but a bit too slow-moving and long for general American consumption.

Basically, this is a Cinderella story concerning a modiste who finds her lover drifting away when he falls for a French singer visiting Stockholm at a command performance in 1785. Their love affair appears headed for the rocks until Sweden's king accidentally overhears her at a masked ball and decides to bring the two together.

The Ballet of Venus, held outdoors before the royal party, is a highlight, although Miss Bernhard, clad in silken, revealing garb as Venus, does not measure up to Hollywood standards of streamlined beauty. Kjellertz bursts into song on the slightest provocation but is easily matched by Miss Bernhard's super vocalizing.

There are many closeups of buxom blonde femmes, some of them outdoing Jane Russell, but withal the story and sequences follow a routine operetta pattern. Acting is above par for a Swedish picture with laurels going to Miss Bernhard, Inga Brink, the little dressmaker who met a king; Bjoerling and Kjellertz. *Wear.*

New Foreign Films
(Unlikely for Anglo-U. S. Market)

"Saltstaenk och Krutgubbar" ("Gay Old Time") **(SWEDISH).** Sandrew Bauman release of Schamyl Bauman production; stars Sigurd Wallen; features Gull Natorp, John Elfstroem, Ludde Gentzel, Irma Christenson, Carl Hagman; directed by Schamyl Bauman; screenplay, Ragnar Arfvedsson, Eric Lundegard, Torsten Lundqvist, based on story by Albert Engstroem; camera, Sven Nyqvist. Reviewed in Stockholm. Running time, **112 MINS.**

Swedish comedy paints some interesting and humorous pictures of island life not far from Stockholm. With thesping honors deftly handled by Sigurd Wallen, film's chances are enhanced by top lensing of newcomer Sven Nyqvist. Should do well in Sweden but U. S. appeal is negligible.

"Iris Och Lojtnantshjarta" **(SWEDISH).** Svensk Filmindustri production and release; stars Mai Zetterling, Alf Kjellin; features Ake Claesson, Holger Loewenadler, Margaretha Fahlen, Ingrid Borthen, Einar Axelson, Stig Jaerrel; directed by Alf Sjoeberg; screenplay, Sjoeberg; camera, Gosta Rosling. At Roda Kvarn, Stockholm. Running time, **96 MINS.**

Better than average Swedish film due to fine direction and good scripting. Based on a best seller by Ollie Hedberg, story makes a fine vehicle for Alf Kjellin and Mai Zetterling. Incidentally, this was last one Miss Zetterling did here before joining J. Arthur Rank organization in England. Okay lensing enhances film's chances at U. S. arty houses.

"Odemarksprasten" ("The Country Priest") **(SWEDISH).** Sandrew-Bauman Film release of Anders Sandrew production; stars Olof Widgren, Birgit Tengroth; features Arnold Sjoestrand, Carl Ottbjorn Knudsen, Ake Claesson, Bjorn Berglund, Mona Ericsson; directed by Goesta Folke; screenplay, Rune Lindstrom, based on novel by Harald Hornborg; camera, Goeran Strindberg. At Grand, Stockholm. Running time, **98 MINS.**

Topflight scripting of Rune Lindstrom has turned Harald Hornborg's novel into an okay vehicle for Olof Widgren and Birgit Tengroth. Goesta Folke's direction stands out. Film looms as a success in Scandinavian countries, but story hampers its possibilities in the U.S. *Wins.*

"Le Bataillon du Ciel" ("Sky Battalion") **(FRENCH).** Pathe Cinema release of C.I.C.C. production; stars Pierre Blanchar, Rene Lefevre, Jaime Crispin; directed by Alexander Esway; screenplay, Joseph Kessel. Reviewed in Paris. Running time, **165 MINS.**

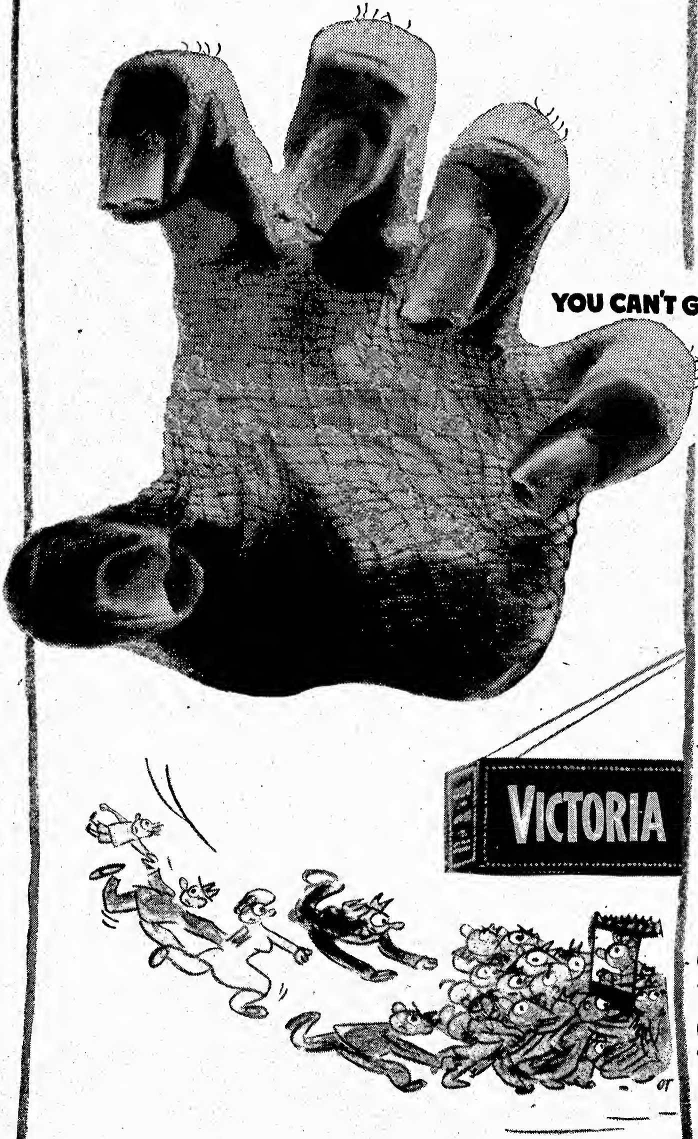
Sure heavy grosser here and a good entry for arty theatres in the U. S. "Le Bataillon du Ciel" is an 18-reel epic of the French parachuters who dropped in Brittany at the time of the Normandy invasion. One of the biggest recent French productional efforts, cooperation of the R.A.F. and the French Army permitted use of planes and parachutes on a Hollywood scale. Acting is realistic but length of film along with fact that war heroics are getting dated will hurt the picture's chances for general release in America.

"Adieu Cherie" ("Goodbye Darling") **(FRENCH).** Osso release of Osso-Roitfeld production; stars Danielle Darrieux; features Gabrielle Dorziat, Salou, Larquey, Jacques Barthier; directed by Raymond Bernard; screenplay, Jacques Companeez. Reviewed in Paris. Running time, **115 MINS.**

Film misses out because of unsatisfactory screen treatment and technique which has Danielle Darrieux portraying a role similar to that done by Michele Morgan in the pre-war "Taxi Girl." An adventuress, she tries and fails to be accepted as the bride of young Jacques Berthier in the respectable family headed by Larquey and Gabrielle Dorziat. Male lead is weak and poor direction fails to bring out capabilities of an able supporting cast. *Maxi.*

"Don Simon de Lira" **(MEXICAN).** Filmex release of Bracho Films production; stars Joaquin Pardave, Manuel Medel; features Elsa Aguirre; directed by Julio Bracho; based on Ben Jonson's "Volpone"; music, Raul Lavista; camera, Ezequiel Carrasco. At Cine Metropolitan, Mexico City, Dec. 18, '46. Running time, **118 MINS.**

Though local crix have panned this, it has points of appeal. "Don Simon de Lira" is a silly story about a rich old fool who's so stupid that one wonders how he ever got to be rich. Yarn is supposed to be based on Ben Jonson's sparkling comedy. Julio Bracho's direction is not up to his usual standard. Cancan dance sequence, one of best in picture, is cut to a mere flash. Looks strong for top spot here, and also may do for U. S. arty houses. *Grah.*



YOU CAN'T GET AWAY FROM IT!

"THE BEAST WITH FIVE FINGERS" IS THE INDUSTRY'S NEW SCARE SENSATION!

It's at the
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And it's a screaming,
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Starring ROBERT ALDA • ANDREA KING • PETER LORRE with VICTOR FRANCEN • J. CARROL NAISH

Directed by ROBERT FLOREY • Screen Play by CURT SIODMAK From a Story by WILLIAM FRYER HARVEY Music by MAX STEINER • Produced by WILLIAM JACOBS

Warner Picture!

Soviet Won't Follow U. S. Lead For Austrian Studios' Return to Owners

Vienna, Dec. 18.

Sudden U.S. Army move closely connected with previously announced arrangements for MPEA to take over all American film distribution in Austria as of Jan. 1, tossed the American-held parts of former Nazi monopoly, Wien Film, into immediate Austrian government trusteeship for eventual return to private operation.

Most important properties handed over by Wolfgang Wolf, acting films officer for Army's Information Services Branch and chief of the forthcoming MPEA operation, are the Sievering Studios and associated laboratories in Vienna. Larger and more modern Rosenhuegel Studios remain in Soviet hands, with no sign of Moscow intentions to give anything back. Dr. Peter Krauland, Austrian Minister of Property Control, received the turnback on behalf of his government.

There's an unofficial understanding that Austrians won't turn the Wien Film plants and assets back to Karl Hartl and his associates, including Creditanstalt Bank, which have continued under U.S. administration the management they created under Goebbels. But there's no other local group in sight considered to have necessary experience plus political acceptability.

Army pondered holding onto its control still longer, but since pix industry was the last major Austrian seizure retained in custody after President Truman's turnback directive of last September, decision was made to hand the headache to the Austrians. Not that it's a financial headache. Wien Film's operation, based on rental of studio and lab facilities, plus revenue from old German and Austrian product, has been extremely profitable.

However, new deal leaves Wien Film with only a dozen or so prewar titles they made themselves while Army will return over 150 other active German language features to U.S. distribution in Germany only. They've played every available date in Austria many times and with increasing quantity of imported product incoming, plus probable dozen or so new Austrian made titles in 1947, the old product is no longer necessary to keep houses busy.

Wien Film will get its bank accounts back in enhanced condition, but loss of the Rosenhuegel property heavily offsets this. Probability is that Russ-operated Sovexportfilm will claim Rosenhuegel permanently as a Nazi asset seizable under the Potsdam agreement.

U.S. PIX STANDOUT IN '46 NORWEGIAN B.O. LISTS

Oslo, Dec. 17.

Top b.o. pix in Norway for the first half of 1946 were two Norwegian films, "Vi Vil Leve" ("We Want to Live") and "Englandfarere" ("Travelers to England"), followed by the U. S. films "That Hamilton Woman" (UA), "Jesse James" (20th) and "Tom, Dick and Harry" (RKO).

Other Hollywood product rating mention were "Thief of Bagdad" (20th), "All This and Heaven Too" (WB), "Gentleman Jim" (WB), "Casablanca" (WB) and the "Jungle Book." Swedish pix also did well, especially "Hets" ("Frenzy") and "Anna Lans."

Weather Chief Snag In British Pix Production

London, Dec. 26.

Power and coal cuts, due to Arctic climatic conditions, are further hindering film production in England. Result is a decided lag in studio schedules.

Shortage of studio space, bad enough at present, is expected to be even more pronounced next year. Hence current reduction in power and heating only serves to aggravate a difficult situation.

Cocteau Shuttling

Paris, Dec. 17.

Paul Graetz, currently producing "Diable au Corps" for Universal release, has signed Jean Cocteau to adapt and direct his play, "Double Headed Eagle," for Paris production.

Filmization will probably not take place until Cocteau has directed a screen adaptation of Victor Hugo's "Ruy Blas" which he has scheduled for independent production.

'Heaven' Sets Record As Mexico's Top Grosser

Mexico City, Dec. 26.

All-time record for a pic at one theatre in Mexico is claimed for "Leave Her to Heaven" (20th-Fox) with a gross of $750,000 (Mex.) at the Cine Alameda, first-run house, where it played for six weeks.

Runner-up was the Mexican film, "The Divorcee", which grossed $497,000 in a six-weeks run at one theatre. "Heaven" played to the new high of $5 (Mex.) during its first week, $4 (Mex.) for the two other weeks and the rest of the time at $3.

There is some talk about $5 (Mex.) succeeding $4 (Mex.) as the standard admittance nick for first-run cinemas in Mexico in '47. Most exhibitors discount the rumor. But all agree that $4 (Mex.) will continue indefinitely, so popular are pix down here.

Hongkong Plans Quota System to Aid British Films Compete With U.S.

Hongkong, Dec. 18.

A quota system for J. Arthur Rank's productions may be introduced in Hongkong soon. A bill is at present before the Legislative Council recommending that British films must be shown on a minimum of seven out of 70 days in the first and second-run theatres. If this is passed it will bring to an end a year-old controversy against the exhibitors started by the European population of the colony.

British pictures, according to European film fans in Hongkong, are now being given the chance they deserve since the eight American companies—already well established before the war—grabbed all the first-run and second-run theatres after the colony's liberation, leaving not more than one date a month for the new British company Eagle-Lion.

All the British films so far shown, such as "Blithe Spirit," "Henry V," "The Man in Grey," "The Wicked Lady" and half a dozen others, have met with generous support from the European audiences, but the exhibitors point out that this is less than 20% of their audiences. The real boxoffice records are scored by the Chinese, who claim that they fail to understand the mainly-dialog films and demand "action."

The result is that British films are having two-and-three-day runs, while lavish American productions such as "Bathing Beauty," together with "action-filled" epics, run for as long as two or three weeks.

If the bill, which is similar to that being enforced in Britain, is passed, a fine of $70,000 will be the penalty for failing to abide by it, it was reported.

U. S. Negro Film Exec Is Manila 'Poor Man's Friend'

Manila, Dec. 20.

Successful American Negro business man here is ex-serviceman Dr. Dunbar McLaurin, who's known to his Filipino brethren as "Honest Mac—the poor man's friend."

Besides being an exec of Oriental Pictures, McLaurin also is managing director of McLaurin Enterprises, which deals in Army motor vehicles.

Neal's Caribbean Post

Jack R. Neal, former manager of Republic's branch at Porto Rico, has been upped to Caribbean supervisor for the company.

Neal was formerly associated with the Warners' exchanges in Denver and Seattle, and later worked as branch manager for Metro in Panama and Caracas.

New Mex House Burns

Mexico City, Dec. 26.

Fire that took eight hours to quench destroyed the Cine Cosmos, 5,000-seat theatre here that was to have opened New Year's Eve.

Owners Jesus and Adolfo Grovas, film producers, figured loss at $3,000-000 (Mex.)

Ray Josephs
writes that
"1947 Is Likely to Provide All-Time Peak for U. S. Show Biz in Latin America"
* * *
an editorial feature
of the forthcoming
41st Anniversary Number
of
VARIETY

Allies Mulling Future Jap Radio System; Nip Ownership Eventually

Tokyo, Dec. 24.

Control and ownership of radio broadcasting systems in Japan has been the chief topic at recent Allied Council meetings here.

W. MacMahon Ball, United Kingdom member of the Council, today stated the present setup should remain unchanged for the purposes of the occupation, which is rolling along smoothly, but the ownership and operations in the future should be ultimately determined by the Japanese people themselves. Ball said he came to the conclusion because western democracies were still confused as to what constituted democratic broadcasting.

He pointed out that a single government monopoly in the form of BBC existed in Great Britain while all stations in the States are owned and operated by private companies. On the other hand, he remarked, Australia has adopted a synthesis of the two, with private companies operating stations alongside of Government-managed Australian Broadcasting Corp. For this reason, he said, he felt it would be difficult to say what particular type of ownership or operation was "more democratic" than the other.

Police Tab Tabarin

Paris, Dec. 30.

The Bal Tabarin, top nitery in Paris, was shuttered by police Thursday (26) as an aftermath of a raid Christmas eve.

It's claimed that Pierre Sandrini, spot's operator, refused to cooperate with the gendarmes by interrupting the floorshow then in progress, so that the police could search for their quarry.

'RHINE' IN VIENNA

Vienna, Dec. 20.

Volkstheatre is rehearsing Lillian Hellman's "Watch on the Rhine" (titled here "Vor der Entscheidung") with Adrienne Gessner, who recently returned from U. S., Attila Hoerbiger and Siegfried Breuerin leads.

Current London Shows

London, Dec. 30.

"And No Birds Sing," Aldwych.
"Anthony-Cleopatra," Piccadilly.
"Bertram Mills Circus," Olympia.
"Between Ourselves," Playhouse.
"Clutterbuck," Wyndham.
"Dante," Garrick.
"Fifty-Fifty," Strand.
"Fools Rush In," Fortune.
"Grace of God," St. James.
"Grand National Night," Apollo.
"Guinea Pig," Criterion.
"Here Comes the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Frederick," Savoy.
"Men From Ministry," Comedy.
"Message for Margaret," Duchess.
"Mother Goose," Casino.
"Night and Laughter," Coliseum.
"No Room at Inn," Winter Garden.
"Our Betters," Playhouse.
"Pacific 1860," Drury Lane.
"Perchance to Dream," Hipp.
"Peter Pan," Scala.
"Piccadilly Hayride," Wales.
"Poltergeist," Vaudeville.
"Red Riding Hood," Adelphi.
"Shephard Show," Princes.
"Shop Sly Corner," St. Martins.
"Song of Norway," Palace.
"Sweetheart Mine," Vic Palace.
"Sweetest and Lowest," Ambass.
"The Gleam," Globe.
"Under the Counter," Phoenix.
"Windermere's Fan," Haymarket.
"Windslow Boy," Lyric.
"Worm's View," Whitehall.

NIP STIX YEN U.S. PIX; SPECIAL HOUSES BUILT

Tokyo, Dec. 24.

Popularity of American films in Japan is apparent with the boom of theatres for U. S. pix exclusively in medium and small towns. Hideo Tsumura, Jap film authority, declared today in the Nippon Times. This, despite the dearth of film projectors, which are definitely a critical item in the Nip entertainment field today. Before the war, American films were rarely shown outside of the larger cities.

According to Tsumura, "American dramatic films may contain points hard for Japanese farmers and fishermen to comprehend because of the difference of language and customs, but American news and documentary films are readily understood with the aid of a little explanation. And these films will not only serve as living textbooks for teaching the Japanese democracy, but will also prove a powerful factor in advancing the Jap welfare."

Tsumura also claimed Jap producers have run to morbid extremes lately, hoping to compete with U. S. money-makers.

Minerva Directors Seek OK to Sell Aussie House; Price Set at $348,000

Sydney, Dec. 17.

Directors of Minerva Centre, covering Minerva Theatre, King's Cross, are seeking o.k. of stockholders to sell theatre for $348,000.

To permit sale going through, it will be necessary to obtain the surrender by the Tivoli Circuit of its rights under its present agreement for a lease of the theatre for span of three years from June, 1947. Stockholders will be asked to approve payment of $36,000 to Tivoli for the lease surrender.

Minerva is valued at $310,524 on the unit's books, excluding rights over adjacent properties, valued at $8,500. Company earned a net profit of $24,196 for year ended June 30, compared with $8,332 previous year. Preference dividend paid to June 30 amounted to $9,540 and 5% on ordinary shares will take $12,700. $9,540 was set aside for depreciation.

E. A. Nettlefold is chairman of directors of Minerva Centre, with Dave Martin, managing director. Other directors include Neil Maver and J. B. Dixon, with Dan Casey now seeking selection to the board. Nettlefold, Martin and Maver are the big moguls behind Tivoli vaudeville loop.

Theatre has been showing live shows since opening and is at present on lease to Whitehall Productions, operated by Kathleen Robinson and Robert Walton. Current attraction is "Life With Father," a major click likely to run until next spring. Belief is that Whitehall Prod. will purchase the Minerva from the Centre group.

Dan Casey, seeking appointment to the Centre board, is sales manager of Universal. Dave Martin was for long span a top executive of Universal here.

'Ministry' Suits London; Hylton's 'Hood' Favored

London, Dec. 26.

"The Men from the Ministry," a topical play, opening Christmas Eve, was well received at the Comedy and a moderate run seems likely.

Also preeming the same evening at the Adelphi was Jack Hylton's pantomime production, "Red Riding Hood," starring Nervo and Knox. Timely seasonal fare, show has sizable advance ticket sales.

'Outlaw' Tops 20G, Breaks London Pavilion Record

London, Dec. 12.

With the showing of Howard Hughes' "The Outlaw," UA's ambition to top $20,000 for one week's gross at the London Pavilion has been realized. Although this pic has been given only five shows daily, it topped that figure in the first week, breaking all records of house. Number of payees for first week was 29,680, in house that seats 1,217, an unprecedented record.

Pic is in for six weeks, but is expected to hold up at least eight. It's been booked for entire Gaumont-British circuit.

Par's Reshuffle In Aussie, Orient

Paramount realigned its Australia-New Zealand and Orient distribution sales setup last week by naming F. C. Henry as division manager to cover Japan, Korea, China, Philippines, Siam, India, East Indies, Indo China, Straits Settlements and Burma. However, other portions of the Orient which were under the wing of James E. Perkins, now Par's managing director in Great Britain, stay under district managers. Perkins formerly was division manager covering the Far East, Aussie-New Zealand and South Africa.

Par International left Australia and New Zealand under Harry Hunter, managing director for that territory. Clay Hake remains in South Africa as Paramount representative. Morey Marcus, who was district manager for India, Burma, Ceylon and Malaya, stays as is.

Robert V. Perkins, son of James E. Perkins, who has been in the Philippines since the war, becomes district manager for that territory, effective Jan. 1, 1947. He has worked for Par and Universal in the Asiatic market for a number of years.

George Weltner, Par International prexy, in making the Henry appointment, said that the new Orient boss will divide his time equally between the N. Y. office and the field. Henry planed in from Shanghai recently and will stay in N. Y. for some time.

A commander in the Navy during the war, Henry has been a Par overseas rep for the last 15 years. He became the company's Philippines manager in 1932, holding the post until November, 1941, when he went on active duty with the Navy. In May, 1942, he was captured at Corregidor and remained a prisoner of war until September, 1945, when liberated from Toyama prison camp. He was promoted to full commander while still held by the Japs.

More recently, Henry went to Shanghai as district manager for Japan, China, Philippines and Indo China.

FILIPINO FILMS FIND SIAM, MALAYA MARKET

Manila, Dec. 20.

Filipino pictures will shortly be exhibited on a commercial scale in both Malaya and Siam, according to L. Araullo and G. Santiago, managing directors of the Malayan Film Exchange. They have just arrived from those countries after establishing branches of their company for distributing Philippine and other films with territorial rights.

The exchange is credited with being the first Filipino enterprise to introduce Philippine pictures in Malaya and Siam following liberation. Their production "Dugo Ng Bayan" ("Blood of the Nation"), starring Fernando Poe, Pat Mijares and other Filipino screen personalities, has already been booked for showing in the first-run theatres throughout British Malaya and Siam. This has been made possible because of the company's connections with various theatrical syndicates in both Malaya and Siam.

Araullo believes that Filipino pictures have a distinct appeal to people in Siam and Malaya. These new markets, according to him, are now open for good-quality Filipino films, and it is up to Filipino producers to make good pictures for these two neighboring countries.

Weekly Attendance Up To Million in Bavaria

Washington, Dec. 30.

Attendance is up to 1,000,000 per week in the 331 film houses now operating in Bavaria in the American zone of operation, according to the MG report. At Tempelhof studios tests are now being made for the voices to synchronize the German language soundtrack to "Ziegfeld Girl."

Military Government also reports that an office to coordinate and promote youth activities in the drama is to be opened in Munich. Already there is a combined British-American committee registering artists and actors.

YEAR LING

LOS ANGELES WORLD PREMIERE

Twice Daily Reserved Seats Carthay Circle Theatre

WRITES NEW PAGE IN FILM HISTORY! NEW RECORDS! NEW ADJECTIVES! HAPPY NEW YEARLING!

Watch for repetition of Los Angeles triumph when it opens at Radio City Music Hall in New York!

Congratulations to all who made
M-G-M's
"THE YEARLING"
starring
GREGORY PECK
JANE WYMAN
A CLARENCE BROWN PRODUCTION
CLAUDE JARMAN, JR.
as "JODY"
CLEM BEVANS MARGARET WYCHERLY
FORREST TUCKER
Photographed in TECHNICOLOR
Screen Play by Paul Osborn • Based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings
Directed by CLARENCE BROWN
Produced by
SIDNEY FRANKLIN
A Metro-Goldwyn-Mayer Picture

March of Dimes — Jan. 24-30

Indiscriminate Release of Oldies Hurting Carefully Selected Reissues

Alleged indiscriminate releasing by certain distribs of old product under the guise of reissues is creating considerable concern among other distribs, who feel some of these oldies will hurt the chances of their own carefully-selected and specially-handled reissues. Exhibs booking the oldies as second-features on their dual bills have also lodged complaints with the distribs, presumably figuring also that their customers won't go for any reissues if they're fed too steady a dict of the ultra-oldies.

Chief squawk against the reissues in question, some of which date back to 1933 and 1934, is that the dresses and hair-dos worn by the actresses are so outmoded as to draw either laughs or complaints from customers, regardless of whether the picture is a heavy drama or comedy. Distribs such as Metro, 20th-Fox and Paramount have kept this in mind when selecting their reissues and have consequently released only those pictures of not more than four or five years' vintage or else period pieces in which the costuming doesn't matter.

Survey of reissues currently playing in metropolitan New York reveals such oldies as "A Chance at Heaven," released by RKO in 1933; "We Live Again," United Artists release of the following year; "Toast of New York," RKO release in 1937, and "Bringing Up Baby," released by RKO in 1938. Such films, according to exhibs, may be high in entertainment value but the incongruity of the dresses worn by actresses elicits the same scoffs from audiences as old newsreel clips of the flapper era. Lobby displays and newspaper ads on several of these bury the fact they're reissues in small type, resulting in customers' objections that they've been deluded into buying tickets to see old pictures.

Poor Prints Also

Another cause for complaint is the poor condition of the prints on the oldies. Distribs who have decided to book their reissues as top new releases have been careful to furnish only new prints and accessories. Again, the fact that a customer might see one of the old prints first would create antagonism in his mind against all reissues on the assumption that he'd been duped, according to certain distrib execs.

M-G Day-Dates

Continued from page 3

for the world preem of "Duel in the Sun," on Dec. 30.

Jackson Park Bugaboo

Practice of simultaneous playing of pix by a major is shadowed by doubt because of indie exhib claims that it throttles the flow of film and causes shortages of product in subsequent runs. Jackson Park decision which ruled out the habit in Chi, besides banning moveovers, has M-G concerned because it doesn't want to lay itself open to further anti-trust wallops. Trade circles predict that M-G will lose over $1,000,000 annually in film rentals because of its step.

Extension of day-and-date system to other localities has been widely predicted in the industry as a means of hoisting rentals without a hike in admission scales. Reps for other majors assert that they will not take similar steps unless so directed judicially.

Selznick-FC

Continued from page 5

split with United Artists. Key men in the supervisory sales setup Agnew established while still associated with UA will meet in New York Friday (3). SRO prexy said. He stated there would be about six of them on hand for the talks on the organization's future.

Aside from Agnew, officers of SRO named last week are E. L. Scanlon, board chairman; Leonard R. Case, assistant secretary and assistant treasurer; Robert H. Dann, assistant secretary, and Richard Greenlee, assistant secretary.

Board will consist of Selznick, Daniel T. O'Shea, Agnew, Greenlee and Scanlon.

Majors' Profits

Current standing of the Big Seven league which hoists the total to $99,000,000 is as follows:

Paramount — $33,877,000 for nine months ending Sept. 30.

Columbia—$3,450,489 for year ending June 30.

20th-Fox—$16,219,815 for 39 weeks ended Sept. 28.

Metro — $12,579,245 for 40 weeks ended June 6.

Universal — $3,206,354 for 39 weeks ending Aug. 3.

RKO — $9,963,906 for nine months ended Sept. 30.

WB's $19,424,000

Continued from page 3

700,000 in '45. Company report pointed out that since the fiscal year cut across the excess profits repeal, Warners paid two-thirds on the reduced tax and one-third on the old.

Upped B.O. Scales Up Gross

Statement of Harry Warner, prexy, disclosed that company's film rentals increased both at home and abroad. Foreign rentals continued to grow despite a dip on returns from England in the past few months. Attendance in Warner houses since Aug. 31 have been about the same as last year, he added, but b.o. receipts have been larger because of upped scales.

Inventories on Aug. 31 had climbed $3,916,000 over the previous year, amounting to $47,104,000. Warner said. Jurisdictional battles on the Coast had substantially increased the cost of producing films, according to the WB prez. Commenting on the anti-trust suit, Warner said, "it will be impossible to determine just what effect will be had upon the business of your company" until appeals, if any, have been disposed of and experience is gained in actual operations.

H'wood's Heaven

Continued from page 7

thoroughly in dream sequences, interpolated bits of fantasy, and such, and now Heaven is being definitely written into the motivation of the scripts.

Heavenly Sparkplug

In Frank Capra's "It's a Wonderful Life," Heaven is depicted largely by implication and inference, but nevertheless plays a major part in sparking the plot of the story. The audience is treated to a pan shot of the universe, showing various galaxies, stars, planets, nebulae and such, while an unseen Heavenly narrator lets the folks in on what's happening in the firmament. One of the stars is presently brought into larger focus, begins to brighten and blink to the accompaniment of dialog that tags the spot as Heaven, plants a guardian angel named Clarence in the story and brings out the fact that he is being sent to Earth to tend to a tough job of guardian-angeling in aid of James Stewart.

Now, this scene brings up an interesting bit of coincidence and a reminder that the Hollywood boys aren't the only ones who have discovered Heaven. Released by Universal-International at virtually the same time as RKO put out the Capra biggie was "Stairway to Heaven," British production shipped over here by J. Arthur Rank. The picture shows both the stairway and Heaven itself—in fact a good portion of the picture and some its most important dramatic sequences take place in the courts of Heaven. Coincidence is in the fact that the picture opens with a pan shot of the universe, very much like the one in "It's a Wonderful Life," with a narrator doing a travelog for the customers. Analogous to the guardian angel of the Capra picture is a Heavenly "messenger" sent to Earth to bring back a soul who, through carelessness in the Heavenly record department, continued to live on earth after his number was up. In both pix the angel role is worked for comedy, in their second childhood.

Bertram Bloch

Writes About

"Hollywood Vs. Writers"

* * *

an editorial feature

of the

41st Anniversary Number

of

VARIETY

Out Next Week

Owl Shows Blink At Juve Delinquency In Ky., Schine Drops 'Em

Lexington, Ky., Dec. 30.

After hearing complaints of juvenile officials that midnight film shows were a factor in juvenile delinquency here, Lew Hensler, division manager, and Bob Cox, city manager of Schine interests, voluntarily announced that owl shows would be eliminated. Only exceptions mentioned were late shows New Years Eve, Hallowe'en and in the event of a premiere.

Six houses under Schine control were affected.

Police and other officials complained that teen-agers were running the streets as late as 2 a.m., and the theatres were singled out as a cause.

Lingo Pix

Continued from page 5

outfit, headed up by Noel Meadow and B. L. Garner, disclosed it was negotiating to revamp a large store in the Times Square area as an art house.

Prestige Pictures, the J. Arthur Rank distribution outfit handling American release of films considered too arty for the average American house, has added consistently to its number of outlets. Prestige recently lined up three more houses, including the Tele-News in Dallas, owned by the Interstate Circuit, a Paramount partner; the Ritz, a Memphis nabe, and the Vogue in Baltimore. Latter had previously run only the so-called sex pictures, such as "Bali," etc. Herbert Rosener circuit on the Coast has converted its six art houses into full-time foreign film outlets.

Chief factor in the booking bottleneck heretofore has been the utter disdain of most exhibs for any kind of foreign pix. Smalltowners, claiming that even British-produced films are poison at the boxoffice because of British accents, have refused in the past even to consider foreign-language pix. Distribs of the latter have no hopes they'll ever be able to break into the small towns but see a gradual mushrooming of the outlets available because of the steadily-growing interest in the films.

GI and Campus Influence

Fact that the large number of American importers shopping for French films has not created a sellers' market in France is attributed to the large backlog of French films available. At least 50 pictures made before and during the war have never played in the U. S. and the success of the five-year-old "Well-Digger's Daughter," currently in its third month in N. Y., is taken as evidence that many of these have good U. S. potentialities.

U. S. importers usually purchase rights for five years, guaranteeing the French producers a flat figure against a percentage of the net gross.

French Quotas

Continued from page 5

time and relaxed quota laws for American pix playing in France.

A secondary point in the discussions will be an increase in the number of French releases accepted in this country. French products have long campaigned for what they termed more equitable balance of product released between the two countries, claiming that U. S. distribs have had by far the best of it. Need for increased acceptance of French product has evidently been hypoed by the shortage of dollar exchange in that country.

Picture Grosses

Continued from page 10

SEATTLE

record at terrific $26,000. Last week, "Wake Up, Dream" (20th) and "Dangerous Millions" (20th) mild $8,200.

Liberty (J&VH) (1,650; 45-80) — "Jolson Story" (Col). Smash $16,000. Last week, "Kings Row" (WB) and "Hickok Rides" (WB) (2d wk), $6,000.

Music Box (H-E) (850; 45-80) — "Notorious" (RKO). (5th wk). Good $6,000. Last week, big $5,300.

Music Hall (H-E) (2,200; 45-80)—"Show-Off" (M-C) and "Phantom Thief" (Col). Great $15,000. Last week, "Meet John Doe" (FC) (reissue) and "War Wilderness" (Rep), only $5,000 in 8 days.

Orpheum (H-E) (2,600; 45-80) — "Never Say Goodbye" (WB) and "Secrets of Sorority Girl" (PRC) (2d wk). Mild $6,000 in 5 days after $7,500 opener.

Palomar (Sterling) (1,350; 45-80) —"Fabulous Suzanne" (Rep) and "Neath Canadian Skies" (Golden Gate) plus stageshow headed by Zorima. Nice $9,000. Last week, "Beauty and Bandit" (Mono) and "My Dog Shop" (FC) and vaude, fair $7,200.

Paramount (H-E) (3,039; 45-80)—"Nobody Lives Forever" (WB) and "Great To Be Young" (Col) (2d wk). Fair $8,000 after good $9,300 last week.

Roosevelt (Sterling) (800; 45-80) —"Wake Up, Dream" (20th) and "Dangerous Millions" (20th) (2d wk). Good $6,000. Last week, "Always Loved You" (Rep) (2d wk), $4,200.

'Life' Wonderful 24G, Mpls.; 'Time' Fast 18G

Minneapolis, Dec. 30.

Two newcomers, "It's a Wonderful Life" and "The Time, the Place and the Girl," are standout here, with former terrific at Orpheum. Bad weather has been a boxoffice handicap.

Estimates for This Week

Century (Par) (1,600; 50-70) — "Kings Row" (WB) (reissue). Moderate $6,500. Last week, "Wake Up, Dream" (20th), okay $5,000.

Gopher (Par) (1,000; 44)—"Bowery" (20th) (reissue). Good comeback at $4,000. Last week, "Pal Trigger" (Rep), $3,000.

Lyric (Par) (1,100; 50-70)—"Wake Up, Dream" (20th) (m.o.). Slow $4,500. Last week, "Two Years Before Mast" (Par) (4th wk), satisfactory $4,000 in six days, giving it smash $47,000 for loop run.

Orpheum (RKO) (2,800; 50-70)—"It's Wonderful Life" (RKO). Raves for this one and box-office is responding accordingly at gigantic $24,000. Last week, "Westerner" (FC) (reissue), big $12,000.

Radio City (Par) (4,000; 50-70) — "Time, Place, Girl" (WB). Fast $18,000 or near. Last week, "No Leave" (M-G) (2d wk), all right $9,000 in 6 days.

RKO-Pan (RKO) (1,600; 50-70)—"Return Monte Cristo" (Col). Fairly good $9,000. Last week, "Thrill of Brazil" (Col), $4,000.

State (Par) (2,300; 50-70)—"Man I Love" (WB). Only moderate at $11,000. Last week, "The Chase" (UA) (2d wk), fair $6,000.

Uptown (Par) (2,300; 50-70) — "Strange Woman" (UA). Fair $3,500. Last week, "Sister Kenny" (RKO), $2,500.

World (Par-Steffes) (350; 50-99)— "Strike Me Pink" (FC) (reissue). Profitable $2,000. Last week, "Young in Heart" (UA) split with "Christmas Carol" (M-G) (reissue), $1,500.

'LIFE' GREAT $18,500, BUFF.; 'GOODBYE' 15G

Buffalo, Dec. 30.

Biz is not too big this week, with "It's Wonderful Life" standout. New James Stewart picture is doing socko trade.

Estimates for This Week

Buffalo (Shea) (3,500; 4,070) — "Never Say Goodbye" (WB) and "Wife Wanted" (WB). Neat $15,000. Last week, "The Verdict" (WB) and "Dangerous Millions" (20th), big $20,000.

Great Lakes (Shea) (3,000; 40-70) —"Rage in Heaven" (M-G) (reissue). Trim $15,500 or over. Last week, "No Leave" (M-G) (2d wk), $9,000.

Hipp (Shea) (2,100; 40-70)—"Angel on Shoulder" (UA) and "Susie Steps Out" (UA). Nice $9,500. Last week, "Strange Woman" (UA) and "Dangerous Business" (Par) (m.o.), $8,000.

Teck (Shea) (1,400; 40-70)—"Notorious Gentleman" (U) and "Below Deadline" (Mono). Okay $3,500. Last week, "These Our Children" (Mono) and "Where Are Your Children?" (Mono), $2,500.

Lafayette (Basil) (3,300; 40-70)—"White Tie and Tails" (U) and "Dark Horse" (U). Good $11,000 or near. Last week, "So Dark Night" (U) and "Blondie Knows Best" (Col), $5,500.

20th Century (20th Cent) (3,000; 40-70) — "It's Wonderful Life" (RKO). Great $18,500. Last week, "Housekeeper's Daughter" (UA) and "One Million B.C." (UA) (reissues), $7,000.

'Skies' Tall 17G, Mont'l

Montreal, Dec. 30.

New stuff at all main stem spots. "Big Sleep" at Capitol and "Blue Skies" at Loew's look standout despite cold wave.

Estimates for This Week

Capitol (CT) (2,700; 35-63)—"Big Sleep" (WB). Strong $14,000 or near. Last week, "Three Wise Fools" (M-G), fairish $11,700.

Imperial (CT) (1,850; 30-50)—"White Tie and Tails" (U) and "Cuban Pete" (U). Nice $5,500. Last week, "Death Valley" (Indie) and "Blonde for Day" (Col), $4,500.

Loew's (CT) (2,800; 35-67)—"Blue Skies" (Par). Sock $17,000 or over. Last week, "Always Loved You" (Rep) (2d wk), $12,000.

Palace (CT) (2,300; 35-63)—"Margie" (20th). Big $13,000 or close. Last week, "Waltz Time" (Indie), $10,500.

Princess (CT) (2,300; 35-53)—"Angel on Shoulder" (UA) and "Vacation in Reno" (RKO). Okay $7,500 or better. Last week, "Black Angel" (U) and "Slightly Scandalous" (U), same.

UA—Video

Continued from page 3

trol of the film for video or the profits that might accrue.

United Artists, principal outlet for indie pix, has devised a form of compromise clause covering television in its contracts. Other companies with fewer indies usually more or less follow the UA contract form, so it is expected that the clause will eventually become the pattern for the industry—at least until video becomes a lot more important from a financial and picture exploitation standpoint and a more specific clause is devised to cover the change in the situation.

Companies are principally fearful, of course, of dissipation of theatrical value of a film via widespread television showing and that is naturally prohibited during general release unless there is mutual agreement between the parties. UA retains the right, however, to use a picture or part of a picture on video for publicity and exploitation purposes.

Compromise comes in sale of video rights. Producer retains the privilege of peddling the rights, but before accepting any bid, he must allow UA to match it. If the company chooses not to exercise this option, producer is free to sell prior to expiration of the five-year period from date of release, for which UA is assigned exclusive theatrical distribution.

Indie Financing

Continued from page 4

derived on the film by the distrib. Guaranty Trust, of New York, as long ago as six or eight months almost completely bowed out after being an important factor in production financing for years. Other banks have reduced the percentage of production cost they'll put up and otherwise gotten more conservative.

Despite the backwatering on these financial fronts, the obtaining of backing for production still remains fairly easy for the picturemaker with a good setup; that is, an acceptable story, some name players, a good director and the other ingredients that go into a film.

One of the factors most disturbing to Hersh is the length of time between making his loan and getting his coin back. He fears changes not only in the b.o. picture, but in public taste in the interim. Ideal's experience, he said, was that six to nine months was taken up from the time the loan was made until the script was ready, cast assembled, studio space set and other financing obtained. Another four months was chewed up in photography, between a 60 to 90-day shooting sked and the weekends, holidays and delays involved. Then 90 days was required for cutting, editing and dubbing and two to three months more was needed by the distributing company for advertising-publicity campaign and setting theatre dates. After that, the bank starts getting its coin, with the payoff—if the pic did okay—taking four to six months. Not until then does the secondary finance outfit begin to get return on the money it put up some two years before.

The Best Of All Greetings!

A HAPPY NEW YEAR

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Founder, *Balaban & Katz Theaters*

Celebrating His 40th Happy New Year

In Show Business!

A. J. BALABAN EXECUTIVE MANAGING DIRECTOR

ROXY THEATER

NEW YORK CITY, N. Y.

10 Nat'l Theatres Dept. Heads Given 7-Year Pacts; Other Xchange News

Los Angeles.

Charles P. Skouras, National Theatres prexy, handed seven-year contracts to 10 department heads, being the first time the company has inked its execs to long pacts.

Contractees, who have been with Skouras since 1932, are George Bowser, general manager of Fox West Coast; Richard Spier, FWC Northern California division manager; Cullen Espy, FWC film buyer; W. H. Lollier, real estate chief; M. A. Lundgron, head of FWC film statistics; George Topper, FWC treasurer; O. A. Collins, FWC controller; Andrew J. Krappman, head of merchandising for NT; William Lyris, head of NT's candy and popcorn department, and R. H. McCullough, director of television for NT.

San Antonio Gets New House

San Antonio.

Cornerstone to a new $1,000,000 international trade building to be known as the "Casa de Mexico" was laid here recently. It will house an auditorium and offices for Mexican government officials. Part of the building will be a new Mexican theatre to be called the Alameda.

Brooks to D. C. Par Sales

Pittsburgh.

Bill Brooks, for long time in charge of Paramount booking department here, goes to company's Washington branch in the sales organization. Bill Kloos, back after serving in the Army, replaces Brooks.

New 1,200-seat theatre, in Erie, Pa., is planned by Herman Lorence, veteran exhibitor who now owns 18th Street house there.

Bob Finkel, son of Bill Finkel, local exhib, resigned at Mode-Art Pictures and returns to coast for another crack at pictures. He was writer and assistant director for indies before going into service four years ago.

Lee Byers, formerly manager at Ritz, Clarksburg, W. Va., joined staff of Dr. and Mrs. C. P. Church in Mannington, W. Va. Churches are reopening the Burt, which was closed several years.

St. Loo May Vote on Daylight Time

St. Louis.

Special committee of picture theatre owners here will circulate petitions for a city-wide vote on whether daylight savings time shall continue in St. Louis. Fred Wehrenberg, national head of the MPTOA, and head of the Wehrenberg-Kaiman circuit, and James Arthur, Fanchon & Marco Service Corp. prexy, are co-chairmen of this committee.

They pointed out that when daylight savings ordinance was in effect last summer it worked to a real disadvantage to exhibs, the theatre owners don't want to take a position against a majority of the city's residents. Proposed election would give the people of St. Louis the first chance to express their ideas on the subject. Only one public hearing was held when the bill was introduced last spring. Measure then was passed. It covers from June until late in September.

Since the return from wartime savings time, there has been much agitation in favor of abolishing daylight savings time.

McCarthy to Memphis for WB

Memphis.

Jim McCarthy, Warner manager in Madison, Wis., transferred to Memphis to take over management of Warner theatre, company's Main Street showwindow here. Succeeds Jim Barnes, who goes to Oklahoma City for same circuit.

Joe Simon, resident manager at the local Warner, resigned to become city manager for Flexer theatres.

New K. C., Kans., House

Kansas City.

The Avenue, 853-seater, opened Christmas day in Kansas City, Kans., is reputedly the first entirely new theatre built in that city for the last 15 years. Avenue will be a subsequent run house.

W. E. Fulton is owner of the house. He also runs the Vogue in K. C., Mo., and State on the Kansas side. H. E. Walters, g. m. for Fulton, moves over from the Vogue to manage the Avenue, and Leo Stolzer goes to the Vogue from the State. John Mincey steps up from assistant manager's spot to handle the State.

Dipson to Athens

Buffalo.

Nikitas D. Dipson, president of Dipson theatres, Constellationing to Athens to join his wife and daughter, who are visiting Mrs. Dipson's mother.

Interstate Shakes Up Mgrs.

Houston.

Staff changes among Interstate Theatre skippers include naming of Lionel Hannington to manage the new Santa Rosa. Replacing Hannington at the Blue Bonnet is John Ellis, former head of the University. Emory Borne is new head of the Alabama, coming here from the Yale where he was assistant manager.

New York Theatres

The Razor's Edge
20th Century Fox
and Great Stage Revue!
ROXY 7th Ave. & 50th St.

Dennis MORGAN
Jack CARSON
Janis Paige • Martha Vickers
In Warner Bros. Hit
"The Time, the Place and the Girl"
In Technicolor
In Person
Vaughn MONROE
AND HIS ORCHESTRA
Plus
A BIG STAGE REVUE
Broadway at 47th Street STRAND

"Great as drama, lively and lovely as comedy"—SUN
"The BEST Years of Our Lives"
Continuous Performances ASTOR B'WAY and 45th ST.

JOAN CRAWFORD • JOHN GARFIELD
In the New Warner Achievement
"HUMORESQUE"
with
OSCAR LEVANT
J. CARROL NASH
Directed by Jean Negulesco
Produced by Jerry Wald
Broadway at 51st Street HOLLYWOOD

RKO PALACE B'WAY AND 47 ST
WALT DISNEY'S
SONG OF THE SOUTH
IN TECHNICOLOR

RADIO CITY MUSIC HALL
Rockefeller Center
"TILL THE CLOUDS ROLL BY"
JUDY GARLAND • VAN JOHNSON
JUNE ALLYSON • ROBERT WALKER
and MANY OTHER STARS
In Technicolor - An M-G-M Picture
SPECTACULAR STAGE PRESENTATION

CAPITOL B'way at 51st
Claudette COLBERT
Walter PIDGEON
June ALLYSON
in M-G-M's
The Secret Heart
IN PERSON
TOMMY DORSEY
HIS AUGMENTED ORCH. of 40
AND OTHERS!

LOEW'S STATE
ON SCREEN
Thurs., Jan. 2
1st N. Y. Showing!
"The Return of Monte Cristo"
Louis HAYWARD
Barbara BRITTON
A Columbia Picture
IN PERSON
Paul Small presents
SHOWTIME OF 1947
Starring THE Slate Bros.
Plus All-Star Cast

Hy Gardner
does a tea-leaf preview on
'Variety' 10 Anniversaries from Today"
* * *
an editorial feature
in the forthcoming
41st Anniversary Number
of
VARIETY
Out Next Week

Heineman-NT

Continued from page 5

plans to sell top British pix at terms equivalent to those obtained by A bracketed Yank films, Heineman said. Bookings are slower than ordinarily followed by American distribs in playing U. S. films because there still is some exhib resistance to British films, Heineman conceded. Strong showing of "Stairway" in U's recently acquired Park Ave. theatre, N. Y., following general rave notices will batter down resistance further, Heineman believes.

"Stairway" is playing to top business on its $1.80-$2.40 reserved seat policy at the Park Ave. Houses added a third ticket agent because of rush for ticket reservations with patrons already asking for February seats. U has only six prints of the Technicolor pic in the U. S. and has no idea of when more will be available. Consequently, limited roadshow policy in U. S. may be followed until print pinch eases.

Sam Goldwyn

Continued from page 5

is being shown this week-end to the Prime Minister privately.

On question of advertising cost of pictures, he mentioned that he is spending $1,000,000 in America alone on the exploitation of "Years."

Goldwyn Hosts Attlees

Prime Minister and Mrs. Attlee were guests of Samuel Goldwyn at a screening of his "The Best Years of Our Lives" here prior to the producer's departure for New York last week aboard the Queen Elizabeth. Foreign Minister Molotov of Russia saw the film for the second time on the eastbound trip of the Elizabeth.

Goldwyn arrives in New York New Year's Day. He was guest of honor of the British Film Critics Circle at a luncheon a few days before he left.

Korda's Aide

Continued from page 5

by Korda, but he'll also take a looksee at other studios, he said. He disclosed that Korda is spending more than $4,000,000 on the new Shepperton studio, which will have seven sound stages, new shops, workmen's canteens, etc. Because of the shortage of building materials, however, several of the stages will not be ready for another 9-12 months.

British are currently experiencing severe difficulties in production, according to Stapleton, because the "whole situation of equipment is abominable." Lumber is still severely rationed so that it's difficult to build sets and the shortage of clothing makes it tough to get new costumes. Labor situation in England is better than in the U. S. because British producers have not been stymied by strikes, but relations between capital and labor are "difficult," Stapleton said. He attributed this mostly to postwar nervousness.

Stapleton declared that there's not the slightest chance now of the British government attempting to nationalize the film industry. Recent recommendation by a Socialist committee in Parliament for the government to take over 500 British theatres to play English product only is unfeasible, he said, because there aren't enough British pix being produced today to keep the theatres operating 52 weeks a year.

Par's Final 5 for '46

Hollywood, Dec. 30.

Paramount is winding up the year with five pictures in production, including the recent starter, "Road to Rio," with Norman Z. McLeod directing and Bing Crosby and Bob Hope in the top roles.

Others in work are "Variety Girl," directed by George Marshall; "I Walk Alone," by Byron Haskin, and "Blaze of Noon," by John Farrow.

Hold On to Your Heads, Folks

Continued from page 1

the end of March. The present idea is for a cut in income taxes. The original plan of 20% across the board stands a good chance of being scrapped in favor of something which will result in an average 20% cut. In other words, small earners will wind up with reductions of more than 20% and big earners will get less. The feeling is now that there should be no attempt to consider reduction in the wartime excise rates until the "quickie" bill is out of the way and Congress can consider a more comprehensive revision of the tax structure.

There is talk about getting such a bill through the latter part of this year to affect 1948. However, it is now hoped to recess Congress about the latter part of July until the beginning of 1948. This is particularly bad news for the niteries where biz is starting to slide off sharply and for theatres where the drop is a little more gradual but is still noticeable. Present indications are that showbiz people had better start working out early and often on their friends on Capitol Hill to emphasize the need of a return to prewar tax rates for admissions.

3. **Petrillo:** Some time in 1947 the Supreme Court is expected to rule on the so-called anti-Petrillo bill which was found unconstitutional by a trial judge in Chicago. Already a number of Congressmen are readying bills to serve as substitutes in case the High Court agrees with the district court. Petrillo's name is definitely poison to some members of Congress and they are willing to keep trying until they find a checkrein for him, no matter how long it takes. One of those ready with a new bill is Rep. Clarence J. Lea (D., Calif.), author of the present act.

4. **FCC** A resolution to investigate FCC is expected early in the session, probably by Rep. Richard Wigglesworth (R., Mass.) If a special committee is appointed, he would be the logical chairman. However, under the Congressional streamline bill, the idea is to have regular standing committees do most of the investigating and eliminate the dozens of special committees which are running loose all over the map.

The probable head of the House Interstate and Foreign Commerce Committee will be Charles A. Wolverton (R., N. J.) who, incidentally, represents Camden county, seat of the RCA-Victor factory. Wolverton is an extremely liberal man but the nature of any investigation of FCC under him would depend upon the subcommittee he would select to make it. That might depend upon the Republican leadership of the House which has expressed itself as strongly anti-Blue Book.

5. **Hollywood.** Why should the 80th Congress be different from all other Congresses? In some guise or for some excuse, they practically all investigate Hollywood or try to beat its brains out. Rep. John E. Rankin (D., Miss.) will no longer be the guiding spirit of the House Un-American Activities Committee and Rep. J. Parnell Thomas (R., N. J.), the new chairman, is not afraid to oppose Rankin's ideas.

However, that does not mean that the committee will not decide to look into Hollywood again. In addition, there are Republicans convinced that the motion picture industry has been so strongly pro-New Deal that it makes good sense to put the fear of God and the U. S. Congress into it. It makes good sense for Hollywood to expect the worst.

6. **Motion Picture Export:** The recent hearing of the House Post-War Economic Policy sub-committee on the film industry made clear that sound members of Congress are finally aroused to the importance of helping the State Dept. make markets for pictures overseas. Legislation along these lines may be introduced although industry spokesmen made clear at the hearings that they preferred to take their chances in a free market without special tariff assistance or the like.

However, Rep. Eugene Worley (D., Tex.), who chairmanned the hearing, has also indicated that he believes some kind of legislation is necessary to keep Hollywood from exporting pictures which give a cockeyed impression of what Americans are like. That such a bill could become law is exceedingly unlikely, but not impossible.

7. **Anti-Trust:** Sen. William Langer (R., N. D.) made a lot of noise in the 79th Congress threatening bills for theatre divorcement, anti-block booking, etc. He is now reelected, so that the issue will have no political importance for him in the 80th Congress. Even if he should introduce such bills, however, they would not get anywhere. This Congress appears unlikely to do anything which could be construed as a positive move against even a segment of business, though it might be profitable to another segment. The only anti-trust activity on the horizon: the crop of suits in the Justice Dept. And when they are run their course, there will hardly be any new ones.

Johnston Chides

Continued from page 3

Columbia's forthcoming "Assigned to Treasury," which was made with full cooperation of the Treasury Department's Narcotics Bureau. If after viewing the picture, the Legion finds it objectionable, is Johnston's stand, it will be perfectly within its rights in placing it in the "C" (condemned) classification. MPA prexy is certain, however, that the pic will be entirely satisfactory to even the strongest proponents of a world narcotics ban.

2. The screen has as much right as the press, Johnston spokesman said, to "speak out against evil." Any interpretation of the constitutional and moral guarantee in America of freedom of expression which denies to films what it permits the press is "a damnable and tortured interpretation," according to the Johnston spokesman. The very papers which are campaigning against the Code's liberalization are taking to themselves the right of freedom of expression which they deny to motion pictures, he declared.

Fight against the Code change, which broke into the open at a meeting of bishops in Washington a few weeks ago, was picked up by the Washington Post and has been carried on via the standard newspaper campaign routine of getting all sorts of public figures, many of them with dubious knowledge of the subject, to speak out against "the evil" of films on dope. Campaign centers around the amendment made by the MPA last September from the provision: "Illegal drug traffic must never be presented," to:

"The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity concerning the use of, or traffic in, such drugs; nor shall scenes be approved which show the use of illegal drugs, or their effects, in detail."

Meantime Col is going ahead with plans to release "Assigned to Treasury," which stars Dick Powell, in mid-February. It is currently conducting a contest among employees for a new title, with a $50 prize being offered. Material in the film has been taken directly from Narcotics Bureau files, permission having been granted writer Jay Richard Kennedy to use the files by former Secretary of the Treasury Henry Morgenthau, Jr.

THERE'S ONLY ONE
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MIAMI BEACH
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Mr. Exhibitor: Investigate Filmack's NEW Prevue Trailer Service before signing any trailer contracts. Write, wire or phone Filmack 1327 S. Wabash, Chicago 5, Ill. and receive full details.

ATT'N CLIENTS: SPACE FOR SALE

Allen Sees Red Again

The Fred Allen-NBC censorship wrangle flared up anew Sunday (29) when, less than an hour before broadcast time, the network's "continuity acceptance" boys tossed back at Allen some bluepenciled lines on the "Titus Moody" alley routine. The comedian, it's reported, was so burned over the latest of the censorship incidents that he was ready to put on his hat and walk. Allen got off a crack on the air when he got to the Moody sequence concerning the treatment given the script, but it was mild-tempered compared to what he wanted to say.

Allen was particularly incensed because the deleted lines had been given a previous okay. The script had been in NBC's hands since Friday afternoon; the last of the bluepencilled lines was the brainstorm, according to J. Walter Thompson execs, "of the night guy in charge of censorship" and was thrown back at Allen 7:45 Sunday evening, just as he got back from dinner.

The Allen burn over NBC censoring of his scripts goes way back and only recently he reportedly threatened to haul his Alley over to CBS.

Projected Upping of NAB Dues Irks Stations; Feel Expense Too Big Now

A number of stations around the country are doing some squawking-in-advance over the projected move of the NAB board of directors at its upcoming San Francisco meeting on Jan. 5-6-7 to revise its dues schedule to take care of its hiked budget for 1947. The NAB needs more coin because of its expanding in almost all phases of activity, including programming, staff additions in the various departments, regional commitments, etc.

Just how much additional coin it will entail is problematical. It's expected that the board may recommend a budget hike of from 15 to 25%. And lots of stations will oppose the increase in dues (which are assessed on the volume of station business) because they say their operating costs have gone up and because of overall business uncertainty in '47. But chiefly it's the feeling that, while by large they concede Justin Miller as prexy of the NAB is making a distinct contribution to industry improvement, the NAB is attempting too many things at once and is over-extending itself to the degree that it's becoming too expensive an operation.

Under the NAB by-laws, network dues are not to exceed 10% of the total kitty, the feeling being that the webs should not make too large a contribution in order to offset criticism that the NAB is too strongly dominated by network influence. However, under the revised dues schedule, the webs may wind up paying closer to 12% of the kitty.

The feeling that the networks enjoy too dominant a position within NAB ranks may also lead to action at the Frisco meeting excluding network representation from board membership. Currently Frank Stanton of CBS and Frank Russell of NBC sit on the board. The web reps are reportedly in favor of stepping down and making their contribution from the sidelines on the grounds that basically the NAB is more vitally concerned with station matters.

The general impression is that ABC will come into the NAB ranks during 1947, just as Mutual did in '46, and that ABC execs would, as in the case of MBS prexy Ed Kobak, prefer to "sit it out" as far as board representation was concerned.

Who's 'Ignorant' Now?

Further evidence of agency thinking that "there's nothing wrong with a show that a rating can't cure" is revealed in the Milton Biow weekend hand-springs when "It Pays To Be Ignorant" spiraled up to 12.3, giving it the top cross-the-board Hooperating for the Friday night at 10 slot.

Only a few weeks back the Biow agency and sponsor Philip Morris were whetting their chops in eager anticipation of a replacement show.

CBS in Year-End Shifting Throes

Year-end finds CBS programming dept. back at its old auditioning stand, prepping a number of shows for submission to agencies as potential commercials or as replacements for current sustainers. For one, "Cinderella, Inc." is going off the afternoon sustaining schedule this Friday (3) and the network must decide this week which of several newly auditioned shows gets the nod for a preem next Monday.

At the moment chief emphasis is being put on daytime programming in a bid to close some of the non-commercial gaps. "Cinderella," the half-hour cross-the-board show which invited people from all parts of the country to New York for a

(Continued on page 26)

Guedel Cool to CBS Co-op Idea on His 'House Party'; Prefers Single Sponsor

CBS, anxious to retain the John Guedel "House Party" afternoon package which General Electric is relinquishing Jan. 10, has proposed to Guedel that it stay on the network on a co-op basis. During the past year or so when GE was only picking up the tab three days a week, it was being sold on a co-op basis the other two days and CBS says that Guedel was picking up a nice piece of change by the arrangements. Hence the feeling by the network that it'll get wide co-op acceptance.

But from all indications Guedel is anxious to wrap up a single sponsorship deal. He's holding off on any commitment to CBS while the show goes a-peddling.

PLENTY SLOTS AVAILABLE

A year-end check of the four major networks reveals, contrary to the belief that "we've nothing left to sell," plenty of wide open spaces on the daytime and nighttime schedules. True, NBC is sold solid after dark. No other network, however, can make that statement. ABC's daytime schedule is the envy of the three other networks. But its nighttime roster, like Mutual's, is something else again. CBS has more daytime slots for sale than it would like to talk about. And that Tuesday night 9:30 to 10:30 (opposite Fibber & Hope) gap goes way back.

Here's a breakdown of network time that can be had for the asking (finding a program for the slots is another story):

NBC: Sunday afternoon 4:30 to 5 open. So is 5 to 6, but it's fr zen for anyone who will buy the NBC Symphony. Nighttime is sold out. Daytime vacancies include the 10 to 10:30 slots, 11 to 11:30 (Fred Waring) three days a week, and cross-the-board 12 to 2 (station time).

CBS: Sunday afternoon 2 to 2:30 is open. The 2:30 to 3 slot goes commercial soon when Hires moves over from ABC. Saturday night 7 to 7:15 is open, as is the Tuesday night 9:30 to 11 strips and Monday night 10:30 to 11 (eastern network). Daytime vacancies include 10 to 10:30, 11 to 11:30; 3 to 4 (station time) in the afternoon. The 4 to 4:25 period also opens up when General Electric "House Party" exits Jan. 10. The 4:30 to 5 slot is open two days a week. The 5 to 5:30 period is a house-must ("School of the Air") but 5:30 to 6 is also open.

ABC: Sunday afternoon from 2 to 3 is open. So is 4 to 5. The 6 to 6:30

(Continued on page 29)

NBC Peddling Waring Three Days a Week

The Fred Waring morning show on NBC is back on a two-days-a-week sponsorship basis, with the web carrying the half-hour musical on a sustaining basis the remaining three days.

Florida Citrus Assn., which picked up the tab Mondays, Wednesdays and Fridays, has dropped out of the sponsorship picture (strictly a seasonal splurge), while American Meat Institute has renewed for another cycle on Tuesdays and Thursdays.

'Pirating' of Shows Irks ABC, MBS; Feel Other Webs Should Join in Job Of Finding New Clients for Industry

Garry Moore
reveals
"My Secret Life With the Great Nose-Piece"
* * *
in the
41st Anniversary Number
of
VARIETY
Next Week

For some time now there's been a recognition on the part of both ABC and Mutual networks that, the minute good time starts opening up on NBC and CBS, a mere lifting of the finger on the part of the latter webs will invite a wholesale switchover of clients to the two stronger networks. ABC and Mutual are aware that it's not a pretty picture to contemplate, but due to the generally favorable business conditions and the NBC-CBS nighttime SRO it still remains in the threat stage.

Nevertheless, there's been sufficient switchover activity of late to cause some uneasiness, particularly around ABC headquarters in New York, where the feeling of the web brass has been reflected in year-end pep talks to the sales staff. The ABC boys resent the fact that a mere nod from NBC invited Hudnut to cancel out on its ABC show to buy NBC's "Grand Marquee" program; that for more than a year ABC built up the Hires "Sunday Party" show only to have CBS snare it for a Sunday afternoon spotting. It remembers, too, how only recently Wildroot gave "Sam Spade" the ABC-to-CBS treatment and Alka-Seltzer did an ABC-to-NBC with "Quiz Kids."

ABC acknowledges that, as in love and war, all's fair in big business, but they feel they're justified in taking the position, as translated to the sales boys, that "the well-fed nets are feeding off us. And they'll continue to feed off us. We've got to be twice as good in the sales department as they are. We're the ones who must take the initiative in inviting new clients into the industry, or recapturing ex-clients, as witness the John Hancock Insurance and Reichhold symphony deals and the new Goodyear contract. But let time open up on NBC or CBS, and where are we? Except to start over again and woo new clients."

'Ba-a-d Boy' Barry Talks Self Into Something Good

After 23 months on the air over WOR, N. Y., during which time he's made a mortal enemy of a half dozen of New York's most potent columnists, disk jock Barry Gray has talked himself out of his all-night spot but into a position in which the CBS network is competing against WOR for his services. Each is offering him two spots, and in each time he would have far greater listening potentials than he had on the WOR all-night stint where he adlibbed himself into trouble.

Columnists whom Gray has riled, with some claiming he libeled them, include Leonard Lyons, Dorothy Kilgallen, Lee Mortimer, Danton Walker and Ed Sullivan. It was a series of cracks he took on the air in the last couple of weeks, without naming anyone but describing the person by his manner of dress, that culminated in Gray's and WOR's series of moves last week.

Mortimer claimed he had been libeled and demanded a retraction on threat of slander suit. Gray wouldn't retract. Finally, Gray decided to take his annual vacation, and hired

(Continued on page 26)

IT'S 'MURDER' FOR WINE GROWERS ON ABC IN JAN.

ABC's Saturday night 9:30 to 10 period, being vacated by "Sherlock Holmes," which moves to Monday nights, has just been sold by the network to the Wine Growers Guild for a new mystery show tabbed "Murder and Mr. Malone." Show is authored by Craig Rice.

"Murder" moves in on Jan. 11.

A Swig of Chicago Beer— And You Hear Everything

Chicago, Dec. 30.

Unique package deal sold by WIND last week calls for a solid three-hour show for local beer account on Sunday afternoons. Starting at 2:30 p.m. the segment is devoted to just about everything in the radio book.

Show opens with a half-hour whodunit, "Haunting Hour," followed by Bert Wilson, local sportscaster, reporting Chicago Stags pro basketball games from the Chicago Stadium. Sport event will change with the seasons. After the sports comes a shot of dance music followed up by another half-hour of mystery, "The Avenger."

Schwimmer & Scott is the agency.

An Exec in Every Stocking

CBS found itself this Christmas with so many new CBS and CRC executives all eligible for the annual "20th floor cocktail party" that the shindig had to be moved across the street into Studio 24. Studio was transformed with rugs and furniture into a "drawing room" for the occasion.

As previously, Mrs. Frances Wilder and Helen Sioussat represented the feminine sex among CBS execs.

41st Anniversary Number
OF
VARIETY
OUT NEXT WEEK
JANUARY 8

Mack Tells FCC Off in WCAM Case, Takes Tough Stand but Offers Deal

Washington, Dec. 30.

The long wrangle over the WCAM-Mack Radio Sales Corp. deal was aired again before FCC last Friday (27) with the FCC being told that it was a private arrangement between Mack and the City of Camden, N. . — and none of the commission's business.

The "nuts to you" stand was presented to the FCC by Paul M. Segal, counsel for Mack Corp., at a hearing over renewal of license of the station owned by the city. FCC has been threatening to put WCAM out of business because of the contract under which WCAM has sold Mack the bulk of its weekly broadcasting time for Mack to chop up and resell as it pleases. WCAM has no control over the time, according to FCC findings.

In addition to telling FCC to mind its own business, Segal suggested that his client, Aaron Heine, owner of Mack Radio, would be glad to make a deal. He would cancel his contract if FCC would license him to build and operate a 1,000-watt station of his own in Camden. Previously FCC had nixed Heine's application.

John R. DiMona, City Solicitor of Camden, explained that WCAM was trying its best to get out from under the 10-year contract signed in 1938. He said he had filed suit in the U. S. district court asking that the contract be voided on the ground that FCC would withdraw the station's license otherwise.

Friday's hearing was an appeal from proposed decisions under which FCC would put WCAM off the air pending termination of its contract with Mack Sales and also approving a new station, WKDN, for the Camden area. It would be owned by Ranulf Compton, of Madison, Conn.

Also applying for the channel was WHAT, Philadelphia, which now shares a channel with WTEL in Philly. William A. Koplovitz, counsel for WHAT, claimed that William A. Banks, head of WHAT, and lifelong resident of Philadelphia, could better serve the area than a man from Connecticut. However, Arthur H. Schroeder, representing Compton, said his client would serve Camden full-time while WHAT would devote only one hour daily of programming to that city.

A decision is expected in a month or two.

CBS Scripters Set for 'School'

Under a new arrangement at CBS headquarters in New York the Program Writing Division has taken over the full job of providing scripts for the "American School of the Air" series, which Education Division and Leon Levine, as producer, operate.

This reverses previous policy of freelancing many of the scripts although Frank Ernest Hill in the Education Division always provided some writing. Current writer assignments on "Nations" School series are as follows:

Jan. 6—Russia—William K. Clarke.
Jan. 13—Italy—Elwood Hoffman.
Jan. 20—Cuba—Draper Lewis.
Jan. 27—Korea—Sylvia Berger.
Feb. 3—Turkey—James Hart.
Feb. 17—Poland—Vincent McConnor.
Feb. 24—Argentine—Elwood Hoffman.
Mar. 17—Ireland—Draper Lewis.
Mar. 24—Liberia—James Hart.

Irna Phillips Settles 'Guiding Light' Suit

Hollywood, Dec. 30.

Irna Phillips has made a settlement for an undisclosed amount of the legal action taken against her and Carl Wester for an accounting of "The Guiding Light." Payoff was made to Emmons Carlson of NBC in Chicago, who claimed a half interest in the serial and was upheld in court. Washup came as attorney for Carlson was preparing to file an accounting action.

Matinee opera was taken off the air by General Mills pending outcome of legal skirmish but no decision has been reached on resuming with it.

Met Life's CBS Show

Metropolitan Life Insurance Co. has bought a 15-minute strip on CBS, Mon.-Fri., 6-6:15 p.m. for a news show, starting Feb. 17. Young & Rubicam is the agency.

So far, only 41 stations have been cleared in the deal, and no personality has been set for it.

Sponsors Can Now Build Own Hookup

Principal feature of the new rate card, according to Fred Thrower, veepee in charge of sales for the net, is in tying discounts to dollar volume instead of to the number of stations. Until now, the discount increased when an advertiser bought more of the outlets. Now, the total amount spent for time will determine the amount of discount.

By changing this structure, said Thrower, and allowing the advertiser to pick his own stations—after purchasing time on the basic net—the man who pays the money can decide to use a station in town A in Pennsylvania, and in town B in Kansas, if he is interested in those specific markets.

The more stations the advertiser buys, the higher discount, regardless of the location of those stations. He can virtually make up his own net, after he has contracted for the basic. The only group, aside from the basic, where he cannot get stations to add to his net at will is the Mountain-Pacific group of ABC outlets.

The new structure, said Thrower, "stabilizes discount requirements on a dollar basis; gives the sponsor greater freedom in the selection of his stations; and provides higher discounts for smaller networks, to encourage the potential national advertiser to use network radio more easily."

Network hookups are entering a new stage of crazy-quilt criss-crossing as a result of a move effective this week on the ABC web which may soon be followed by the other major nets.

ABC is putting its new rate card into effect tomorrow (Wednesday). And part of its new discount scheme is giving coast-to-coast sponsors a virtual premium for making things tough for the engineers in charge of the hookups. Within certain limitations in regard to the basic network and the Mountain-Pacific area, sponsors will now be able to build their own networks. A sponsor will be able to use only 170 out of ABC's total of 235 stations, cutting off 65 of the net's stations and still come out with a top discount of 45% for daytime and 42½% for nighttime programming.

60,850,000 Radio Sets In U.S. for 1946 Marks New All-Time Record

Washington, Dec. 30.

Ownership of radio sets has hit an all-time high, according to a survey by the NAB research department. The study, to be distributed to NAB members in the near future, estimates a set ownership of 60,850,000 as of the close of this year, a jump of 3,000,000 over the total for 1945.

NAB figures that approximately 34,800,000 of the nation's 38,120,000 families own radio receivers. Remainder of sets in relation are either extra units in the homes, radios in business firms, in institutions, hotels, etc., for a total of 19,050,000 plus another 7,000,000 installed in automobiles.

NAB figured broadcast advertising at close to $433,000,000 for 1946, a jump of $21,452,000 over 1945, which was a sock year. Billings are broken down as follows; national networks, $191,000,000; Regional webs, $9,000,000; national spot, $117,000,000, and local retail, $116,000,000.

Mutual Scorecard: 384

Mutual's march toward its goal of 400 stations brought 19 more outlets to the web in December, latest joining, effective May 1, being WBBC, a 1,000-watter, for a total of 384.

SILVER-TONGUED ANNOUNCER
LEE JONES
National intercollegiate debate champion; wears a Phi Beta Kappa key; has been silver-tonguing commercials over KLZ for 3 years.
KLZ, DENVER.

WNBC Ties In With WPAT To Salute Paterson In 'Affiliate' Switcheroo

For at least one show on Jan. 24, WPAT, Paterson (N. J.) indie, will become an NBC outlet, while WNBC, the net's New York flagship, is likely to become a temporary "affiliate" of WPAT for about 30 minutes that day.

Switcheroo is on the schedule in connection with WNBC's exploitation of its listening area, during which it stages a "Salute" to a different city in its region every couple of weeks.

As part of its plan, the NBC station is tying in with newspapers, civic organizations, etc., in the various communities which it salutes. When it came to planning "Salute to Paterson," station manager Jim Gaines and field exploitation director Murry Harris invited WPAT's cooperation on the theory that the station, sole local radio outlet, is as much a part of the local scene as any other major enterprise.

Sidney J. Flamm, veepee-general manager of WPAT, and Dave Golden, station's publicity director, worked out the plans with Gaines, Harris and WNBC's flack chief Bob Davis.

In keeping with its routine on all "Salutes," WNBC will program its entire daytime schedule, from 6 a.m. to 6:40 p.m., to tieins with Paterson. During the day, there will be one show, originating at WNBC, which will be called "Salute to WPAT." The local station will carry the show. Plans are under way also for a possible origination from WPAT to be aired by WNBC.

"Salute" will close with WNBC's "Serenade to America" show, 6:15-6:40 p.m.

B'WAY DOESN'T TALK SO WOR SHOW MAY EXIT

"Broadway Talks Back," the Mutual show which has been on the air Monday nights, 10-10:30 on WOR, N. Y., and a half hour later on the net, may go off in another three weeks.

The show has not attracted as much attention as had been hoped for it. Chief reason is said to be that, except on rare occasions, producers of Broadway legiters pull their punches and don't really "talk back" to the critics. Often, too, the crix who'd been toughest on certain shows become sweet as sugar when they go on the air, willing to forget all and patting on the back the same guys they'd previously rapped in print. Result is that the show had too often been a love feast, when fireworks were expected.

Show is going to be given another whirl for a few weeks. But unless it picks up, WOR, which initiated the project, is willing to call the whole thing a mistake.

Ring In the New

First 1947 contract placed by WOR, N. Y., was agreed to last week, effective Jan. 6, embracing a 24-week schedule of five 15-minute shows a week for General Foods.

Program, slotted in the 12:45-1 p.m. spot, will be a quiz on romance, titled "This Is Love," with Eddie Dunn as emcee. Product to be plugged will be Maxwell House coffee. Benton & Bowles is the agency.

From the Production Centres

IN NEW YORK CITY . . .

Bing Crosby still owes Kraft Music Hall two guest shots and J. Walter Thompson agency is hoping he'll come through on his visit to New York next month....That hectic CBS routine has resulted in Red Barber giving up his Scarsdale home and moving into town in a Park ave. apartment....Two of Fred Allen's scripters, Terry Ryan and Harry Barley, are ex-piano players with dance bands....Edward Everett Horton, now that he's off the Kraft show, has returned to his perennial touring fave, "Springtime For Henry," while working his way back to the Coast to do a film....Lyle Sudrow added to "Lora Lawton"....Francis DeSales joins "Rose of My Dreams" players....Rene Gekiere new to "Just Plain Bill"....Richard Janaver added to "David Harum"....Barry (WOR) Gray's "Gall Through the Night" book, which Frederick Fell, Inc., will now publish as an autobiographical, will be revamped, in view of his new show format. Gray switched publishers when Reader's Press wanted him to make it more of a text book.

Jack Doyle, copy editor at Mutual flackery, has resigned....NBC's "Orchestras of the Nation" Saturday show now being carried sustaining by 120 affiliates....WWRL sales staffer Tom Delaney in hospital with head injury as result of Christmas Day fall....Arthur Hayes, WCBS manager, elected to exec. committee of Catholic Institute of the Press....Emmett Heerdt new business manager for CBS' spot broadcasting division, Radio Sales....ABC commentator Gene Hamilton launches his "Footlighters," dramat group at Baldwin, L. I., with production of "Let Us Be Gay," leads played by radio actors Tom Gorman and Sam Raskyn....Detroit Symphony Orch, which starts series of broadcasts on ABC, Jan. 19, skedding series of road tours....Kenyon & Eckhardt agency radio dept. forming flying club....Radio literati in print in next couple of months include Helen J. Sioussat, CBS talks director, with an article in Pageant mag on "Why Women Don't Get Along With Men in Business," and Joseph Liss with a piece on the radio scripter's trials and tribulations in Theatre Arts Monthly....As of tonight (Tuesday) WHOM goes into all-night operation, with Sid Torin and Ray Carroll jointly doing a midnight-5 a.m. "After Hours" disk jockey whirl....Arnold Horwitt to writing stable for Kraft Music Hall....Births to families of WMCA staffers piling up, with girls added to menages of director Joe Gottlieb and announcer George Willard ....WLIB chief of promotion and publicity Fred Methot has resigned to pay more attention to his Mutual network show, "Crimes of Carelessness," and to make other tieups for 1947. He's succeeded by Saml Elfert.

Larry Menkin back from his Warners lot chore on the Coast and readying Franchot Tone air series based on Upton Sinclair's Lanny Budd chronology.

Moss Hart and Kitty Carlyle will do a Jan. 5 guest shot for Hildegarde ....Ted Collins back on the "Kate Smith Speaks" show by remote; he's still so weak from illness that program airs from his Manhattan apartment ....Girl, Dana Lou, born Friday (27) to the Danny O'Neils....ABC's Ed Noble will team with Jim Farley, Paul Whiteman and RCA-Victor baritone Robert Merrill in a special ABC hour's broadcast Sunday (5) for the Salvation Army Fund....United Parents Assn. commended "House of Mystery" and "Superman" as "definitely worthwhile programs for children," blowing into a cocked hat the holier-than-thou comments on the thrill shows....Paul Laval was signed last week to do series of spring season children's concerts at Town Hall. First of the shows will bow in Easter week....Lyn Farnol, Sam Goldwyn's top ad-publicity man, takes to the lecture platform next Monday (6) at Dick Pack's NYU radio course to tell the story of film-radio tieups and their boff payoff....Arnold Hartley of WOV bedded again after relapse....That double-entendre commercial on the Jean Sablon show last Saturday (28) which looked innocent enough on paper and which got an okay right down the line, had CBS squirming over the weekend.

IN HOLLYWOOD . . .

It was Harry Witt, assistant to Don Thornburgh at CBS, who smoothed down the ruffled feelings of Frank Sinatra upon his return to Hollywood. Swooner had insisted on rehearsing in the net's Vine St. theatre despite that it was overrun with Elgin holiday stars and Lou Bring's band. It was not until the night before that Sinatra succumbed to the honeyed words of Witt and moved into a studio at Columbia Square....Frank Hodek, one time NBC music director on the Coast, finally getting out of the Army and resuming his career. He has been stationed in Alaska where the temperature, he says, hit as low as 72 under the zero point....Nate Tufts added Jim Newton to his staff at W. Earl Bothwell agency....Art Marquette here to look over things including the Rose Bowl game.... Norman Blackburn, for eight years with J. Walter Thompson in the Hollywood office, has been made a veepee to match headman Cornwall Jackson's title....NBC is tossing a dinner for Edgar Bergen at the Bevhills hotel Jan. 19 to observe his 10th anni with Standard Brands....Sybil Bock, who retired last season as organist for Lum and Abner and other programs, returned to pump the pedals for Bill Stern....Howard Blake pulled out as writer-producer of "Meet the Missus" to devote full time to his packaged "That's Life," audience participator carried by CBS.

Benay Venuta getting active again, working in a picture and doing a guest shot for Ed Gardner....George Hope left Eddie Bracken's writing staff, now reduced to Wilkie Mahoney, Leston Nickerson and John Elliott ....Jack Benny slated for three guest shots in as many weeks; with Dennis Day, Screen Guild Players and The Kenny Baker show....The Henry Morgan sponsor-belittling twist is catching on here, the latest copyer being a used car lot sponsoring hour of disks on KXLA nightly. Plug copy is twitted and bankroller, "Wild Man" Pritchard, gets a gentle twitting, too. On New Year's eve Easter records were played....Ted Hediger, scripter of Bill Gargan's "I Deal in Crime," flew to Switzerland to settle an aunt's estate. He advanced the show four weeks of script.

IN CHICAGO . . .

Judith Waller, NBC Central Division educational director, off to Austin and speeches at Univ. of Texas....WIND staffers hit by avalanche of cigars after two babies in one week, girl for flack Bob Tunison and ditto for news ed Jimmy Dale....Mel Drake, manager of WDGY, St. Paul, named grand champion swimmer by Minneapolis Athletic club....Bill Dooley, long time WBBM salesman, now with WKLX, Lexington, Ky.... DeWitt Mower, Mutual midwest sales topper, became a daddy again.... Two Ton Baker aired his new original "Eachy Peachy Pie" via a guest shot on Hal Tate's "Strictly Show Business" a la WAIT....Chuck Wiley, of Mutual's midwest office, off to Dallas where he will produce New Years Day Cotton Bowl game, while Connie Rivard, MBS Chi publicity staffer, treks to Coast for Rose Bowler....Larry Nuss, formerly with KOL, Seattle, is new sales exec at WDGY, St. Paul....Bill Murphy, NBC Central Division script manager, hospitalized....Bill Downs, CBS correspondent, and Bikini atom observer, and bride of two weeks, visiting Chi....Wilma Gwilliams, WLS publicity, returned after visit to Fowler, Indiana....Kirby Hawks replaces Russ Young as producer of WBBM Schaeffer's "Adventurer's Club"....Craig Claiborne, ABC Central Division publicity staffer, due back from Mississippi after vacation ...Bill Thompson, of Fibber McGee show, in town seeing old friends....WGN airing salute to Chicago Tribune's centennial year.

Looks like Don McNeil and his ABC "Breakfast Club" will go before Hollywood cameras even though deal with Monogram fell flat last year. Current diekering has two film companies after show, with McNeil pretty certain of accepting one....Everett Holles, WBBM news editor, leaves Washington Jan. 14 for 30-day tour of American occupation zones in Europe, after being chosen one of seven newsmen by War Dept....Meyer Kelly and Burl Ives guested on Nate Gross Sunday nite WBBM spot.... Breakfast Club's Jack Owens crooning took second place to his recent laryngitis.

WRITERS, PRODUCERS IN SNARL

Large Crew Races Clock for Preem Of Corwin 'One World Flight' Jan. 14

A crew of nearly a dozen has been working day and night shifts at CBS to meet the deadline on the first broadcast of the Norman Corwin series under the title "One World Flight," set for Jan. 14. Material for the programs, culled from wire recordings and platters of interviews made by Corwin on his Wendell Willkie memorial trip round the world, is being transcribed to paper tape, Ediphoned on rolls, and then typed out on what will eventually total between 3,000 and 5,000 pages.

Of the 150-160 hours of interviews with people, ranging from prime ministers to laborers, only about 6% will reach the air directly, according to Corwin and his aide, Lee Bland. The rest will go into background notes and file material which Corwin will use to write around the direct quotes to build the 13 half-hour weekly shows. Since at least three of the six-and-a-half hours total of programming will be recorded, special dispensation had to be obtained from CBS board chairman William Paley to negate the net's long-standing veto on the use of transcriptions.

In setting up the programs, all of the recorded material, some of it on wire spools and the rest on platters, is transferred for editing to paper tape. Then the tape is played onto Ediphone rolls, from which six operators, three by day and three by night, type it out. From the written text, Corwin refers to the paper tape, where interviews are cut and spliced. Tasks are rendered doubly difficult in some cases by the fact that translations and some times broken English have to be played over and over and taken down word by word, while foreign-language conversations are skipped entirely until the translator comes in. There are eight cylinders for each hour of recording, and it takes about an hour to decode each roll.

So far this crew has worked 16 hours a day for three weeks, and typed over 700 pages of copy. Beside Corwin and Bland, there are two engineers, Bob Saron and Gene Rider, making the transfers from wire and platter to paper tape.

No "Austere Tract"

Concerning the format of the shows, Corwin said, "We don't intend to produce an austere social tract. Rather we'd like to have the lights and shadings of the show correspond with the lights and shadows of our trip. Where something funny happened, the program will be humorous." Corwin said that there'd be very little acting in the programs, since as often as possible he'll use direct quotes from the interviews, and the rest of the time would be taken with musical background and bridging, and his own narration. Only thesping would come when it became necessary to "synthesize the action with things that weren't picked up on the machine." He added that he'll aim the shows to be "as antiseptically objective as possible," with pro and con material used indiscriminately. Corwin said he wants to "take listeners along on the trip, giving them the sense of a world flight."

The press of the broadcast deadline has kept him from considering innumerable offers from magazine and publishing companies, Corwin stated. But early next summer, when the series is finished and the material in order, he will probably put the trip in book form. It's highly possible, too, he said, that important sections of the interviews as well as factual matter would be made available to colleges and universities which requested them. Some of these requests have already come in.

In editing for the broadcasts, Corwin marks out those portions of the written material that look significant, has the corresponding sections of paper tape brought up and listens for quality and significance, then makes his cuts. From the final cut and spliced tape, he will dub in the recorded portions of his show around the narration and acting.

What, No Studebaker?

National Laugh Week Foundation has ust completed a survey to determine what were the 10 top routines that kept the gag writers outgagging each other during 1946. Here's what it came up with:

1. Kilroy.
2. Lost Weekend.
3. Senator Claghorn (it's a joke, son) routines.
4. Fountain pens that write under water.
5. Pres. Truman's piano concerts.
6. Gromyko's walkout at UN.
7. Mexican League.
8. Brooklyn Dodgers.
9. Petrillo.
10. Crosby's horses, Hope's nose, Sinatra's skin and bones.

CBS Takes 6% Nosedive In 1946 Billings

CBS billings for 1946 totaled $60,063,905, representing a 6% nosedive when compared with the web's 1945 billings of $65,724,851.

Procter & Gamble was the top spender among advertisers, with $6,444,551 billings, while Young & Rubicam topped the agencies, latter being represented by $6,601,846.

Top 10 Advertisers	
Procter & Gamble	$6,444,551
Lever Bros.	3,964,263
American Home Prdts.	3,800,965
General Foods	3,713,323
Campbell Soup	2,491,030
Eversharp	1,715,931
Colgate	1,516,931
Philip Morris	1,448,495
Manhattan Soap	1,437,202
Sterling Drug	1,432,413

Top 10 Agencies	
Young & Rubicam	$6,601,846
Dancer-Fitzgerald-Sample	6,544,748
Biow Co.	5,156,544
Ruthrauff & Ryan	4,139,431
J. Walter Thompson	4,072,533
Foote, Cone & Belding	3,545,233
Compton	2,898,162
Benton & Bowles	2,497,559
Ward Wheelock	2,451,403
BBD & O	2,421,718

Industry Classification	
Automotive	$ 3,261,613
Building Materials	861,329
Cigars, Cigaret, Tobacco	4,319,343
Clothing & Dry Goods	537,036
Confectionery & Soft Drinks	1,522,421
Drugs & Toilet Goods	18,373,635
Financial & Insurance	822,217
Food & Food Beverages	13,359,843
Garden	103,700
House Furniture & Furnishings	3,126,682
Others	13,776,086

Ballantine Coming Back On Air With Baseball

Ballantine Ale, which checked out of radio when it gave up the Barry Fitzgerald NBC program last season, is returning to the air via the baseball sponsorship route this summer. Outfit will co-sponsor the Yankee games on WINS, N. Y., with White Owl. Last season it was a White Owl-Pabst Beer dual bankrolling job.

Both White Owl and Ballantine are J. Walter Thompson accounts and a reported factor in the new teamup was Larry McPhail's decision to minimize the headaches by working out of a single agency.

OPEN MARKET FOR 'CRIME'

"Crime Photographer," the CBS mystery package sponsored by Anchor Hocking, is buying a few scripts in the open market for backlog purposes. Max Ehlich and Robert Sloane are among those making sales.

Show remains permanently scripted by Alonzo Deen Cole.

'YOUR FAULT,' EACH INSISTS

With the freelance radio writing market as narrow now as it ever was, and more and more scripters falling over each other in an effort to place shows, a widening rift has been noted of late between writers on the one hand and those with whom they deal—producers, story editors, directors—on the other.

Each side claims the other is wrong, and neutrals in the trade concede that there are indeed faults on both sides. The rift is likely to become a major issue in the next few months, with the only possibility of peace seen in head-on tackling of the problem by the two guilds closest to it—Radio Writers Guild and Radio Directors Guild. Some way should be found by both guilds, it's felt by many involved in the increasing arguments, to stabilize the relations between the writers and those who run the shows.

Writers' major gripes concern accusations that story editors, producers and directors too often play fast and loose with the scripter's economic needs. They say that the writing-on-spec evil has become more pronounced than ever. It's a buyer's market, as far as radio freelance scripting is concerned, and the writers are forced to crawl on their knees, give ideas away, stand in line virtually with hat in hand to sell a piece, and stand for the vagaries of the people in charge of the shows who, say the writers, "half of the time don't know themselves where they want their show to go, or how."

The other side presents its counter-arguments. One producer known for her personal liberalism; and a scripter who is very active in the Writers Guild but is a "straw boss" over writers in his capacity as story editor for a freelance show, say they do only "what comes naturally" and can't help it if writers are hurt. They say it's the nature of the business, and they can't help it if they must make most experienced writers take spec assignments.

The femme in this case says she has got her agency to give her a special budget to pay in part for scripts she can't use, and that's as fair as she can be.

"The credits a writer has may be a mile long," she insists, "but that doesn't say he or she can write for my show. I do what I can, give them a special kit with do's and don't, sample scripts, etc. But I simply can't buy a show that won't go on my program."

Writers come back with the assertion that "very often these people are frustrated writers who feel they can write better than the professional writer. They may know the general line their show wants to take, and there's some doubt there. But they certainly don't know how to execute that line scriptwise, and experiment at our expense."

Some of the problems, such as assignments on spec, rewrites, payment for ideas and outlines, are among the tough ones to be tackled by the Writers Guild in the new contract negotiations to be started with ad agencies early in 1947. But many of them, people on both sides feel, could be ironed out if the members of the two Guilds got together informally and tried to iron out their relationship wrinkles.

John R. Andrew
(of Muzak)
appraises
The Transcription Business
(Present and Future)
* * *
an editorial feature
in next week's
41st Anniversary Number
of
VARIETY

Adman Ups From Floor With Lethal Punch to Prove He's a Showman

Spots In Your Pelts

Sears-Roebuck wants all fur trappers to rush their pelts pronto to Chi. To advise the hunters of the need for speed, S-R has taken to the air with urgent messages.

And those radio SOS spots go out, live, from a station in the North Countree called WOR, N. Y. The one-minute spots are voiced by Joe Bier on WOR's "News of the Farm" show every ayem between 5:45 and 6:30.

Mutual Puts '46 Biz at $25,806,460; $5,200,000 Hike

Mutual network gross time sales for 1946, on the basis of estimated billings for December, total $25,806,460, representing an increase of $5,200,000 over the previous year's billings of $20,600,000. Figures are Mutual's, assembled by its research dept., and show Erwin, Wasey Co. in the top billings spot among agencies, with $2,330,122, and Coca-Cola topping the list of Mutual advertisers with $2,012,253. (Coke outfit recently cancelled out on its "Spotlight Bands" three-times-a-week show).

TOP 10 AGENCIES	
Erwin, Wasey	$2,330,122
D'Arcy	2,012,253
Ruthrauff & Ryan	1,718,520
Gardner	1,489,764
Neal D. Ivey	1,219,400
Ted Bates	1,044,224
Wade	1,027,408
Compton	1,007,361
Kenyon & Eckhardt	957,241
Roy S. Durstine	946,889

TOP 10 ADVERTISERS	
Coca-Cola	$2,012,253
Ralston Purina	1,489,764
Bayuk Cigars	1,219,400
Serutan Co.	1,136,696
R. B. Semler	1,048,131
Carter Products	1,044,224
Miles Labs	1,027,408
Procter & Gamble	1,007,361
Kellogg Co.	957,241
General Motors	903,739

'REAL STORIES' BANKED FULL WEB BY WHITEHALL

"Real Stories from Real Life," which used to be on Mutual five nights a week, then cancelled the entire net except the New York and Chicago outlets (WGN, WOR), is going back on the full web this week (1).

Bankroller is Whitehall Pharmacal, which curtailed its schedule because it seemed that Anacin, the product peddled, would be in for a shortage. But with a pickup in production, the sponsor wants to get back to full radio operation.

Show on the net will occupy its old time, 9:15-9:30 p. m., Mondays to Fridays.

WOV Scoops Pope on Pope

Capitalizing on fact that Pope Pius' Christmas Eve message was to be in Italian, New York bilingual indie WOV scored a local scoop in carrying rebroadcast of Papal address at 6 p.m. last Tuesday (24). Station had Pope's message retransmitted to U. S. via RCA shortwave from Rome, and recorded here.

While WOV tallied an exclusive with the feature, particular victim of the scoop was WHOM, lingo indie recently acquired by Generoso Pope and hopeful contender for topdog Italian spot long held by WOV. Pope (Generoso) has been trying to promote his new property through strong lineage in his Italian daily, Il Progresso, and by substantial expenditures on Italian sustainers.

By CARROLL CARROLL

Hollywood, Dec. 30.

There's been so much written by so many people urging that radio be given back to "the showmen," it's time someone asked, "what showmen?", and said a few words in defense of the guys responsible for most of the good radio programs, advertising men. The main criticism leveled at them is that they're not showmen. What do their critics think advertising is if not a certain kind of showmanship? And what do they think a showman is? Where do they think showmen come from, cocoons in the Shuberts' washrooms?

There is not one case on record of an obstetrician walking out of a delivery room and saying to a new father, "Congratulations, your wife has just presented you with a fine eight-pound showman." One of the greatest showmen alive today was born a baby boy and grew up to be a champion stenographer. The motion picture industry is owned and operated largely by men who did not come to it from show business. The truth is, the film industry was developed in spite of many famous showmen, not with their cooperation.

Radio has a parallel history. The showmen ignored it, laughed at it. The men who brought radio to reality almost immediately gave over control of it to showmen. That these showmen who took over happened to be in the advertising business is immaterial. The fact is this. If the men and companies who owned the facilities in radio's infancy had really been showmen, they never would have allowed themselves to lose control of a force they obviously didn't appreciate.

National advertisers and their agents do, today, exercise about 90% of the showmanship in radio. They put on most of the shows most of the people want to hear most. They would not be doing this if they were not better showmen and better business men than those from whom

(Continued on page 30)

ABC '46 Billings Tops '45 by 571G; Gen. Mills Leads

ABC network winds up 1946 with total gross time sales of $40,617,130, as compared with billings of $40,045,966 for 1945, an increase of $571,164. General Mills was in the No. 1 spot among top-spending clients on the network, with $2,916,752 spent for time, while Dancer-Fitzgerald-Sample led in agency billings with $4,076,892.

TOP 10 ADVERTISERS	
General Mills	$2,916,752
Procter & Gamble	2,404,091
Miles Laboratories	1,965,231
Kellogg Co.	1,834,793
Sterling Drug	1,812,985
Quaker Oats	1,799,131
Swift and Co.	1,717,591
Philco	1,712,271
Libby, McNeill & Libby	1,609,684
U. S. Steel	1,167,110

TOP 10 AGENCIES	
Dancer-Fitzgerald-Sample	$4,076,892
J. Walter Thompson	3,766,584
BBD&O	3,307,199
Kenyon & Eckhardt	2,993,995
Compton	2,305,677
Wade	1,965,231
Warwick & Legler	1,780,427
Hutchins	1,712,271
Benton & Bowles	1,677,120
McCann-Erickson	1,550,664

INDUSTRIAL CLASSIFICATIONS	
Foods, Food Beverages	$12,292,273
Drugs, Toilet Goods	9,483,782
Stationery, Publishers	2,731,241
House Furniture, Furnishings	2,385,649
Laundry Soaps, Housekeepers Supplies	2,375,722
Confectionery, Soft Drinks	1,922,676
Financial, Insurance	1,829,908
Automotive	1,729,400
Building Materials	1,362,109
Others	4,504,370

Campaign to Educate Public In Know-How on Tele Sets Seen Vital

First trickle of television sets on the market points up the necessity for a concerted campaign—backed by the entire industry to educate not only the public but, more important, the general retail salesmen as to exactly how television works, according to video officials.

Public, it's pointed out, is in a state of utter confusion, as evidenced by the number of questions put to retailers when customers come in to shop for sets. In addition to confusion raised by the inter-industry color squabble, many prospective set buyers have read numerous irresponsible stories in the press to the effect that their landlords might object to a television antenna on the roof, that installation of a set might create a fire hazard, etc. Salesmen, besides being unable to answer these questions, cannot even advise the customers on the comparative merits of the different models.

One salesman in a N. Y. department store, it's reported, didn't even know how to turn on a set. Another, asked to tune in a set in the early afternoon, asserted there was nothing at all to be seen and had to be told by the customer that the stations were all transmitting test patterns. Majority of the public believes a tele set works by merely plugging it into a wall socket, much the same as a radio, and the salesmen have no knowledge to pass on about the complicated and all-important problem of correct installation.

In light of all this, several manufacturers are plugging for a series of institutional ads to educate the public but are wary of taking on the costs themselves, unless the entire industry joins in. It's also suggested that a symposium for salesmen, something like the technical symposium for dealers carried on by Viewtone Television during the last several months, would be in order. Again, however, manufacturers point to the necessity for such campaigns to be sponsored jointly by the entire industry.

NBC's DuMont Nix On Rose Bowl Tele

Hollywood, Dec. 30.

Watch-dogging its 18-year-old rights to Rose Bowl matters, NBC here turned down the DuMont interests' request for permission to film the traditional game, Jan. 1. Refusal was the net's second, having nixed Television Productions, Inc. (Paramount) last week when Teleprod asked to telecast the game live.

Though NBC is not yet telecasting here, having only last week been granted permission by the FCC to build, it won't let anyone else move in on it and cop some prestige. Story goes that the net has for many years sold the Bowl brass and Pacific Coast Conference on its singular ability. Only NBC can do broadcasts or televize well, is the theme they have reportedly sold the Bowl interests. Therefore, it cannot now lessen the glamour by admitting, in effect, that others are equally capable.

DuMont wanted only to film highlights of the game in the manner of newsreel coverage. The film would have been shipped to New York for airing. However, NBC plans to telecast film of the entire game on its own station there. Telefilms, Inc., was to lens the event for DuMont but will now confine itself to a celluloid chunk of the accompanying Tournament of Roses.

Paramounters were plenty peeved, regarding the network as extremely selfish.

Chi Radio School Sues Ex-Staffers for $160,000

Chicago, Dec. 30.

American Television Laboratories Inc. of Chicago filed suit in Chi Federal court last week for $160,000 damages against M. C. Flynn, Francis Ondrey, and Alton L. Weber, all former members of American Tel sales staff, on charges of conspiracy to obtain students for a competitive school while working for American and using its facilities.

Tele Prod Dickers For Various Faiths' Rites

Hollywood, Dec. 30.

Having telecast the solemn high Xmas mass of the Roman Catholic Church, Television Productions, Inc., here will follow that with airings of Protestant or non-sectarian Easter doings, and a yearly highlight Jewish service. Effort is being taken to dispel any thought of favoritism.

An attempt will be made to line up the Easter sunrise service at Hollywood Bowl, in addition to a tieup with a leading synagogue for telecast of Yom Kippur or another Jewish holiday event.

Draper Telecast Snarled by IA

Labor union bogey, one of the chief stumbling blocks in television's path, forced cancellation of another video show last Friday (27) night when stagehands at City Center, N. Y., members of the International Alliance of Theatrical Stage Employees, asked for allegedly exorbitant wages in an attempt to set a precedent for tele remotes of stage shows. WNBT (NBC, N. Y.) was reportedly unwilling to kick through with the money and so called off its scheduled telecast of the Paul Draper-Larry Adler concert from the Center.

Following the cancellation of the Graziano-Cowboy Shanks prize fight from Madison Sq. Garden Friday night because of Graziano's illness, WNBT arranged to substitute the Draper-Adler pickup. Stymied at first by the American Federation of Musicians' ban on live musicians for tele shows, since Draper dances to a piano accompaniment, NBC got around this by arranging for Draper to dance during the half-hour the show was to be on the air to the accompaniment of only Adler's harmonica. Latter is excluded from the AFM ban since the union doesn't consider the harmonica a musical instrument.

Late Friday afternoon, however, the IA stagehands advised NBC of its wage demands, which NBC reportedly considered exorbitant. Since the show was to have been the first ever picked up from a professional stage, web officials reportedly figured the precedent would be too high to carry for the future and cancelled the program, shoving in as a second replacement (or the original replacement a PRC western.

Previous instances of labor disputes in television have revolved around jurisdictional battles, where IA members have refused to work the same show if NBC's television cameramen, members of the independent National Assn. of Broadcasting Electrical Technicians, appeared on the scene.

Relay Link Snag Snarls Attempts to Televise The Circus in Chicago

Chicago, Dec. 30.

Attempt to televise a circus by WBKB last week, which would have made one of the best video shows yet from this outlet, petered out when a relay link between the mobile remote telecasting unit and the station failed to respond.

Some unknown obstruction in Chicago's Loop prompted engineers to erect a relay link atop the Morrison hotel. This figured to erase the obstruction and permit the show's being aired.

WBKB engineers at first were puzzled when the show was unable to be televised as the remote was considered a cinch, since the station televised a golf tournament during the summer from a distance of more than 18 miles. The circus, at the Coliseum, is only about two miles from the outlet. The station has been successful in televising sports events from all over the city.

Capt. Bill Eddy, WBKB topper, attributed the failure to a "cancellation phenomena effect of the ultra high frequency waves," which existed in one of the two relay links.

JACK LAWRENCE

Singers often write "hit" tunes (or sign them), but few composers can make coffee and cake via the vocal route: Jack Lawrence (If I Didn't Care, Sunrise Serenade, Sleepy Lagoon, Symphony) is an outstanding exception. His new Lang-Worth transcriptions stamp him a vocal artist as commercial as a silver dollar.

LANG-WORTH, INC., NEW YORK

Color Dispute Still Up in Air

Color television controversy remained in a state of animated suspense this week as only CBS, champion of its own developed sequential system, had accepted the FCC invitation to demonstrate its color video at the next commission hearings, slated for the Customs House, N. Y., on Jan. 27. Although most FCC members have seen demonstrations of all color systems, they've asked for new demonstrations in the pending showdown hearings so that they can be written into the record.

RCA, leader of the faction opposing the CBS petition for the FCC to set commercial color standards immediately, has made no announcement to date on whether it will demonstrate its all-electronic system. Latter was revealed to the FCC and press several months ago, but RCA officials emphasized at the time the method was still in its primary stages of development and wouldn't be ready commercially for at least four years. DuMont, whose color system is substantially the same as RCA's, has also indicated no intention of doing a repeat on its recent demonstation.

Industry observers, however, are confident that one of the two all-electronic proponents will set up shop at the hearing resumption, if only to take some of the wind from the CBS sails. FCC members were reportedly impressed with the latter's long-distance color transmission last month. Should RCA or DuMont decide to demonstrate, however, it's expected they'll follow their usual course of attempting to show color video is not yet ready, which might militate against them if the CBS show is again successful.

Neither of the two factions, meanwhile, would comment on their future course of action once the FCC makes up its mind about the CBS petition, although CBS prexy Frank M. Stanton has already indicated his web might give up should the commission nix its bid. Speaking at the first color hearings in Washington last month, Stanton stressed that CBS had spent plenty of time, manpower and money in its fight.

Worthington C. Miner

(Director CBS Television)

discusses

"Television's Potential as a Reporting Medium"

* * *

an editorial feature

next week

in the

41st Anniversary Number

of

VARIETY

ABC Telescoped Field

ABC television, still the only major broadcaster without its own studio facilities, has had probably more varied shows and sponsors during the last year than any other station. Survey of ABC's operations for 1946 reveals the web produced 75 different shows over its five rented outlets, 22 of which were sponsored. These include 16 different bankrollers, pointing up the success of Paul Mowrey, the web's national tele director, in interesting as many different sponsors as possible in the medium.

With Mowrey's emphasis on both news and special events films, 19 of the web's 75 shows were presented via motion pictures. Of these, nine were sponsored. List of films includes such special events as the Easter parade in N. Y. and Atlantic City, the Automotive Golden Jubilee from Detroit, the Elks' parade, Minneapolis Aquatennial, Cleveland Air Races, Saratoga Races, etc. ABC climaxed its film work for the year last week with a public relations picture, sponsored by the entire automotive industry, presenting the reasons why so few new cars have hit the market.

ABC Taking Big Strides in Tele Field With Full Network Ready by 1948

With television construction permits for Los Angeles, Detroit and Chicago already under its belt, and confident that the FCC will grant its similar applications for New York and San Francisco, the ABC network is ready to start building toward a television network in full bloom by 1948.

Work will start on ABC's television buildings, transmitters, and studios n . later than the middle of 1947. While the budget has not yet been worked, "wads" of money will be spent.

These were the plans announced last week by Adrian Samish, ABC veepee in charge of radio programming, who was promoted to a post in which he doubles up his old job with that of vice-prexy in charge of television.

'Stepchild' No More

Samish's appointment to the top television job in the network means that, for the first time, ABC's video operations have been stabilized to a point where the board of directors can hold an officer of the corporation responsible for progress or the lack of it. Until now, it has been in one sense "a stepchild." Paul Mowrey, director of ABC video, had been responsible partly to Mark Woods, the prexy, and partly to treasurer Nick Prialoux.

Which meant that, organizationally, television operations were not the concern of any one officer, since Woods' overall network supervision didn't give him time to pay much attention to video. On the other hand, it meant also that television lacked a properly authorized spokesman before the board of directors.

Samish, who is leaving for the Coast Monday (6), will start on the budget before his departure, and that job will be finished during his absence by Mowrey. He will present the figures to the board shortly after his return, and contracts will be let as soon thereafter as possible.

Meanwhile, the net is "pulling in its horns" on programming for television, which may mean curtailment in programming staff. ABC has, until now, been broadcasting over other people's facilities, using WABD (DuMont) in N. Y., WRGB (G.E.) in Schenectady, WTTG (DuMont) Washington, WPTZ (Philco) Philadelphia, and WBBK (Balaban & Katz), Chicago.

"We feel we have learned something about programming, and we are ready now for the second stage of development, the building part," said Samish. "By 1948, we will combine stages one and two to go into the third phase, which will be programming over our own transmitters."

Television Review

BORDEN ENTERTAINS
With Lew Parker, emcee; Golden Gate Quartet, Florence Desmond, Arnaut Bros. Roberto & Alicia
Producer: Wes McKee
Director: Fred Coe
Set: Bob Wade, Ray Kelly
30 Mins.; Sun. (29), 9 p.m.
BORDENS
WNBT-NBC, N. Y.
(Young & Rubicam)

Borden Co., still experimenting with different programming techniques for the 9-9:30 Sunday night slot it's tied up on WNBT (NBC, I.. Y.), presented what was probably the most ambitious and costly television variety show to date Sunday (30) night. Bolstered by some of the top talent currently available in N. Y., the show was highly entertaining. Insofar as television is concerned, though, all thoughts of what the medium could have done to add interest seemed to have been forgotten.

As with the first experiment several weeks ago, the show was staged in NBC's studio 8G, second largest in the web's N. Y. headquarters. This gave producer Wes McKee a chance to build a mammoth set under supervision of Bob Wade and Ray Kelly, which resembled something out of the lush atmosphere of Billy Rose's Diamond Horseshoe. Except for the first entry of two page girls to announce the show, however, all functional use of the set was completely disregarded, and it served for the rest of the show merely as a backdrop.

Director Fred Coe's camera work also left much to be desired. For the most part, he simply trained his cameras on the various acts and let things take their course. With so much apparent space in which to operate, it's difficult to understand why he didn't move the lenses more to add the necessary variety of shots obtainable.

Responsible almost entirely for the entertainment value in the show, consequently, was the talent. Actor Lew Parker made an affable emcee, with his teeoff monolog indicating he might become television's Bob Hope. Golden Gate Quartet, current at the Blue Angel, N. Y., did two spirituals in fine fashion; and the Arnaut Bros. elicited plenty of yaks from the unseen studio audience with their bird-whistle routines. Femme impressionist Florence Desmond was capital, and Roberto and Alicia, current at the Hotel Pierre's Cotillion room, presented a well-staged flamenco dance.

Commercials went off okay as long as they were confined to amusing spots by Parker. Lengthy middle plug, however, presenting what was supposed to be the average American family and its choice of the various Borden's products, was corny to the extreme. *Stal.*

L. A. Times Tees Off New Video Plant

Hollywood, Dec. 30.

Arrival here over weekend of two new Image Orthicon cameras from RCA to the Los Angeles Times marks kickoff of video for the newspaper. Arrival marks second delivery of I.O.'s in this area, Paramount's Television Productions, Inc., having received the initial two about a month ago.

Times plans no actual video operation yet due to lack of facilities and vital equipment. However, the cameras will be used to spark its plans, initial step being a Times building lobby display of the lens boxes to stimulate public interest. That will be followed with setting up of the cameras at the Pasadena Playhouse for experimental "piped" program within the building.

'UNCLE SAM WANTS YOU' VIA VIDEO BALLYHOO

Hollywood, Dec. 30.

Television looms as another U. S. Army recruiting lure here. The public relations section of recruiting branch is currently sleuthing local video with an eye to augmenting its radio and film coverages. Feeling is that all the avenues in both of the latter have been pretty much exhausted and something new must be found.

Idea behind the plan is not to seek special programs or direct pitches but to handle it more subtly. How many rookies the service could lure via the 500 wealth-situated sets here is problematical. However, the present notion is to spot posters and other come-ons where convenient in existing shows or devise other coated lures.

$10,000,000 TRANSCRIPTION BIZ

Highbrow WQXR Pattern Pays Off, Longhair Luxury Items Bring 750G

Broadcasting industry's unique indie, WQXR, N. Y., which set out on a definite plan a decade ago and stuck firmly to its commercial and cultural guns despite the pressure of heavy deficits in the early years, is winding up 10 years of operations on a solid financial base. It cost the station $500,000 to sustain and expand operations during the first seven years of its existence, according to Elliott M. Sanger, WQXR's exec vice-prexy, but the 1946 gross will top the $750,000 mark, paying off with a substantial profit.

Popularly dubbed as a strictly longhair station, WQXR managed to build up a large and consistent following of dialers by filling a gaping vacuum in the eastern area's program schedules in 1936. While the nets were jamming the afternoon air with soap operas and juve serials and the local indies with jazz platters and spot plugs, John L. Hogan, WQXR prez, and Sanger, launched their policy of full time airing of music in the Bach - Beethoven-Brahms genre. Corollary to its program policy, WQXR instituted an unusually high standard for its commercials which put an absolute ban on laxatives, deodorants, jingle announcements or any copy objectionable to mixed groups.

Pepsi a la Mozart

One of the major running problems facing the station's commercial staff is getting the ad agencies to turn out, or accept from WQXR's continuity department, special copy suitable to its specialized audience. Classic case of WQXR's hypercritical, ultra-highbrow attitude towards spot plugs was that of the w.k. Pepsi Cola jingle which, although hitting every other station in the country in identical form, underwent a classicalizing treatment for WQXR on the celeste which made it sound like Mozart minuet.

In 1944, the station's execs, after having come out of the red in 1942, sold a controlling interest to the N. Y. Times. Although Hogan and Sanger were eager for a newspaper tiein to further the station's venture into FM transmission and facsimile experimentation, they had turned down earlier bids from other metropolitan dailies, among them the Daily News, who wanted to buy in. According to Sanger, the sale was made to the N. Y. Times because it was the nearest approximation in journalism to the policy, style and taste of WQXR's broadcast policy. Complete mating between the newspaper and station will take place in 1948, when WQXR will move its headquarters to the new annex of the Times building now under construction.

Several years ago, WQXR innovated another experiment in programming. It organized the WQXR advisory committee composed of more than 4,000 listeners taken from various economic strata and geographic locations. This group, who are among the station's 40,000 regular subscribers to its monthly program booklet, are used as a sounding board for new program ideas tested on the station. Programs are yanked or retained depending upon the reaction noted in the questionnaires mailed out to the committee. Close attention is paid to the recommendations of this gratis-serving committee, Sanger declared, because they represent the most accurate cross-section of any audience knowable to any station.

Sanger refuted the popular misconception that WQXR caters either exclusively to the hoity-toity Park Avenue set or the art-loving set from Bohemia by pointing to listener surveys which indicated a widely scattered taste for good music among all sectors of the population. However, the audience concentration in upper-bracket income areas is revealed by the number of luxury items, such as expensive champagnes and perfumes, that are plugged exclusively over WQXR.

The station currently has an application pending before the FCC for a power boost to 50kw.

Operation Ulcer
by
Dick Mack
gives a radio producer's view of this here radio racket
* * *
An Editorial Feature
In Next Week's
41st Anniversary Number
VARIETY

FCC Nixes Plea To Hear Hearst On WBAL Action

Washington, Dec. 30.

Drew Pearson and Robert Allen have lost a minor point in the preliminary sparring in their action to grab WBAL, the Hearst-owned Baltimore station which was cited by the FCC Blue Book. FCC last Thursday (26) nixed a request by Pearson and Allen for information as to whether the commission would summon William Randolph Hearst to testify at the hearing scheduled for Jan. 13.

"The commission is of the opinion," said FCC, "that in a comparative hearing such as the instant one, each of the parties should undertake to present its full case without regard to any presentation which may be made by the commission's staff. Accordingly, your request cannot be complied with."

What the commission did in effect was to tell Cohen and Marks, counsel for Pearson and Allen, to subpoena Hearst themselves if they feel he is necessary to their case. This may be done.

It has been a long time since Hearst has testified at a public hearing. However, for him to duck an FCC subpoena would sit poorly with the commission and is not expected. If such a subpoena is issued, Hearst might plead inability to come East from San Simeon because of his age and health. In such a case, it is likely that he would be asked to make a deposition on the Coast which could go into the record of the case.

Artzt Gets Slap And Apology From Bernard

Hollywood, Dec. 30.

Don Bernard, producer of "Blondie," got off with a reprimand from Musicians Local 47 for cuffing Billy Artzt, music director of the airshow, following a flurry of invectives resulting from a missed musical cue. Bernard took exception to a strong word and whacked Artzt across the face with the back of his open hand. Local 47 heard the case and ordered Bernard to apologize to the maestro in the presence of his band, which was done.

Bernard's penalty was tempered with leniency due to his record of never before having had a run-in with a musician in his 25 years in radio.

Martin Takes $17,500

Hollywood, Dec. 30.

Tony Martin's threatened suit to collect $52,000 for his dismissal by Bourjois has been settled for $17,500. Singer claimed he was assured by correspondence that he would be renewed for 26 weeks at $2,000 per and was dropped week after he had turned down Texaco.

Settlement was reached by law firm of Gang, Kopp & Tyre for Foote, Cone & Belding as papers were being filed for court action.

HERE TO STAY, DESPITE SNAFUS

By TOM GRIES

Success or failure of the much-publicized Bing Crosby-Philco platter series notwithstanding, the electrical transcription industry seems to have passed the critical stage.

That's the considered opinion of e.t. execs, men who have been with the infant offspring of radio since its inception in the early thirties and subsequent orphanage during the following 10 years. And orphan it was, for station managers, union bosses and network heads were quick to see a threat, however vague, to their respective positions.

But through the universal radio language of fewer dollars plus greater listener quality, the platter industry has considerably lessened, if not dissipated opposition in many quarters. The end of 1946 sees a total of approximately $10,000,000 for the year cross the table for recorded shows varying in length from 30 seconds to a full hour.

It's still a struggle. Talent unions in general and the American Federation of Musicians in particular are avowedly "out to get" transcriptions; the two major networks, NBC and CBS, won't countenance the use of platters on their web facilities; and many independent station managers and salesmen aren't eager to split advertiser fees with a platter producing firm.

According to transcription toppers, men like Frederick Ziv's John Sinn, Bill Seth of NBC recording, Jack Meyerson and Herb Gordon of World Broadcasting, Larry Finley and others, most of the adverse thought regarding plattered programs rises out of misconception of their purpose. Contrary to network thought, transcription companies have no aspirations to web programming; rather they intend their platters for the local stations and local advertisers who can't otherwise afford the talent and production values available to mass program output.

In other words, network level programming is on a local level. For this reason, e.t. people maintain that the

(Continued on page 26)

Unions Threaten Action Vs. ABC, NBC; Say Bonus 'Slur' Shows Collusion

The NBC-ABC "slur" against labor unions last week, when both nets gave bonuses to all employees "except those whose wages and working conditions are determined by outside organizations," may wind up in a major action by the unions, either before the FCC or before the Dept. of Justice.

Union people have been burned since the "discrimination" became known. The only union that protested officially was Radio Writers Guild.

However, an accusation that might prove serious if it stands up has been made by some union employees of the ABC network. These claim that ABC had bonus checks all made out to everybody. They say that the checks were withdrawn, and destroyed after NBC had decided not to give bonuses to union people. They say that proves that NBC and ABC, which were divorced corporatively by FCC order five years ago, are in effect still being operated as a unit in some respects.

Some union people are of a mind to begin action before the National Labor Relations Board instead of at the FCC. Others insist there is a possibility of "collusion," which might justify anti-trust action by the Dept. of Justice.

Carmine Into Prexy Spot?

Hollywood, Dec. 30.

James H. Carmine, Coasters hear, will be moved into the presidency of Philco Co., after first of the year. He's now veepee in charge of advertising and is credited with swinging the Bing Crosby transcription deal.

Pioneer Spirit Gone, Sez Scribe; Notes 'Shameful Brushoff' of Foreign News

Arnold Hartley
(Program Director of WOV, N. Y.)
writes about
"Saga of Radio Outlets, Sweet and Sad, But Profitable Period Lies Ahead"
* * *
an editorial feature
in next week's
41st Anniversary Number
of
VARIETY

Radio is giving foreign news "a shameful brushoff," thus doing itself a double disservice as well as negating the broadcasting industry's "pious pretensions to an interest in one world."

Those are the opinions of Edd Johnson, ABC net and Chi Sun correspondent in Germany, who has just returned from three years overseas.

Johnson was with CBS before the war, and set up that web's shortwave listening post. Later, with Robert E. Sherwood and Joseph H. Barnes, he initiated the U. S. Government's shortwave broadcast services which, subsequently, were folded into the overall Office of War Information under Elmer Davis.

"The American radio," said Johnson last week, "still technically the most developed of the broadcasting industries around the world, has lost its pioneering spirit when it comes to news. It is robbing itself of good, hard money which could come from sponsorship of foreign news, properly handled. It's thinning out its own public service dossier. And, perhaps, what's worse, it is making a farce of its own pious pretensions. Instead of helping the people of the U.S.A. to learn more about the world, it's driving them to deeper, more abysmal isolationism by making them believe that the rest of the world is something much less important than a band remote from a Jersey night club.

"Our radio industry started out like a house afire when once we discovered that there was gold in them foreign spots. But we forget now that, back in 1938 and 1939, when we were developing our foreign news services on the American networks, we were giving a public service. Foreign coverage was just that, something the network gave as a service to its listeners. Came listeners, high Hooperatings, and, inevitably, the sponsors. Bankrollers were on their knees, just begging for foreign news shows to buy. And, of course, we sold them, which was okay by everybody, including the listeners.

Newspaper Technique

"Now the pendulum has swung, but it's radio that's doing the swinging, not the listeners. During the lush years, radio did not bother to develop one new technique in the handling of foreign news. It just allowed that phase of the work to grow by itself. It didn't matter. Everything was news, and sponsors were willing. But there was no styling, no growth. Radio correspondents—except for a very small handful—were newspapermen writing yarns for the next edition. They were not writing for this new medium of radio. They were beating the newspaper's deadline.

"As long as listeners itched to hear the latest communique soonest, that newspaper technique worked and paid off. But the war is over. And radio, instead of developing its foreign news coverage, has dropped it.

"If a music show flops on the radio, or a comedian starts falling on his Hooper, something is done—the format is changed, a new band leader is hired, a writer gets his head chopped off, but someone carries on. There is no thought of dismantling the transmitter because a show has flopped. However, in the case of foreign news, these former pioneers in radio act like tired old men. If interest lags—and, remember, the fault for that lag is radio's—their only answer is not to change the format, but to cut it out altogether. That's certainly not typical of American enterprise, but there it is.

"Radio's foreign correspondents now, what few there are, are frustrated gabbers who don't get a chance to project. One net's Paris correspondent was on the air exactly two minutes, 45 seconds in the last month. Can that man be expected to make his coverage interesting and to keep listeners?

"Ask the veepees, and they'll point to the Hooperatings of some of the domestic news shows as an answer. But they put money, effort, imagina-

(Continued on page 30)

Does WOR Want No Part-a-Ya, LaGuardia?

Fiorello H. LaGuardia, released from his ABC network contract, may end up with WJZ, the same net's New York flagship, instead of WOR as his local N. Y. outlet when he goes on the Mutual web on a coast-to-coast co-operative deal. Reason is that WOR, Mutual's key station in New York, won't handle LaG unless it gets him exclusively for the area, and there is a 10G differential in the way which no one wants to pay.

LaGuardia, in addition to his ABC show (orginally sponsored, for six months, by Liberty mag) has a Sunday noon, half-hour commentary sponsored by June Dairy locally over WJZ. The dairy outfit bought that time for four years, and there's three years still to run. When the time was bought, WJZ's rate card listed the time, Sunday from noon to 12:30, as morning time.

Now WOR wants LaG exclusively or not at all, and if he moves to WOR the time charge will cost $10,000 a year extra. LaG is willing to move to WOR, but won't pay the 10G. Neither will the sponsor. Neither will WOR sacrifice that $10,000.

Mutual's prexy, Ed Kobak, is burned at his New York organization. But WOR sales head R. C. ("Pete") Maddux is adamant. He says his station never took a gabber unless it had him exclusively, and he won't handle LaGuardia unless the latter goes off WJZ's Sunday spot or transfers it to WOR.

Kobak and LaG went on a Mutual closed circuit Monday (30) to tell the Mutual outlets what LaG would give them when he goes on the net next Saturday (4).

LaGuardia had been dissatisfied with his ABC spot because he had no outlets in Chicago or Washington. He is still not signed up in Chi, and his New York debut is snarled.

But, says Mutual, he is going on the net as scheduled, nevertheless.

WOR may find itself facing FCC action as a result of insisting on LaGuardia exclusively. A move got under way, as soon as the news leaked in the trade, to get the Civil Liberties Union interested in the case as a test against a station that would bar a gabber because he also talks over another outlet.

Chi's WGN Axes Sustainers

Chicago, Dec. 30.

In a general retrenchment plan WGN canceled two half-hour sustaining programs, "Garrity The Great" and "Mystery Playhouse," effective Jan. 12. "Garrity" had the Thursday evening slot from 7 to 7:30 and "Playhouse" was spotted Saturday evenings from 8 to 8:30.

Notice was given last Thursday (26) to seven actors on Garrity and five on the Playhouse program. Also affected were four announcers and one sound effects man.

Coast AFRA to Follow East on Pact But Sound Men Sound Off Vs. Terms

Hollywood, Dec. 30.

Following the lead of the New York and Chicago locals, the American Federation of Radio Artists here voted to support the national board in whatever steps it takes to conclude an agreement with the networks. The San Francisco local voted Sunday (29) following the arrival there of Claude McCue, executive secretary of the Hollywood chapter and western region leader.

No action was taken here on the rejection or acceptance of the national nor regional pacts, the latter an integral part of the master contract to be made between both parties. Claude McCue made his first report on the national negotiations, and then called for the obviously directed vote to help force the network minds.

The action apparently helped some, for now there is virtual accord, following four days of negotiations with the Coast net brass. Formal meetings as a group have ceased while net attorneys now form a tentative agreements for final revision. However, the NBC affiliate, KFI, with which a separate ticket must be written for the staff announcers, is being tough, and ABC is reportedly being a mite difficult. McCue had one meeting with KFI management and expects to resume with both on return here today (30) in the hope of concluding agreements

Sound effect men here were loud in their disagreement with the 30% increase obtained for them. Though New York and Chicago got only 25% each, the scale here is currently lower than theirs, a situation annoying to them to a great degree and which they wanted corrected by balancing up the difference over and above the increase obtained under the national agreement. Though going along with others here in voting the board the authority, the soundmen insisted that their formal protest to the board be included in the supporting resolution.

Writers To Set Up Talks

Radio Writers Guild is readying to tackle NBC in Hollywood, with increased demands for newsroom men. Guild has a contract with the net that holds for another year. However, there is a clause that permits reopening on wages only and the Guild will avail itself of it. Following a meeting this week with those affected, the Guild will probably set an asking figure and date to open negotiations. Year is up Feb. 1, so it's likely that mid-January will mark the start of negotiations.

Directors To Meet

CBS has agreed to Dec. 31 date for the resumption of negotiations with the Radio Directors Guild in Hollywood for the latter's initial net contract. Opened about two months ago, negotiations were postponed while CBS brass wrangled on the new AFRA agreement.

Sustainer Announcer Status Deadlocks Chi AFRA Negotiations

Chicago, Dec. 30.

Possibility of an AFRA strike loomed here again last week, when the three-week negotiations between representatives of stations, agencies and Ray Jones reached a stalemate Friday (27). Impasse resulted when station owners and operators refused point bla** to abolish sustainer announcers' status and Ray Jones, AFRA rep, walked out of the meeting after giving the station operators an "or else" ultimatum.

Some operators took the position that there should be some apprentice classification for young announcers and further that in cases such as WENR which shares its wave length with WLS, a sustainer announcer is peculiarly appropriate. The general concensus of the operators was that it was a minor point in the whole negotiations anyway, and that the union was taking an autocratic and arbitrary position in attempting to force an issue.

All other points had been successfully negotiated with a general wage increase of 20% agreed upon for actors and commercial announcers and a 30% raise for the sound effects man. Unique angle to the deadlock was that actual money involved between sustaining announcers and co'mmercials announcers, even including the skedded raise, would amount to $36.12 per man or $288.96 for all eight sustaining announcers of all five stations per week.

WENR-ABC now has four sustaining announcers, WBBM-CBS has one, and WGN has three out of the total of 71 announcers in the class "A" group, with the WGN and WBBM men devoting 90% of their time to FM programs.

WNBC Audits Its Breaks To Disprove Plug Claim

New York.

Editor, VARIETY:

Your Dec. 11 article about "WNBC's almost exclusive plugging of its own rather than network shows during station breaks" is a very interesting theory but bears no relation to the facts.

During the week of Dec. 1-7, the week immediately prior to the article and one which we believe is a typical week, we broadcast a total of 169 promotional announcements. Of this number, 71 or 42% were in behalf of network commercial programs; 41 or 24.3% were in behalf of local programs, commercial and sustaining; 51 or 30.2% were announcements in the public interest; 6 or 3.5% promoted the audience reaction sessions conducted by NBC Research.

Nintytwo of the 169 announcements scheduled during this week were broadcast between the hours of 6 and 11 p.m. Of this number (92), 56 or 60.86% were in behalf of network commercial programs. Eighteen or 19.56% were announcements in the public interest. Fifteen or 16.3% were in behalf of local programs, commercial or sustaining viz., Bob Smith, "Hi! Jinx," Metropolitan News Roundup, etc. Three announcements or 3.28% were in behalf of NBC's audience reaction session.

James M. Gaines,
Manager, WNBC.

Early Birds Get Editor

Cleveland, Dec. 30.

Following up his revelation that radio has early morning listeners, Stan Anderson, Cleveland Press radio editor, has consented to serve as judge in WHK's "What I Like To Hear on the Radio Before 8 a.m." contest.

Anderson doubted radio has listeners before 9 a.m. and asked those listening to WHK's early show to call him. His line was jammed for hours.

CBS Year-End

Continued from page 21

month at CBS expense so they could relate their experiences on the air, had a wide station acceptance in the year or so it's been on, but the web has been disappointed in its audience pull.

Possible successor to "Cinderella" may be the new Johnny Faulk show, "Welcome Stranger," which will put chief emphasis on Faulk's gift of gab, although he'll no longer be spotted as the rustic of the summertime "Johnny's Front Porch" sustainer. Also auditioned last week was a new audience participation show by Bob Dixon (who emceed "Cinderella"), tabbed "Change Your Mind." On Saturday (28) three sample recordings were made of a CBS-built serial, "Counsellor-At-Large," with Johanna DeWitt as author, John Becker as director and Bob Landry as producer. On the Coast Cy Howard has auditioned a new situation comedy "My Friend Irma" on which the network is pinning high hopes.

Educational type quiz "Watch Your Language" is also up for audition. It's a proposal of Mortimer Frankel, an associate script editor in the program writing division. Will be auditioned within next fortnight.

$10,000,000 Transcription Biz

Continued from page 25

Crosby programs have no bearing on the case of disks vs. live shows, since for network use by national advertisers.

At the recent negotiations between recording companies and the AFM, James Petrillo made no bones about how he felt concerning e.t.'s. The union chief admitted that he'd been working on plans to have musicians' pay for playing of transcriptions parallel that for live shows. Where the commercial record companies were given a 37½% rate hike, e.t. firms took a 50% gouge. Platter people counter with the fact that most of the small stations they service couldn't afford to hire musicians anyway, so the disks aren't depriving AFM members of work.

Probably the most important obstacle to wide circulation now encountered by transcription firms is in the small stations themselves. When a station manager or salesman, or both if it's a one-man operation, deals with the local grocer for radio advertising on a $500 budget, he can show more profit and better commissions on the full amount than on what's left after a kick-back to a producer of transcribed programs. As a result, the $500 is more likely to go into a local disk jockey program garnished by a few short spiels than into a planned production which requires a payment of a hundred dollars or more to a platter company.

To answer this, transcription companies point to two pertinent facts: One, the FCC Blue Book frowns upon this sort of practice; two, lesser quality, while bringing more immediate profit, will hurt in the long run by losing listeners, especially on the fringes of areas covered by powerful metropolitan stations. Outside of these considerations, there are the obvious facts. With every type of program available, a sponsor can choose the variety best suited to his business and feature top name talent, important in prestige value to a local merchant.

For the local time salesman, the programs are there for the listening, so that anyone who's interested can audition them instead of buying blindly. Low cost for value gained is another important sales factor. For NBC's "Playhouse of Favorites," a show featuring names like Elissa Landi, Signe Hasso and John Carradine and costing about $2,500 an episode to produce, the local sponsor on smaller stations pays about $9 a platter.

Dollar volume isn't the only indication of lessening resistance to e.t.'s. Among the networks, NBC has probably the most extensive transcription library available today, and the web has not stinted in assigning its top acting, writing and producing talent to the output of transcribed shows. Of the unions, AFRA has been the most receptive to platters since, prior to its formation, people who are now its members helped to pioneer the transcription field.

Actors and writers, in the early platter days of 1933-36, pooled their talents with promoters to produce disks on a purely speculative basis, with everyone participating in the sometimes negligible returns. The very fact that Petrillo was amenable to negotiations is seen by some transcription men as an encouraging sign. And station-wise, every outlet in the country has given time over to platters, with the smaller stations devoting a major percentage.

Transcription firms admit that a resounding success by the Crosby series can act as a springboard to their operation, if only by the wider acceptance gained from publicity. But they also know that his failure wouldn't affect them adversely; if the show doesn't go over, they feel it's generally realized that it won't be the fault of e.t.'s.

One platter head put the matter succinctly when he said, "We're selling quality programs at a low price. If listeners can hear a good show they don't give a damn how it's brought to them. We've arrived and we know it."

Barry Gray

Continued from page 21

Russ Dunbar to substitute for him. That started the night of Dec. 23.

Four nights later, Dunbar started playing a recording of Gray's voice, a brief spot, in which Mortimer was named. On this recording, Gray apologized to Mortimer. The spot was played three times each night for three successive nights. That, Gray and WOR lawyers felt, ended the Mortimer suit threat.

Meanwhile, WOR decided to put Gray on at a time when he could snag listeners, giving him the Saturday afternoon, 3-5 p.m. slot. On that time, beginning Saturday (4), Gray will play records, have guests—but it will be a planned show, with the station knowing approximately what he's going to say, and with a ban against naming columnists. Gray had been getting $200 a week for his seven-nights-a-week all-night stint. He will get the same coin for his two hours Saturday afternoon as long as he's a sustainer, and $400 when and if he goes commercial.

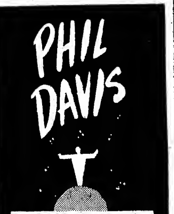
WOR also plans putting him on Monday night, 10-10:30, in place of "Broadway Talks Back," if that show goes off the air. It's likely that program will go off in the next three weeks. For that, he would get $150 a week, and double if it goes commercial.

But CBS has entered the picture. The network wants Gray for two possible shots. One would be in place of the "Cinderella" show which is going off, at $500 a week sustaining and $1,250 commercial. The other would be for a Monday night half-hour at $250 sustaining, and $500 commercial.

CBS has cut an audition platter for this possible new show, with Patti Clayton as guestar, a small orchestra, and Goodman Ace supervising the show. Decision on the CBS plans will be made Friday (3).

Whether Gray will go to CBS, or stick to WOR exclusively, will be decided by the end of this week. He may be permitted to do one shot locally on WOR and stay on the CBS net at the same time.

To culminate his tribulations, Gray is going into Loew's State, N. Y., for a week, Jan. 23, at $1,750. Paul Small is now handling his business affairs.



"HIRES TO YA"
FOR SECOND YEAR
HIRES SUNDAY PARTY
ABC, COAST-TO-COAST

SCRIPTWRITER AVAILABLE

Background of Continuity, Publicity, News and Research in commercial and public service broadcasting. Four years' experience with leading stations. Available January. Excellent references. This ad is placed by his employers in acknowledgement of his valuable past service. Box 7821, Variety, 154 W. 46th St., New York 19.

'NAME' PERSONALITY

FOR YOUR DISK PROGRAM

Nationally prominent name IN MUSIC (presently active) would entertain proposition as disk jockey. All replies held in confidence.

BOX 7261

Variety, 154 West 46th Street, New York 19

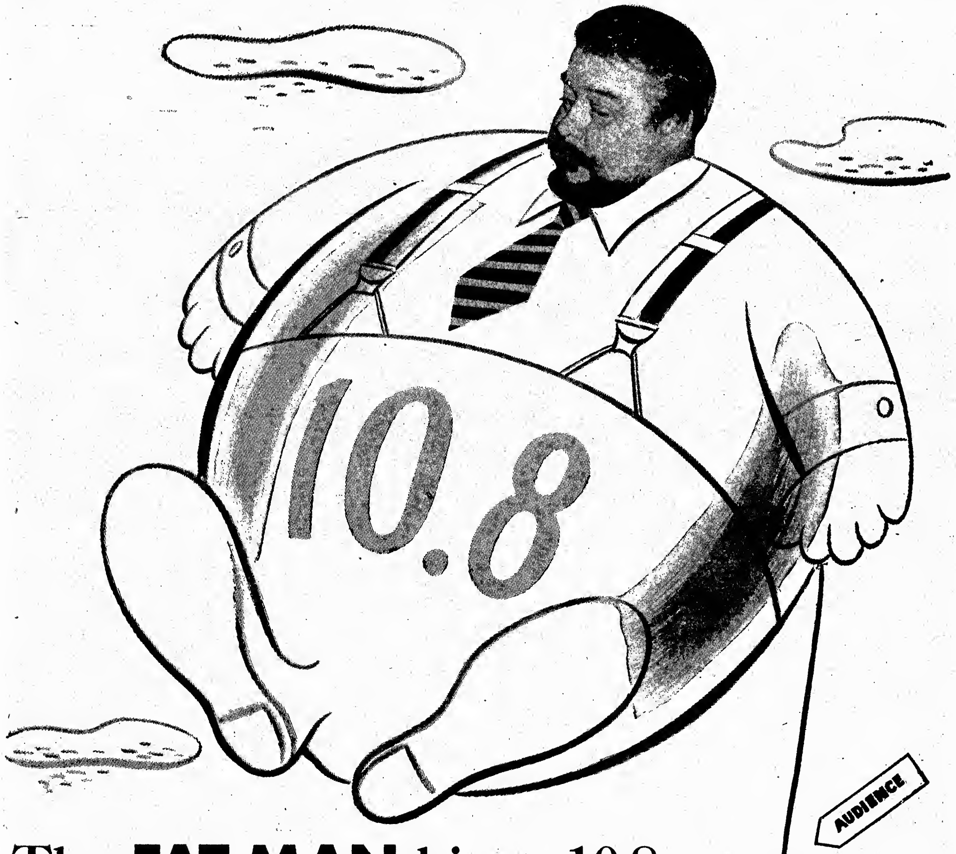
know the ropes

● It looks complex but if you know the ropes it's simple. Weed and Company men know the ropes and know the people.

WEED AND COMPANY

RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood

Hooper Ratings continue to show that WTAG has more listeners than all other stations heard in the area combined.

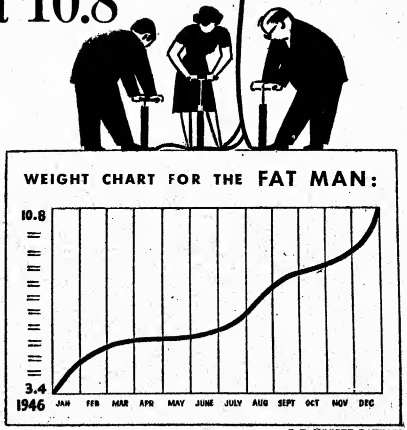


The FAT MAN hits a 10.8

Sets in use—43.9

Share of audience—24.5

Now carried in 30 Hooper cities



C. E. HOOPER RATINGS

Our baby is growing up! The Fat Man is a whale of a show with a Hooperating that's getting bigger and bigger and bigger. On the air less than a year, *The Fat Man* has had practically no advertising or promotion to hypo it—yet today try to find a higher-rated sustainer on any network. Broadcast Mondays, 8:30 p.m. EST. Starting Jan. 10, it will move to Fridays at 8:00 p.m. EST. It's available at a weekly cost that is surprisingly low: a really fat prize for some smart advertiser.

ABC American Broadcasting Company

A NETWORK OF 238 RADIO STATIONS SERVING AMERICA

NOEL, NOEL
With Richard Bell, Madeleine Lee, Jackie Diamond, Alan Devitt, Juano Hernandez, Elliott Sullivan, Louise Barclay, Hester Sondergaarde, Adelaide Kline, Mildred Clinton, Carol Peterson, Paul Potter
Writer-Producer: Arnold Hartley
30 Mins., Tues. (24), 9:30 p.m.
WOV, N. Y.

Arnold Hartley, WOV's program director, whose contribution to radio's literature has been too infrequent during the past year, made a notable re-entry on Christmas Eve when he presented as the station's participation in the Yuletide season one of his finer creative efforts to date.

He called his new play "Noel, Noel," and this Noel rang out truths that rasped because of their very truth, and lingered by the urgency of their demands. As Christmas Eve fare goes, Hartley's play was not wrapped in the aura of calm and beauty. Peace and goodwill were magnified by their absence.

In telling the simple story of Joseph and Mary and the Birth, the beauty of the symbolism faded. "Noel, Noel" turned into an analogy whereby the present-day chaos in the countries torn asunder by political plotting, monopolistic conniving and hunger, misery and despair threw into sharp relief the utter failure of the message that the Bethlehem tale rings forth on Christmas Eve.

First in China, then in Greece, and again in Spain, Hartley's "Noel" contrasted the turmoil of the decimated countries with the promise of the clear starlit night. But it was in his closing episode at Flushing Meadows in the empty chamber of the UN sanctuary that Hartley found the characters that best spoke his message to Americans. Three foreign-born charwomen and the American grandchild of one of them, in a symbolic mock session, made a plea for the hopes of achieving the peace as envisioned by the shepherds at the first Noel and now being fought for so desperately at the UN assembly.

Fortunately, "Noel" was given a full-bodied production, and the casting, directing and musical background were superior to that generally allowed by WOV production outlays. Hartley cornered some of the top acting talent around New York and directed them to their top capacities. *Rose.*

GLORIOUS CHRISTMAS
With Margaret Daum, Thomas L. Thomas, Evelyn MacGregor, Jean Dickenson, Bob Hannon, Remo Bolagnini, Victory Young Orch and chorus; Howard Claney announcer
Producer: Frank Hummert
60 Mins.; 4 p.m., Wednesday (25)
BAYER'S ASPIRIN, DR. LYONS TOOTH POWDER, PHILLIPS MILK OF MAGNESIA
WNBC-NBC, N. Y.
(Dancer-Fitzgerald-Sample)

Merger of three sponsors to elevate the daytime radio level to evening standards came as a neat Christmas Day package over NBC with the time consolidation of Dr. Lyons, Phillips and Bayers, uniting in a co-sponsored venture, "Glorious Christmas."

Actually program was a collaboration of six separate programs, inasmuch as the talent from "American Album of Familiar Music," "Manhattan Merry-Go-Round" and "Waltz Time" was used on this hour session, as time came from the commercial segments usually occupied by "Stella Dallas," "Young Widder Brown" and "Backstage Wife."

Result was a restful, smooth-flowing hour that created and sustained a holiday mood. Unmarred by commercial announcements and a minimum of identifying spiels, the session remained in a devotional groove during which time a talent cast, including Thomas L. Thomas, Donald Dame, Margaret Daum, Jean Dickenson, Evelyn MacGregor, Bob Hannon and orchestra and chorus under direction of Victor Young rendered a variety of religious tunes ranging from the pop carols to the weightier classics.

Frank Hummert took the correct line in conceiving a low-keyed tempo, inasmuch as the show was in direct competition with the first half of the Elgin show which carried top-flight comics in its entourage.

The program provided almost a continual flow of music, with sufficient variety to sustain interest, and in keeping with the religious spirit of the holiday. *Jose.*

JUNE IN JANUARY
With Henry George's Orchestra, Cunningham Sisters; Dick Roll, announcer
Producer: Bob Spencer
15 Mins.; Thurs., 6:30 p.m.
Willoughby Machine & Tool Co.
WTAM, Cleveland

A pleasant quarter hour of supper music delightfully framed around the "June in January" theme is the newest commercial show over WTAM. Although the music of Henry George's orchestra is a bit thin, the vocal trio of the Cunningham Sisters makes listening easy.

Company sponsors a gas-conversion burner, and hence the June in January theme which is used to tie the musical program together. Orchestra could use additional pieces to supplement its eight instruments and lend more tone to their numbers. All told, the 15-minutes contains five musical numbers, two by the orchestra, two by the trio and one utilizing both. Announcing and commercial by Dick Roll is treated with professional clarity and nice change of gab. *Mark.*

BOB SMITH SHOW
With Smith, Tex Antoine, announcer
Producer: William Patterson
55 Mins.; Mon. thru Sun., 7:05-7:30 a.m.; 8-8:30 a.m.
Participating
WNBC, N. Y.

Bob Smith's early morning git-up-and-git gabbing and disk jockeying on NBC's N. Y. flagship follows without much deviation the formula standardized by Arthur Godfrey's pre-breakfast chatter on the rival WCBS station. Like Godfrey, Smith dispenses innocuous, easy-to-take talk with a pleasant informality that doesn't jar a sleep-befogged brain into a sudden waking state.

Major part of the show, which is divided into two half-hours separated by an interval of news and another program, is devoted to pop musical tunes. Smith, who has a singing voice that can pass muster in the pre-dawn haze, takes frequent turns at pattered vocals delivered in a quiet style with piano accompaniment. Platter numbers are also selected with an ear for early morning tastes, being mostly on the light, subdued, romantic ballad side. Plugs are given straight treatment, with no over-emphasis or kidding, either. *Herm.*

ABC CHRISTMAS PARTY
Writers: Welbourne Kelley, others
Directors: Charles Harrell, Paul Franklin, Larry Robertson
Producer: Harrell
90 Mins., Tues. (25), 10 p.m.
Sustaining
WJZ-ABC, N. Y.

The ABC Christmas Party, done for an hour and a half on the holiday eve, could have been a shiny showcase of the web's wares, having on it as it did much of the net's most touted talent. But loose scripting, wobbly direction and generally creaky production made of it a disjointed melange which, while it contained some good spots, could have kept very few listeners tied to the dials. While one scripter, Welbourne Kelley, did an overall continuity, bits and dabs were done by the regular writers of many of the shows—with corresponding result.

High point on the broadcast was a short piece done in the name of "Theatre Guild on the Air," in which Basil Rathbone and Geraldine Fitzgerald were starred in Stephen Vincent Benet's beautifully meaningful "A Child Is Born." Low point came when a pair of remotes were hooked to mikes in the homes, respectively, of Tom Breneman on the Coast and Don McNeil in Chi. These two masters of breakfast airers were about as funny as soggy bacon. In between zenith and nadir came various doings ranging from the mediocre to the trite.

Walter Winchell delivered a platitudinous sermon, J. Scott Smart ("The Fat Man") cast his character in a boring burlesque, and Henry Morgan did imitations which were supposed to rib various types of radio shows but, in the main, ribbed only Henry Morgan. Chuck Lauck and Norris Goff ("Lum 'n' Abner") did okay with a special little Xmas-in-the-tall-grass number.

Wherever there was music, it was good. Paul Whiteman's orch, and chorus carrying their share well, and Harry Lubin's combo on the Coast coming in with expert licks. Patrice Munsel's singing was tops. Both Whiteman and Don Wilson made the best of their emceeing chores, but they had little worthy of extending themselves. Bing Crosby closed the overlong program with a reading from the Bible. *Cars.*

FOR THESE WE SPEAK
With Paul Ford, Elizabeth Morgan, Ellen Dunlap, Abbey Lewis, Helen Choate, Bob Denton, narrator
Writers: Jack Neher, Alex Sareyan
Director: Drexel Hines
15 Mins.; Mon., 9:15 p.m.
Sustaining
WINS, N. Y.

Presented under the auspices of the New York committee of the National Mental Health Foundation, this series of dramats is designed to shed some light on psychiatric problems and upset some of the popular prejudices towards mental cases that have been a hangover from the Middle Ages. A group of 18 indies are airing this laudable series of transcriptions which are also being picked up by the Canadian Broadcasting System.

Show is severely handicapped by the 15-minute time limitation which is hardly enough to permit anything beyond a few quick story brush strokes. Opening session, entitled "Aunt Milly and the Family Skeleton," was themed to the idea that mental illness is no disgrace. Story, which revolved around a small town family which was forced to commit one of its members to a state institution for the mentally ill, pointed up the irrationality of the embarrassment flowing from such a necessity. Thesping and scripting were high calibre and show, despite its frank public service pitch, should garner a considerable amount of average dialer interest.

In a brief intro to the story, Mrs. Franklin D. Roosevelt also stressed the falsity of the ancient notions still current about insanity. *Herm.*

HARLEM HOSPITALITY CLUB
With Willie Bryant, Maceo Birch, Loumel Morgan Trio; Beulah Bryant, guest
Writers: Bill Redford, Sam Levine
Producer: George Brensel
30 Mins.; Mon. through Fri., 3:30 p.m.
Sustaining
WNYC, N. Y.

This is a fresh variation on the multitudinous audience participation shows, the twist being that show comes from Harlem, N. Y., and is the first such bigtime all-Negro program. (Show is a Mutual network presentation, but is heard in N. Y. on WNYC because of previous commercial commitments at that hour on Mutual's N. Y. flagship, WOR). Show is also fresh in that it has an uninhibited quality rare in such programs, with a good deal of fun, and sufficient variety to hold one's attention.

A general air of informality and abandon pervades the whole thing, affecting emcee, supporting acts and audience. Studio audience evidently is having a wonderful time, and the mood communicates itself to the home listener, even though the latter is aware he is missing much of the fun. Program is broken up cleverly, with a musical trio and a guest singer interpolating numbers. Support they get from an audience clapping hands in time to their music also suggest the uninhibited quality of the occasion.

But what really carries the show is the emceeing of Willie Bryant, who is glib, gay, prying but never offensive, and who carries the program through with nary a suggestion of condescension or racial slant. Show is constructed in the form of a "Harlem Hospitality Club," with Bryant as the Grand Mogul and High Potentate, and Maceo Birch as the secretary. The studio audience are the "members," with the lucky sisters or brothers who are called on getting handsome presents for their appearance and participation.

Thursday's (26) program was a good sample of program's appeal and Bryant's neat handling. "Members" brought to the mike included a "sister" from Jamaica, B.W.I. with a penchant for giggling, who found West Indies men more "capable" than Harlemites; a 59-year-old, 230-pound woman from Florida who was going on a diet, hoping to snare a young man around 23, and a 69-year-old North Carolinian who had been a Gold Star Mother on a trip to France in 1930. Bryant's kidding with the first two on their ages, romantic leanings, etc., and serious handling of the third woman, was effective contrast. Gimmick of having three middle-aged femme "members" walk around the 1,200-seated Savoy ballroom to pick their "dream man of the afternoon" and Bryant's treatment of trio and man, was a good stunt, lending itself to much ribbing. Bryant's musical trio, and his guest Beulah Bryant, also presented some smart music. *Bron.*

THE WAYNE KING SHOW
With Nancy Evans, Billy Leach, Franklyn Mac Cormack and John McCormick, announcers
Producer-Director: Hal Miller
Writer: Mort Hall
30 Mins.; Sat., 9:45 p.m.
ELGIN-AMERICAN
WBBM-CHICAGO
(Weiss & Geller)

The same format used on the summer replacement show for Jimmy Durante and again for the platter program for Frederic Ziv is used here to the tune of a half-hour of sweet and restful music in a vein so typical of Wayne King that it has long been a tonal signature for identification.

Definitely not for the jive jumpers, the mood is dominated by the string section and the sax. Opening theme, as always: "The Waltz You Saved For Me," was followed by 10 numbers. Included were "Vienna Life," "One Morning In May" and "Pretty Girl Is Like a Melody," which last included a solo by King on his gold sax—just like the old Aragon days. Evelyn Davis featured a lusty violin, with "Dark Eyes" and "Russian Lullaby" being backed by the strong string section.

The vocal contribs were a smooth and smoky "What Is This Thing Called Love" and "Buttermilk Sky" from Nancy Evans and a regaling "Derry Dum" and "Let It Snow" from Billy Leach. In between gab, commercial and continuity, went through with excellent timing.

The aud response gimmick is a giveaway of compacts to the women who write the most interesting reasons as to why they wish to hear a certain song played. So far these reasons haven't been put on the air.

JOLLY BILL AND JANE
With Bill Steinke, Pat Pichard, Eloise Rowan, organist
15 Mins.; 5-5:15 p.m., Mon.-Thru-Fri.
Sustaining
KPO, San Francisco

Bill Steinke, former New York Mirror cartoonist and an NBC network favorite way-back-when, is offering his "Jolly Bill and Jane" show to a large audience of the pigtail-and-scooter set, if gauged by the fan mail which is pouring in from kids and parents alike. Mail is hit-

(Continued on page 30)

ELGIN CHRISTMAS SHOW
With Bob Hope, Edgar Bergen, Cass Daley, Ginny Simms, Roy Rogers, Sons of Pioneers, Benny Goodman and Sextet, Charioteers, Amos and Andy, Alan Reed, Bob Crosby and orchestra, Set Svanholm, Frances Robinson, Lou Bring orchestra; Don Ameche, emcee; Ken Carpenter, announcer
Writers: Ed Helwick, Jean Holloway
Co-producers: Earl Ebi, John Christ
120 Mins.; Wed. (25), 4 p.m.
ELGIN WATCH CO.
WCBS-CBS, N. Y.
(J. Walter Thompson)

For the fifth annual time, Elgin Watch presented its Christmas Day gift of two hours of variety and stars to CBS listeners Wednesday (25). There was a little bit of something for everybody, in a potpourri of comedy, drama, longhair and pop music, carols and spirituals. The show had some faces new to the act, but with most of its standbys back. A more imaginative format might have woven all these acts together into a central theme, appropriate to so special a holiday as Christmas—as P&G did, for instance, with its soapers on Thanksgiving Day. The Elginites passed up the opportunity, however, giving its listeners instead the usual fare. But it was good fare, in typical choice segments of Bob Hope or Edgar Bergen humor, Benny Goodman or Bob Crosby music, a Ginny Simms song, a Roy Rogers ballad, the comedy of Amos 'n' Andy or the quips of Alan Reed, the Wagnerian soarings of Met tenor Set Svanholm, or the piano foolings of Victor Borge. There wasn't too much originality in the presentation, one act seguing into another with only a bare introduction from emcee Don Ameche. A dramatic bit on Handel and his "Messiah," towards the seventh furlong, made amends in bringing some point to the otherwise free-for-all show.

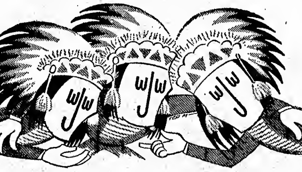
Commercials were frequent but not too intrusive or annoying, and a couple of them were worked clevely into the routine, as with Mortimer Snerd's troubles in telling time, or Bob Hope's bit about paying up for a watch. *Bron.*

Louisville—Ray Shannon, for the past two years program coordinator of WHAS, has resigned, effective Jan. 1. He left for the Coast Sunday (29) where he intends to locate and engage in private business.

TREMENDOUS
feminine appeal!

Mutual's
"MARRIED FOR LIFE"
SUNDAY 2 PM EST

CLEVELAND'S Chief STATION SAYS



3 HEADS BETTER THAN 1!

When Cleveland's CHIEF station carries the ball for you . . . every program packs a triple threat—WJW gives you three-way service as master entertainer, super salesman, potent advertising medium! When WJW calls your sales-signals you gain an enviable position—an enviable listener acceptance in a great market . . . Cleveland

BASIC ABC Network CLEVELAND, O — WJW — 850 KC 5000 Watts DAY AND NIGHT
REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

1. 2. 3.
ed cashman
HOLLYWOOD

WSPR, WMAS Defend Operations Vs. Claim Of Snafued News Coverage

Indictment of Springfield, Mass., local stations for snafued news coverage during current three-months strike of the town's dailies, is rebutted by execs of WSPR and WMAS. Answering overall charges that both stations lacked radio news "know-how," they counter with claims of rendering a completely adequate emergency news servicing job.

Robert Donahue, station manager for WMAS, Springfield's CBS outlet, says: "We are not operating our news service to suit the striking reporters, nor any other group. On the basis of years of experience we're doing the best job we can of putting on the air anything we think will be of interest or value to any sizeable portion of our audience. As we see it, that is our obligations and some people—in fact, a lot of people, go so far as to say we're doing an excellent job."

Howard S. Keefe, promotion manager for ABC's outlet, WSPR, charges that a total misconception exists concerning the function of radio during the newspaper strike. Radio, he says, is making no attempt to supersede the dailies, and only has the avowed intention of providing emergency service in giving widest possible dissemination of essential news.

Keefe adds: "For many a long day there has existed on the part of newspapers in general an utter lack of cordial regard for radio. That feeling has not been reciprocated, because it has been the conviction of radio broadcasting that it is in no wise predestined to replace the newspaper. It cannot, in our judgement; nor shall it ever. This local emergency seems to have presented to many holding membership in the 'Fourth Estate' what they consider an opportunity to say: 'See! What did we tell you?' There must be agreement on the obligation — and the extent of it—placed upon radio stations in this community by the discontinuance of publication of its four daily and one Sunday newspapers; there must be such agreement before the evaluation of radio's success in meeting that obligation may be rightfully made."

'Aldrich' Duo to 'Go Live' For March Dimes Trek

Jackie Kelk and Ezra Stone, of the "Aldrich Family" air show, will "go live" when the two stars embark on a tour of the hospital circuit to put on a "Henry and Homer" routine for wounded vets. Second junket on March of Dimes will follow.

Tour tees off Jan. 3-4 in Lyons, N. J.; 5-6 in Coatesville, Pa.; 7 in Newcastle, Del.; 10-11 in Richmond, Va.; 12 at Mount Alto Hospital, Washington, and 13-14 at Newton D. Baker Hospital, Salisbury, West Va.

MOD tour will start Jan. 17 at Hartford, and follow with Boston, Atlanta, Cleveland, Detroit, Louisville and Chicago.

Space for Sale

Continued from page 21

Sunday evening time opens up when Hires moves to CBS and the 7:30 to 8 Sunday night slot is also for sale. The morning 9 to 12:30 time is sold out solid. Station-time co-ops fill 12:30 to 2:30, and in the afternoon there's only one hour open—15 minutes of "Ladies Be Seated" and the 3:45 to 4:30 periods. But Monday nights ABC has open 8:15 to 8:30, 9 to 10 and 10:15 to 11. Tuesday nights, 8:15 to 8:30 and 9:30 to 11. Wednesday nights, 8:15 to 9:30. Thursday nights, 8:30 to 11. Friday nights, 8 to 8:30. Saturday nights, 8 to 8:30 and 10 to 11.

Mutual: Sunday afternoon is all sold out. Sunday evening 8:45 to 9 is for sale. Daytime commercial vacancies include 11 to 11:30 (recently made network time); 11:30 to 11:45 (open Tuesdays and Thursdays); 2:15 to 2:30 in the afternoon; 3 to 3:30, 3:30 to 4 and 5 to 5:15. Open nighttime slots (network time starts at 8:30) include: Monday, 9:30 to 10; Tuesdays, 8 to 8:30 and 9:30 to 10:15 (latter an immovable sustainer); Wednesdays, 8 to 8:30 and 9:30 to 10:30; Thursdays, 8 to 9 and 10 to 10:30; Fridays, 8 to 9 and 9:30 to 10; Saturdays, 8:30 to 10:30.

NOVEL TRIO BIDS FOR INDIE STATION OKAY

Hollywood, Dec. 30.

Hollywood hucksters have added a new gimmick to broadcasting. Application for a new indie station has been made to the FCC by a combination of local personalities that is unique in the trade and certain to cause some raised eyebrows here if okayed. Request to the FCC comes from the innocently-named Beverly Hills Broadcasting Co., representing as its three major stockholders, A. Lester Kelley, of the Kelley Kar Co.; Howard Tullis, of the Tullis Co., an advertising agency, and Harold Anderson, partner in the toney Beverly Hills hotel.

Kelley outfit is one of the town's heaviest air time spenders. The Tullis Co. handles a sizeable chunk of the accounts now scattered among the local indies. The hostelry, too, is an advertiser. The triumvirate should be successful for obvious reasons.

Opposing them, however, is established indie, KWKW, which seeks the same channel, 830. Now operating on 1430, the latter seeks a switch and a power change from 1,000 to 5,000 watts. Believed to have applied previously, KWKW may upset what promises to be a happy picture for some.

Arthur Hale News Show In Revamp on Mutual

Arthur Hale, gabber doing a three-times-a-week, 15-minute, 7:30 p.m. news show for Richfield over Mutual, is changing the format of his show, reducing his shows to two days a week, but adding 31 stations to his coverage.

Change, going into effect tonight (Tuesday) puts Hale virtually on the Mutual news staff. Until now he has worked outside the Mutual news room, using Associated Press material exclusively.

With the same sponsor bankrolling him, he will be on only Tuesdays and Thursdays. But through the use of the news bureau's facilities, he will pick up remotes from any spot around the world where hot or interesting news is happening.

WOKO GETS EXTENSION

Albany, Dec. 30.

WOKO, which was to go off the air Feb. 1 in accordance with a U.S. Supreme Court decision of Dec. 9 upholding an FCC edict to deny a license renewal because of concealed ownership evidence, has been granted another temporary extension—until Mar. 1.

FCC notice of extension was issued "pending action of the mandate of the Supreme Court."

Shoestring Budget for N.Y. Bureau Points to Hopes for Decent Coin

Albany, Dec. 30.

Hopes are being held by some politicos and by a number of radio people around the state that the New York State Radio Bureau may get a decent budget from the State for the next fiscal year, giving it an opportunity to function as it should.

For a while, the bureau, after it was set up more than a year ago, got a skeptical reception, especially from operators of stations in New York City and in the other larger cities around the state. Most felt it was intended to be some kind of a spearhead for ballyhooing Gov. Thomas E. Dewey's political aspirations.

Since last April, however, when Miler Heberer, former prof of radio and speech at Kansas State College, was appointed director of the bureau, much of that skepticism has been dissolved. Feeling now seems to be almost universal among ops of the 69 stations in the state that there is a real place for the bureau. Trouble with it now is that it operates on a shoestring.

$6,500 for Chief

For the fiscal year ending March 31, 1947, the bureau has a budget of only $35,000, and most of this goes for salaries, although the salaries are not at all what they might be. Heberer gets only $6,500 a year (plus a 14% cost-of-living bonus), and he has a staff of five, including three writers.

Bureau, it's felt, should have a staff of about 18 people and a total budget of about $440,000 for a year. While it's not expected that the Legislature will spring for quite that maximum program, it is hoped that the solons here may up the bureau's budget to at least $200,000 for the next fiscal year, to give it a chance to do its stuff.

Heberer's bureau sends out spot announcements, packets messages on safety, health, etc., for state departments, and plans some transcriptions. These are all placed on stations on a cuffo basis. A plan is under way also to siphon to the radio stations around the state some of the state's folding money. The State Publicity Bureau currently spends money for advertising resorts, etc., in magazines and newspapers, but none of this coin goes to radio.

OF BETTER SERVICE TO WGN LISTENERS AND ADVERTISERS

An aggressive program of expanded radio reception and facilities will be carried out by WGN in 1947. Our new television station, WGNA, will be in operation. Our new building will move towards completion with additional studio facilities. WGNB will continue to furnish FM listeners with top programming. We look forward to a year of even greater service to the middle west and our advertisers.

A Clear Channel Station . . . . . .
Serving the Middle West

WGN

CHICAGO 11 ILLINOIS
50,000 Watts
720
On Your Dial

MUTUAL BROADCASTING SYSTEM
Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast Representatives: Keenan and Eickelberg
235 Montgomery St., San Francisco 4 • 411 W. Fifth St., Los Angeles 13

Radio Reviews

Continued from page 28

ting KPO from as far north as Washington state with obvious approval of this non-blood and thunder five times weekly epic in the tradition of the kid shows which prospered before the "Tennessee Jed," "Tom Mix," "Superman" and "Captain Midnight" killer-dillers took over.

Using Frisco's famed "Cable Cars" as a device to "transport" his to his realm of daily fantasy, Jolly Bill weaves his stories with his expansive voice to good effect. Each day he also invites his young listeners to send in drawings on suggested subjects, mentioning the names of the moppet-contributors as they are received. The formula used by Steinke is almost as old as radio itself but it is a welcome relief from some of the gory goo that is handed out by super-duper spine chillers.

Supporting Steinke is Pat Prichard who, using a juvenile falsetto, simulates the role of Jolly Bill's "niece" to good effect. She handles the song end and the femme chatter. Eloise Bowen, organist, provides competent musical support. *Ted.*

POPULAR PLAYHOUSE
("Of Unsound Mind")
With Rupert Caplan, Bob Goodier, Eileen Clifford, Gerald Rowan, Rudy Stoeckel
Director-producer: Rupert Caplan
Writer: Harry Junkin
Music: Alexander Brott
30 Mins.; Thurs., 8 p.m.
Sustaining
CBS Trans-Canada

A "Gaslight" in reverse describes this opus to the letter. Harry Junkin took the familiar I'm-going-to-drive-you-nuts theme used so successfully for sock b.o. effect in the flicker "Gaslight" and turned out an expertly written, flesh-creeping piece of work. Tension was held throughout for a compact and gripping 30-min. show.

What Junkin did here was to take a wife whose husband, a wounded vet, had just been released from a mental hospital, and make her the villain of the piece. She'd been playing around with some other guy while her mate was at war, and decided to get him out of the way by pointing out relapses in his memory, hinting that he was not all there, etc. Other guy finally got conscience-stricken and told the husband the truth. Whereupon hubby did away with his wife.

Although familiar stuff, show was a socko job commercially. Ending was slightly anti-climactic and fell a little short of the pace and tension set through the whole play. Production by Caplan was superb. Not a little of the success was due to score by Alexander Brott, one of Canada's top composers.

Acting was also on a high level with Caplan walking off with the honors as the husband. Eileen Clifford as the wife was most convincing and Robert Goodier, Gerald Rowan, Rudy Stoeckel and others maintained the high level of the production. *Laza.*

Follow-up Comment

Bert Lahr, Marlene Dietrich and songsmith Arthur Schwartz (wotta trailer for his latest WB filmusical, "Time, Place, Girl"!) were a good parlay on Hildegarde's show. Lahr, a funny man always, again came into his own as a guester, and again brings up the question anew how come he couldn't click as headman of his own show....Phil Harris-Alice Faye not only getting better with their own Fitch half-hour, but almost makes the trade forget why was NBC nervous about their Hooper?....Winchell getting mellow? But mellow or not, in print or on the air, his stuff's punchier than ever. Must be the Florida climate.

FORT INDUSTRY SELLS WHIZ IN ZANESVILLE

Toledo, Dec. 30.

Fort Industry Co., Toledo, has sold WHIZ, Zanesville, to three Zanesville men, subject to FCC approval. The buyers are Orville B. Littick, president of the Zanesville Publishing Co., which publishes the Times-Recorder and the Signal; his brother, Clay Littick, secretary-treasurer and business manager of the firm, and Ernest B. Graham, Zanesville attorney.

Littick said the station would be operated independently of the publishing concern. Application has been made for approval of the transfer Jan. 1.

'Whistler' Vice 'Finegan'

"The Whistler," mystery drama that got its air audition on CBS during last summer's hiatus, has been bought by Household Finance Co. as replacement for "That's Finegan," Thursday's, 10:30-11 p.m.

Substitute goes in on CBS, except in the Pacific area, March 20. On the Coast, "Finegan" stays on for another sponsor, Signal Oil Co.

MARKLE'S PLANS INDEF.

Fletcher Markle passed through New York enroute to Toronto for holidays, sans mustache and not recognized by some of his acquaintances at CBS where he directed a couple of Workshops earlier in 1946. He's been with Orson Welles in California and Mexico.

Future plans indef but director-writer does not plan to stay in Canada where he made his rep.

Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

THE VOICES OF MARLIN BLADES
SATTLER'S DEP'T STORE
ADAM'S CLOVE-BEEMAN'S GUM
JINGLES
that don't
JANGLE
RADIO'S MOST COMPLETE, EFFECTIVE JINGLE SERVICE
YOUR Jingle Sung - or - Written, Packaged, Produced:
'LANNY & GINGER' GREY
545-5th AVE., N. Y. C. - AT. 9-4021
ADAM HATS, ETC., ETC.

"Say! Speaking of *Champions!* They ought to name one of these games the Wheaties Bowl!"

10 ABC SUSTAINERS' 'SHUFFLE ALONG' TIME

Ten ABC shows, nearly all sustainers, are being moved around in the next two weeks in a New Year's shuffle edict by veepee Adrian Samish, in charge of programming.

Paul Whiteman Show, which has had the 8 p.m., Sunday time, goes to the 8:30-9 slot, Wednesdays, for a couple of weeks, then will settle down into the 9-9:30 time, Wednesdays, after Jan. 29. Other Sunday shows being switched are: "Stump the Authors," to Thursday at 9:30; "The Clock," into "Stump" place, Sunday at 7:30, and "Willie Piper," to Wednesday at 8:30.

Two Tuesday night shows are being bumped to an hour later the same night, "The O'Neills" going into the 9:30 time, and Rex Maupin's orchestra into the 10 o'clock slot.

"The Fat Man" vacates the Monday night at 8:30 time for "New Adventures of Sherlock Holmes," which moves over from Saturday night. "Fat Man" goes into the 8-8:30 p.m. time Fridays. "So You Want to Lead a Band" also goes to Monday night, at 9:30, vacating its old Thursday night time. And "Court of Missing Heirs" moves from Friday at 8 to Sunday at 6.

Adman Ups

Continued from page 23

they took over. The fact that so-called showmen have not come up with any showmanship powerful enough to wrest audience interest from commercial programs, seems to offer all the proof necessary.

It's true that not one officer of the American Tobacco Co. writes Jack Benny's program. Nor did Johnson create Fibber McGee and Molly while waiting for a batch of wax to boil. It is highly improbable that Lord Leverhulme has written so much as one usable gag for Bob Hope.

Producers Don't Write 'Em

But how many plays have been written by Charles B. Dillingham or The Theatre Guild? How many motion pictures have the Warner Bros. or Louis B. Mayer ever sweated out over a hot typewriter? They're producers, angels, as it were, to the creative artists of the theatre and pictures. That's the role advertisers play in radio.

How wisely they select the productions they'll finance and how wisely they cast them is the measure of their showmanship. And this measure is again measured by the wisdom with which they choose the men to create and/or carry on their successes. Give radio back to the showmen? What showmen? The ones who didn't have enough showmanship to realize what they had when they had it? You don't have to be born with a stage-brace in your mouth to be a showman. It's a quality inherent in many men of many callings. A doctor can be a playwright. A sailor can be an author. A couple of real estate operators can produce Broadway hits.

Showmanship is merely the ability to be successful in show business. If radio is showbusiness, it is certainly successful showbusiness, or how is so much money being made in it? On this basis the men who make it successful are showmen and these men are, for the most part, either advertising men or men selected and deputized by advertising men to act for them, just as all creative people are selected and deputized to work for the capital behind any show.

Somtimes writers and producers create independently and sell their creation to an advertiser. Other advertisers prefer to employ skilled writers and producers to create specially for them. Whichever way it works, it's working. Just as it's always worked in the theatre and in pictures. And if there's anything wrong with radio under the present setup it's in direct proportion to what's wrong in every other professional, artistic and business setup. None is perfect.

If advertisers sometimes butt into the jobs of the writers and directors, so, too, does the money on Broadway and in Hollywood dictate to the creative echelon. But advertising men are attacked for doing what bankers and other angels do. Actually the only real difference is that radio, with the deference it owes to its elders and the self-consciousness of youth, defends itself from attack by apologizing. It's time radio stopped apologizing and started blowing as hard as most big successes blow.

Inside Stuff—Radio

Among the four network flagships in New York, WOR (Mutual) is the only one that leads the city's principal indies in the number of commercials aired. The NBC, ABC and CBS key stations in the city are all, in that respect, behind four of the town's independent local outlets.

These are among a mass of figures, embracing a 600-page report with 18,000 entries, made up for the New York market by Radio Reports, Inc. This monitoring outfit clocked and counted the commercials on nine N. Y. stations for a week, Dec. 4-10, logging every commercial by type, length, who delivered it, at what time, including every airer from 7 a.m. to 11 p.m., during the period.

Warning that the log shows, primarily "the commercial traffic on the stations and, to some extent, the nature of that traffic," but not the dollar-volume of the commercial business on the stations, RR does indicate the competitive picture of payola plugs in the market. It proves the contention of the flagships that they don't crowd so many commercials into their schedules, since some of them take no spot business at all with the possible exception of time signals.

In the order of the number of commercials, the log lists the nine leading stations as follows: WOR, WHN, WNEW, WMCA, WINS, WNBC, WJZ, WCBS, and WQXR.

An antenna that glistens isn't necessarily a gold mine and the peculiar public feeling that millions are to be made in radio station operation can be vividly disproved, as witness one example in the west. In a town not too distantly north and east of Hollywood there's an indie station that has in its year of existence dropped $40,000 for its owners. A locale that never really rated its own outlet, it is one of the many getting the first or an additional station, thanks to the blind eagerness of veterans and others, plus the largesse of the FCC. Without thought to results so long as applicants qualify under the regulations, the FCC is ladeling out stations at an accelerated pace. Green newcomers to the business and, in some cases, those with a foot in—and no business brains, i.e., announcers, engineers, et al, are stepping in. Foregoing is a prime example of an engineer gone owner-manager—with serious regrets, and who would now just as eagerly sell.

Capitol Records and Transcriptions is attempting to build good will for its products by supplying cuffo live shows to newcomer radio stations in the west. The plattery sends shows comprised of its talent roster and production staff to preeming stations for live inaugural programs. In return, it's presumed that Cap gets an edge in purchases of disks and library service. Those stations already benefiting are KLOK, San Jose, and KIST, Santa Barbara; KOAT, Albuquerqe, and KTRC, Santa Fe. The latter is now being lined up, with Cap paying the freight.

Sig Schy is pressing the Al Jolson albums at $48.96 each—he has over 100 orders to date—at World Broadcasting, as an independent proposition, away from Barry Gray. Latter didn't want WOR to get complicated (Decca was threatening suit, etc.) so turned everything over to Schy. The Jolson album is the result of an interview he did ad lib with the disk jockey some months ago.

A service which is to specialize in public and private financing for the radio industry has been set up by Stark & Co., Inc., of New York. Outfit will also handle negotiations for sale and purchase of radio properties. Howard E. Stark, formerly with Lehman Bros., is prexy of the firm; Stanley Rubin is veepee; Sonia Bram is secretary.

Pioneer Spirit

Continued from page 25

tion into many of those shows. Further, there is a continuity there. People listen to Gabriel Heatter or Elmer Davis because the personalities had been built up. Where is there a personality covering foreign news now?

Crystal Set Thinking

"Radio has not taken the trouble to build a peace-world frame of reference for its foreign pick-ups. During the war, when Ed Murrow came on with 'This Is London . . .' people knew, saw, felt, sometimes smelled and tasted London. Now a guy comes on and says 'This Is Berlin,' but it isn't Berlin—it's a guy reading something from some place, and that place could be New York or Hollywood just as credibly. The novelty of listening to a man just because he is in Berlin or Rio de Janeiro, instead of New York or Washington, has long since worn off. There were times when picking up Cincinnati on a crystal set was also exciting. But both those excitements belong to a dead era. Only, in the case of foreign coverage, radio's imagination went dead with the era.

"Foreign news can pay off, in public service, and in sponsorship, if any one in radio tried to build it, make it interesting, give it life and showmanship. The Hooperatings might take six months or so in reaching respectability. But Fred Allen didn't land among the Top 15 overnight, either. The difference is that in most types of service radio cares about improvements. In the case of foreign news, radio has conveniently folded up and died. But the blame is not the listener's; it's the broadcasting industry's."

Wylie Play to Dowling

Max Wylie's play on India which was under option for some time with the Theatre Guild has now passed into hands of Eddie Dowling for prospective Broadway production. Wylie, radio program supervisor employed at Young & Rubicam and brother of novelist Philip Wylie, takes a strong anti-imperialist slant in his play, it's said.

Wylie is just out of hospital after emergency op.

DO YOU NEED MONEY? HM-M-M?

Baltimore, Maryland—

Ralph Powers, who wakes up Maryland 6 days a week, asked for contributions toward an airplane fund during the war. The river of money that poured in bought not a tail assembly—not a motor—but two Martin Bombers!

For WFBR is a living, breathing radio station not just a spot on a dial. WFBR offers all the glamor of Radio City in smaller replica — studio audiences — product displays—all the plusses that smart advertisers want and buy. It pays to advertise on Radio Station WFBR. Ask the Blair man or write WFBR, Baltimore.

MGM Records to Roll in Jan.; 20th-Fox To Buy Jack Robbins' 26% in Pub Cos.

Shortly after the new year Metro expects to have its decks cleared in two directions. MGM Records will start pressing in January, utilizing the Zenith radio stores as merchandising outlets, and the long negotiating deal for 20th Century-Fox to take over Jack Robbins' 20% interest in the Big Three (Robbins, Feist and Miller Music Corps.) will be consummated. Robbins' slice of the three firms was purchased by Metro six months ago.

Metro will sell to 20th-Fox the Robbins interest for the same $675,000 gross amount for which it bought out Robbins. Idea is to make a profit from 20th-Fox's more active participation in the publishing adjunct. While 20th has about 11 more years to go under a 20-year contract with Robbins-Feist-Miller, it's been an open secret that it couldn't control its songsmiths. Mack Gordon segued to Bregman-Vocco-Conn, for instance. When an Ira Gershwin does a score (such as the upcoming "Miss Pilgrim") that means he publishes it through his own Max Dreyfus connections.

Even Metro couldn't keep Harry Warren happy and had to set up a subsidiary company for that songsmith, after buying off E. H. (Buddy) Morris' hold on Warren for around $50,000.

Joe Moskowitz and Bill Michel for 20th-Fox, and Lep Friedman and Charlie Moskowitz for Loew-Metro are consummating the details whereby both film companies become partnered in the music publishing firms more actively.

However, they will not be linked in MGM Records which outfit is under Moskowitz-Friedman's general executive supervision, with Marvin Schenck, Frank Walker, Henry Myerson and Jesse Kaye (Hollywood) handling the talent. Latter includes Lauritz Melchior, Kate Smith, Jimmy Dorsey and eventually is expected to bring in many Metro film personalities of the calibre of Judy Garland, Jose Iturbi, Gene Kelly, et al., when contractual commitments permit.

Sepia Syndicate May Buy Avodon

Los Angeles, Dec. 30.

Syndicate headed by Eddie "Rochester" Anderson is evincing interest in buying Avodon ballroom and turning spot into a straight-policy Negro nitery. It is understood that Joe Louis will be invited into picture to share with Anderson front billing. Three nights last week Anderson prowled the ballroom, sizing up operations and talking with Jack Rogers, owner.

Reportedly, Rogers wants $400,000 for his investment in site, which bowed last May and has had rather rugged going since. Rogers holds 14-year lease on property and pays approximately $600 weekly rental. He spent approximately $285,000 redecorating the spot.

When current Count Basie band opened at Avodon three weeks ago, management lowered color bar and commenced admitting Negro customers along with white. Biz blossomed and during recent weeks site has been only ballroom hereabouts doing well.

Cap Records Nabs Over 10 Million To Double '45 Period

Capitol Records, now looked upon as the fourth major record manufacturer, along with RCA-Victor, Columbia and Decca, turned up an earnings statement here last week which justifies the labelling. For the 10 months ended Oct. 31 last, Capitol just about doubled its 1945 billings for the similar period, raking in $10,331,195 as compared to the $6,391,685 gross of the entire 12 months of last year.

Out of this, the company realized a net income of $736,263 after preferred dividends, taxes, etc., to pay $1.60 per share on the 430,000 shares of common outstanding.

What caused the sales and subsequent earnings jump was Capitol's buyout last year of the Scranton Record Manufacturing Co. setup. This gave the company a sizeable jump in production.

Harriman, Aquarium Op, Buys Mardi Gras, N.Y. Site

Ben Harriman, operator of the Aquarium Restaurant, New York, has bought the building housing the Mardi Gras and expects to occupy the site in early February. Talent policy and name for a cafe he expects to open on the Mardi Gras site hasn't been selected yet. Harriman also owns the Metropole, nearby restaurant which uses old-time song and music talent.

Harry Finklestein, Mardi Gras op, has been notified to move his operations early in January.

Meanwhile, reports have been current that the Aquarium had been sold to a cafeteria firm. Harriman emphatically denies it saying that the name band showcase will continue. Gene Krupa and Louis Prima have contracts to open there to follow the current Lionel Hampton.

Cosmo in 41G Payoff (Plus $16,000 Owed) To McIntyre Orch

Though the Cosmopolitan Records label has, during the past month or so, been doing some sharp weaving and bobbing to avoid knockout punches by creditors, never having reached the point of prestige in the recording field promised for it when first set up, the firm has paid some interesting monies to at least one of the bands it records.

Hal McIntyre, since he entered into a Cosmo deal guaranteeing him $50,000 a year against royalties, which subsequently was broken and a flat per-date deal substituted, has collected approximately $41,500 in cash in 11 months and is currently owed another $16,000 by the firm. As a result, McIntyre has drawn more money from Cosmo in cash, plus what he's owed (for which he's placed a claim with the American Federation of Musicians), than the majority of bandleaders tied to major firms have been able to earn during the past year. The sum he has collected seems unbelievable to people familiar with Cosmo's career since last Jan. 1, and it may even be increased in the event the firm catches up to its royalty statements and McIntyre is found to have more coming on the basis of sales.

Total he has received so far, however, puts him among the better-paid recording artists with the exception of the very best names on major labels.

Cosmo, incidentally, recorded again recently, doing an album of "Cluny, the Clown" with an orchestra of approximately 40 men. Date cost somewhere between $5,000 and $6,000.

Producer-Composer
Arthur Schwartz
presents
"The Dreyfus Case"
(on intimate closeup of the one and only Max Dreyfus)
* * *
on editorial feature
of the
41st Anniversary Number
of VARIETY
Out Next Week

After 35 Years Berlin's Top Song Is 'White Xmas'

By ABEL GREEN

The saga of a single popular song, which today looms as perhaps the world's most valuable single copyright, revolves around Irving Berlin's "White Christmas." In more than a third-of-a-century as a songsmith Berlin finds that this song, written as part of a Paramount picture score ("Holiday Inn") some five years ago, is not only his all-time bestseller, but, if he elected—or if any other music publisher had no other song in his catalog—it could make him a pretty good living indef. "White Christmas" has hold 2,300,000 copies of sheet music to date; 6,000,000 records, of which Bing Crosby alone sold 2,000,000, and, according to Decca prexy Jack Kapp, will hit another half-million this year, and thus looms as the type of ballad

(Continued on page 33)

Hilton Quits As Musicraft Prez

Peter Hilton, president of Musicraft Records, resigned that post last week and expects to go back into the advertising business. He was with the Maxon agency before moving into the Musicraft picture about a year ago. His duties will be taken over, for the present, by Irving M. Felt, president of Musicraft Recording Corp.

There have been consistent reports during the past few weeks over changes in personnel at Musicraft. These followed the entry of the Atlas Corp. into the company's financial picture. Atlas handed Musicraft the first installment on a coin deal several weeks ago and another, said to amount to about $400,000, is due in mid-January.

Road, In-Town Salary Differences Create Payoff Problem for Maestros In Formula to Cut Operating Costs

Various top name maestros and their managers, faced with the problem of reducing operating costs to coincide with reduced b.o. takes, are cudgeling their brains endeavoring to work out trick methods of payment to musicians. It's all caused by the fact that, no matter how they look at the problem of getting costs down to more reasonable levels, a musician working in town and one working the road are two different personalities, and the twain just won't meet at certain pay levels.

With rooms on the road that went at one time for $1.50 a night now calling for $3 and up, meals just about doubled in price, and laundry and other necessities difficult and expensive, a road salary that looked mighty attractive prewar won't keep musicians in smokes these days. As a result, maestros are having a difficult time making in-town and out-of-town salaries coincide with the sums they want to pay on an average over a period.

One leader is trying to develop an idea whereby his men will get so much over scale for one job, the overage applying to another on which he won't be able to afford a high price. This figuring, however, is constantly being interrupted by varying AFM scales and the risk of paying below the minimum, to which a higher salary somewhere else might apply to strike an average. This formula, the leader feels, leaves him open to union retaliation if any of his men become disgruntled for one reason or another. He's still burning the candle trying to figure it out.

Minn. AFM Local Refuses Debate With Newspaper

Minneapolis, Dec. 30.

After hitting back at the Sunday Tribune for running a letter over a name which could not be identified in the city directory, which criticised the musicians' union here for its demands for standby musicians at the municipal auditorium, George Murk, union president, declined the newspaper's invitation to use its columns to explain the union's position publicly.

Letter, published in the paper's forum column, challenged the union to justify its demands. Murk's only explanation to the Tribune was that "the musicians' union is democratically-operated, that its decisions are made by a majority vote and that it does not discuss questions or policies in the newspapers, but on the union floor."

Charlie Ross Shifts To Rep., World In Expansion Move

Charlie Ross, formerly general professional manager of Barton Music, shifted to Republic and World Music firms yesterday (Monday), the move inaugurating plans to expand both companies. Ross left Barton at least partially because he wound up in the middle of the months-old situation between Ben Barton and Hank Sanicola on one side and Frank Sinatra on the other.

Sinatra, owner of two-thirds of Barton stock along with similar holdings by the other two, originally figured on getting out of the firm and selling his piece back to Barton and Sanicola. Ross was to get a portion of his returned holdings. Sinatra, however, is keeping his shares even though he's no longer actively connected with the firm, and since neither Barton nor Sanicola could give Ross a portion of their pieces without becoming minorority stockholders, Ross didn't have a chance. He therefore cut out.

Coincidental with Ross' move to Republic and World, Allan Ross, his brother, moved from T. B. Harms to be with him. Sherman Brande also left Barton with him to join Frank Abramson and Jack Schiffman, who have been with World and Republic for some time. A Chicago office and representative are being added, and a Coast branch will be opened.

Air Line Hypo By Lombardos

Long Island Airways, new local line operating out of New York, which was inaugurated last summer by Guy and Carmen Lombardo in conjunction with music publisher Lester Santly, will be considerably enlarged next season when it resumes schedules. Service has already been granted a charter to operate planes on regular runs between N. Y. and Albany, following the Hudson river, and expects to secure added grants to operate on schedule up into New England's summer resorts.

After running all summer between N. Y. and Long Island shore and fishing points, with a terminus at Montauk Point, the line ceased operation for the summer, and the planes it used transferred to Florida. Lombardo completed a deal with Pan-American for the use of larger "Mallard" type ships and transferred four smaller "Widgeon" types to charter work between Miami and Bimini, fishing center off the Florida coast. All will be returned north next spring to resume along with a batch of new planes which will be delivered to the line by then.

Thayer Quits MCA, Lombard in Vamp From Wm. Morris

Two major booking agency executives quit their posts last week, immediately starting rumors that they were dissatisfied with bonus checks, etc. First was Lyle Thayer, co-head with Eames Bishop of the band department of Music Corp. of America's Hollywood office. Other is Pat Lombard, head of William Morris agency's band division in Chicago.

Thayer, with MCA 12 years, interrupted by two and a half years with Kay Kyser, during which time, however, he was on MCA's payroll, resigned the day before Xmas, effective immediately. His move was not connected with bonus money; it was simply a general dissatisfaction, although the split was amicable. His future is at the moment indefinite.

Lombard's resignation also had nothing to do with bonuses since Morris agency Xmas checks haven't yet been distributed. His move is effective tomorrow (Wednesday). His future is also indef.

41st Anniversary Number
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VARIETY
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JANUARY 8

Jocks, Jukes and Disks

By George Frazier

In a week as unenterprising as this, the release of an album of fine new show tunes is likely to be a greater satisfaction than it might be in more prolific times. RCA-Victor's set of songs from "Finian's Rainbow," however, needs no such backhanded compliment. It would sound good any week. Fact that "Finian's Rainbow" has yet to open in New York makes this album a rather special undertaking. Record companies usually make it a point to wait until a show has established itself on Broadway before investing in its music. Victor, therefore, has shown unprecedented faith. If the music is any indication of the show's all-round merit, however, we don't think Victor has a worry in the world. "Finian's Rainbow" has a distinguished score.

With admirable backing from Russ Case and his band, Audrey Marsh

Best Bets

Dance—"There's No Holding Me" (Freddy Martin),

Hillbilly—"Cool Water" (Sons of the Pioneers).

Ballad—"That's the Beginning of the End" (Cass Daley), "When I'm Not Near the Girl I Love" (Jimmy Blair), "Old Devil Moon" (Jimmy Carroll), "Look to the Rainbow" (Audrey Marsh), "Bless You" (The Ink Spots).

Hot—"At Sundown" (Tommy Dorsey).

sings "How Are Things in Glocca Morra?;" the Deep River Boys "Necessity;" Jimmy Blair "When I'm Not Near the Girl I Love;" Carroll and the Guild Choristers "That Great Come and Get It Day;" Miss Marsh and the Choristers "Look to the Rainbow;" Miss Marsh, Carroll, and the Choristers "If This Isn't Love;" Miss Marsh and Blair "Something Sort of Grandish;" and Carroll "Old Devil Moon." Of these eight Burton Lane-Yip Harburg numbers, at least three—"When I'm Not Near the Girl I Love," "Look to the Rainbow," and "Old Devil Moon" sound like Hit Parade stuff. Diskbox operators would be wise to stock up on them. It goes without saying that this is an album for both jocks and home consumers. It is a collection of better-than-average songs accorded better-than-average treatment. This set should do handsomely.

That Victor is going all out for "Finian's Rainbow" is further proved by Charlie Spivak's latest release, which couples "If This Isn't Love" with "Old Devil Moon." Former is chirped by The Stardreamers, the latter by an unidentified gal. She is really bad, by the way, and Victor is being very merciful in not naming her. The Stardreamers are much

Suggested Programs

"Are All My Favorite Bands Playing or Am I Dreaming?" (Victor). Bud Freeman is the unidentified vocalist in this satiric classic.

"Davenport Blues" — Adrian Rollini (Decca).

"I Can't Miss That Ball Game" —Frank Luther (Decca).

"The Man I Love"—Mary Lou Williams (Disc).

"When I'm Not Near the Girl I Love"—Jimmy Blair (Victor).

"Divorce Me C. O. D."—Marle Travers (Capitol).

"What Is This Thing Called Love?"—Tommy Dorsey (Victor).

more competent, but still nothing to write home about. All in all, this isn't much of a record.

Cass Daley is out on Decca this week with "That's the Beginning of the End" and "Mama's Gone Goodbye." As things turn out, she is (for us anyway) a far more exciting vocalist than she is a wag. For one thing, she doesn't—like most girl singers — over-sentimentalize, and, for another, she has a clear strong voice which she employs with a minimum of tricks. We like these faces and commend them to jukes, jocks, and home buyers.

Two extracts from "The Fabulous Dorseys"—Walter Donaldson's ageless "At Sundown" and "To Me" make up Tommy Dorsey's newest Victor. "Sundown," a fine performance, should do very well in Wurlitzer locations patronized by the kids. "To Me" should appeal to swoonatics. T. D. fans will want "Sundown" for their collections.

This, as we've already said, has been a dreary week for disks and it's extremely difficult to work up much steam over most of the releases. There are, however, a few items which sound as if they'll pay their freight. One is The Sons of the Pioneers' "Tumbling Tumbleweeds" and "Cool Water" (Decca). Both are highly proficient hillbilly jobs and cinches for the cactus corners. Freddy Martin's "Save Me a Dream" and "There's No Holding Me" (Victor), both will assail you from the nickelodeons. "Holding," an extract from the musical "Park Avenue," is the face we personally prefer, but there is reason to suspect that its reverse will do the business. Both are extremely danceable. Clyde Rogers is the vocalist in each instance.

It seems likely that Tony Martin's Mercury of "Years and Years Ago" and "Sonata" will provide him with another jukeroo to follow his "Rumors Are Flying." Martin has a boudoir voice and when he puts it to work on pash items like these, the nickels pour in.

Other hits of the week's releases are The Ink Spots' "Bless You" and "Address Unknown" (Decca) and Hoagy Carmichael's "Talking Is a Woman" (Decca). The Spots' "Bless Me" is one of their customary workouts and, as such, is guaranteed a sizable play by both the pancake turners and the jukoperators. Carmichael, who would seem to be one of the hottest things in the music business at the moment, does nicely with the novelty "Talking." It's in his idiom. Backing is his own "Old Buttermilk Sky." Inasmuch as we have unkind memories of "Canyon

Program Two

"Dodging a Divorcee"—Reginald Forsythe (Columbia).

"Song of India" — Tommy Dorsey (Victor).

"Sugarbush" and "The Capetown Girls" — Josef Marais (Decca).

"Am I Blue?" — Muggsy Spanier (Disc).

"I'll Close My Eyes"—Mildred Bailey (Majestic).

"Don't Be That Way"—Benny Goodman (Victor).

"The Sheik" — Red Nichols (Brunswick).

Passage," in which it was featured, we cannot be objective about "Buttermilk Sky," but we must admit that there are those who seem to like it.

If you are curious about hearing some of the worst music ever put on records, you might look into "New Fifty-Second Street Jazz" (Victor). It is really incredible. Emphasis is on a thing known variously as re-bop or be-bop. For further details, see the inside-the-cover explanation offered by the kid who presumably supervised the recordings. Being nothing if not a businessman, he also managed to include a composition of his own in the album. Chief exponent of be-bop would seem to be a trumpet player named Dizzy Gillespie—Who turns out to be a real virtuoso wasting his time and talent on something pretty silly. The album has one virtue, however. It is Pete Brown's work on alto saxophone.

GOODMAN RE-SIGNS WITH COL. RECORDS

Benny Goodman, whose Columbia Record contract expired recently, was re-signed by that company last week. Goodman elected to remain with Columbia after long talks with rival disk manufacturers. M-G-M, in particular, was hot after the clarinetist, offering a deal said to have been far beyond his Columbia terms. And he's one of Columbia's highest paid artists.

Goodman, currently on the Coast, from where he originates his Lucky Strike commercial with Victor Borge, will cut his first sides this week under the new agreement. Columbia is also issuing an album of some of his past hits.

John G. Paine
(General Manager of ASCAP)
stresses
"The Significance of Music in International Relations"
* * *
an editorial feature in the
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Totem Pole's Low Prices ($1.50 Couple) A Factor in Big Biz

Boston, Dec. 30.

Totem Pole Ballroom, near here, has been doing a healthy business all through the fall and winter while all other dance spots locally have been as far off their feed as the rest of the country. Roy Gill, Totem Pole operator, ascribes the condition to only one thing—"low prices." He has scaled his house at $1.50 per couple, plus tax, for Wednesday night, Friday and Saturday, the only days he's open during the winter, and doesn't vary the tap.

This means, points out Gill, that patrons heading for his spot know that an entire evening at the Totem can't cost them more than approximately $3 a couple, including refreshments. He doesn't dispense beer or liquor, only soft drinks and ice cream, etc. And he uses local bands most of the time which supply straight dance music only. Occasionally, a name is bright in, but when this happens prices almost always remain the same.

Gill feels that the same thing will occur with other dance spots which use name bands exclusively once the latter's price quotations are whipped into line, allowing promoters to post more acceptable admission taps.

JAMES' EASTERN TRIP STILL UP IN THE AIR

Whether Harry James' orchestra will be able to come east in February, as planned, is now uncertain. Music Corp. of America, which has been endeavoring to get the leader to forsake California during the winter for the first time in several years, has had no definite answer one way or the other, the possibility of a new picture chore at 20th-Fox during that month being responsible for the delay.

If James does come east, MCA is trying to get him to do theatre work, a line of effort he has not gone into in several years. Location work is also planned.

Cardinal Tag Dispute Looms Between Waxers

Hollywood, Dec. 30.

Joe MacCaughtry, prez of the Cardinal Co., radio program packagers and transcription recorders, has protested use of the label name "Cardinal" by new pop-plattery headed by Harry Bank. Although MacCaughtry's firm does not market disks for pop consumption, claim is that name is copyrighted and has been registered in 11 states and that company someday may invade the record biz and in that event would use tag.

First beef to Bank has been via mail, but MacCaughtry states he is going to N. Y. on Jan. 11, at which time he will see Bank, if latter has not switched label by that time. Bank announced formation of his new firm earlier this month and already has prepped two sides by Charlie Barnet and inked Martha Raye for an album.

Xmas Bonuses Okay

While business has been off considerably in recent months, which dropped the income of the various booking agencies far below the norm of the past few years, Xmas bonuses to executives and other employees in most instances maintained last year's pace. Probable reason is the lifting of excess profits taxes, which allowed more cream even though billings were down overall.

Among music publishers, the same condition held. And sales of music have been slow for a much longer period.

Band Reviews

GEORGE TOWNE ORCH (11)
With Mary Anne Wayne, Howard Reese, Russel Drew
Edison Hotel, N. Y.

Probably the only lawyer fronting a band in these parts, George Towne presents a clean cut crew for terpers who like it smooth and soft. After a summer stay at the Pelham Heath Inn, band is at the Green Room until after the first of the year.

Towne uses his 4 brass, 4 reed and 3 rhythm in exactly the style called for by his surroundings. Not for hipsters or the Broadway crowd, band plays it straight and sweet, sticking to pops and standards. Without much in the way of originality, band has the usual muted brass riding a light reed melody, keeping the floor crowded but not disturbing ringside conversation.

Maestro fronts well, taking an occasional chorus with chirper Mary Ann Reese. Gal makes efficient use of a small voice. Out of the sax section, Howard Reese is adequate, but grooming for male vocalist is being given Russell Drew. Latter is good-looking youngster who needs only the poise that comes with experience to become one of the better workmen around. *Tomm.*

LAWRENCE WELK ORCH. (14)
With Joan Mowery and Bobby Beers
Trianon Ballroom, Chi.

While most bands have been cutting sidemen in the last few months Lawrence Welk has added two violins, which add punch to Welk's style. Band was on the light side, but with 14 men now sounds fuller. Orchestra now has three violins and a bass, two trombones, two rumpets, three saxes and three rhythm.

Maestro still takes a hand occasionally with the squeeze box, but tends more to fronting than before. Once labeled the "Polka King," he has swung a bit to the left and will do no hop-skin numbers unless requested. Also stays away from slow ballads and torches while leaning heavily on the waltz book. Scores numbers so that dance melodies have lots of lift. Use muted trumpet to carry melody with violins in front, not as background.

Vocalists are Joan Mowery and Bobby Beers. Miss Mowery, raven hair thrush, does well vocally. Male member, Bobby Beers, is strong on production numbers, etc.

Western tunes done in Dixie land style comprise a good part of Welk's library, Bob "Tex" Comer doing most of them, too. Most of the men in the orch double on vocals with emphasis on novelty and comedy songs. This is Welk's 17th return to this ballroom. Band is set for four-month run.

Mel Tormee has been signed for the Copacabana, N. Y., starting in April. He's a songwriter as well as a singer.

Lecuona Cuban Boys Lose 35G Library In Fire at N. Y. Resort

Lecuona Cuban Boys orchestra, playing the Concord hotel, near Ellenville, N. Y., were hit hard the morning after Xmas by a fire that destroyed the resort's Casino. Band lost all instruments and library in the blaze, the latter assuming the proportions of a major catastrophe since they had no copies of the parts stashed away against such an occurence.

Band, which had opened at the hotel only three days before, continued to play out its contract, however, with instruments secured from neighboring towns by the Concord's owner. They performed arrangements from memory. Library was assessed at $35,000.

Most bandleaders nowadays protect themselves against loss of libraries by having the individual pieces photographed on film, which makes up onto a small spool. When the occasion arises, almost any photography shop can project the entire score or missing parts and duplicate it quickly. This practice is almost general among top maestros since so many in recent years were hit the same way as the Lecuona outfit.

ELMAN'S NEW ORCH IN DEBUT AT LOUISVILLE

Ziggy Elman's new orchestra will debut Jan. 10 at Club Madrid, Louisville, on a two-week run. Thereafter it heads out for three weeks of one-nighters. At the moment, there are no plans to bring it into a metropolitan N. Y. spot.

Band has been in rehearsal in N. Y. for the past few weeks.

Dorsey Bros. to Disk Film 'Concerto' for RCA

Tommy and Jimmy Dorsey will be coupled on one recording for the first time since they split as co-bandleaders 10 years ago. RCA-Victor, which records T.D., is planning to market a 12-inch Red Seal release of their "Concerto For Trombone and Sax," written for and included in the "Fabulous Dorseys" film they made last summer and which will be released in February.

Picce, penned by Leo Schukin, runs eight minutes and will cover both faces of a 12-inch platter. It was recorded with a 50-piece orchestra, solos by both brothers.

10 Best Sellers on Coin-Machines

1. Old Lamplighter (7) (Shapiro-B)	Sammy Kaye	Victor
	Kay Kyser	Columbia
2. Ole Buttermilk (12) (Burke-VH)	Kay Kyser	Columbia
	Connee Boswell	Decca
3. For Sentimental Reasons (6) (Leeds)	Ella Fitzgerald	Decca
	Charlie Spivak	Victor
4. Zip-a-Dee-Doo-Dah (4) (Santly-Joy)	Sammy Kaye	Victor
	Johnny Mercer	Capitol
5. Gal In Calico (3) (Remick)	Tex Beneke	Victor
	Bing Crosby	Decca
6. Rumors Are Flying (14) (Oxford)	Frankie Carle	Columbia
	Andrews Sisters	Decca
7. Whole World Singing Song (4) (Robbins)	Les Brown	Columbia
	Jack Smith	Capitol
8. Huggin' and Chalkin' (1) (Hudson)	Hoagy Carmichael	Decca
9. Things Did Last Summer (9) (Morris)	Vaughn Monroe	Victor
	Frank Sinatra	Columbia
10. Passe (2) (Feist)	Tex Beneke	Victor
	Margaret Whiting	Capitol

Coming Up

Sooner or Later (Santly-Joy)	Sammy Kaye	Victor
Just Squeeze Me (Robbins)	Paul Weston	Capitol
	Dick Jurgens	Columbia
Guilty (Feist)	Margaret Whiting	Capitol
Winter Wonderland (BVC)	Perry Como	Victor
	Andrews-Lombardo	Decca
On the Boardwalk (BVC)	Dick Haymes	Decca
	Starlighters	Mercury
Best Man (Vanguard)	King Cole Trio	Capitol
	Les Brown	Columbia
Oh, But I Do (Remick)	Dinah Shore	Columbia
	Margaret Whiting	Capitol
Christmas Song (Burke-VH)	King Cole Trio	Capitol
	Les Brown	Columbia
If I'm Lucky (BVC)	Perry Como	Victor
	Jimmy Dorsey	Decca
This Is Always (BVC)	Harry James	Columbia
	Dick Haymes	Decca
You Keep Coming Back (Berlin)	Bing Crosby	Decca
	Jo Stafford	Capitol
Miserlou (Colonial)	Jan August	Diamond
Sonata (Oxford)	Perry Como	Victor
	Carmen Cavallaro	Decca

On The Upbeat

New York

Sleet storms over N. Y. during past week playing havoc with suburban spots; Frank Dailey, for example, forced to sand Route 23 for a mile in each direction from his Meadowbrook, one night last week to prevent patron accidents.... Jimmie Lunceford orchestra signed to General Artists last week... General exodus of record, agency execs from New York after Xmas; Manie Sacks to Florida, David (Sonny) Werblin to Florida, Eli Oberstein to Coast, along with Joe Glaser....McFarland Twins band back in circulation temporarily; their Northport, L. I., spot closes tonight (Wed.) for winter....Irene Carroll renewed as singer at Iceland Restaurant....Jack Carroll, former Les Brown singer now soloing on National disks, worked with Brown on Columbia platter session last week...."Illinois" Jacquet five-piece combo racked up $3,300 gross Xmas night at Mercantile Hall, Philadelphia....George Towne orchestra, now at Edison hotel, N. Y., signed to Sonora Records.

Hollywood

Skip Nelson quit as vocalist with Vido Musso orchestra . . . Jimmy Mundy now doing Count Basie arrangements for records. Crew waxes first under new pact with RCA-Victor this week, with Eli Oberstein on from N. Y. for the session...Billy Butterfield, vacationing at home over holidays in Douglas, Ariz., heads back to N. Y. Thurs. (2)... Dick Kerr crew starts eight-week stint at Commercial hotel, Elko, Nev. tomorrow (1)...Sam Lutz, personal manager for Lawrence Welk and other combos, to San Francisco on prowl for bookings ..Joe Glaser in from east ..Harold Stern inked for fortnight at Last Frontier hotel, Las Vegas, starting Jan. 31...Allen Schrader band inked for platters by Black & White. First disking session, Jan. 7...Jack Teagarden off the pallet after three-week pneumonia siege and again in front of sextet at Suzy Q nitery...Desi Arnaz Latuners set for Aragon ballroom, Jan. 17-18-19...Alfredo Garmon's combo intermishing for Charlie Spivak, at Palladium... Louis Jordan set for vaude week at Lincoln, Los Angeles Negro house, Jan. 7. Then combo is carded for Billy Berg's Hollywood nitery for eight stanzas at $3,500 per, starting Jan. 15.

Pittsburgh

Tommy Carlyn band has had its option picked up at Bill Green's through month of January. He'll be followed by Baron Elliott . . . Jimmy Spitalny orch opens Monday (6) at Vogue Terrace, replacing Freddy Shaffer and his Victory Sweethearts . . . Ralph Grove trio, with Dave Gifford and Joe Ohlmer, into new lounge of Cafe Concord for an indefinite run . . . Marian Berger, harpist on KDKA, is playing intermission music at Jackie Heller's Carousel . . . Herb Conrad is new organist at Snaveley's Seahorse Bar, Oakland . . . Tony Pastor band booked for a one-nighter at Syria Mosque Jan. 22 . . . Art Farrer, bandleader, in from Coast to spend the holidays with family.

TOP HITS OF YESTERDAY
GREAT POPULAR STANDARDS TODAY

THE FABULOUS SONG
From the Charles R. Rogers Production
"THE FABULOUS DORSEYS"
AT SUNDOWN
Words and Music by Walter Donaldson

The Newest, Fastest Growing Revival Hit!
SUGAR
Words by Sidney Mitchell and Edna Alexander
Music by Maceo Pinkard

For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

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Musikers Crack Down On Charity Pay Hoists

Los Angeles, Dec. 30.

Musicians' Local 47 again last week reminded all members that they must not submit to slices being cut out of wages for Community Chest or any other charity.

This year, following numerous kicks, Local 47's board of directors ruled musikers can donate privately and individually, but cannot permit place of employment to make a deduction out of salary. Union asked members to report any instances of pressure being applied.

A Happy New Year To All

EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave. New York 22 PL. 5-5572

British Best Sheet Sellers

(Week ending Dec. 20)

Five Minutes More......Morris
We'll Never Grow Old.Strauss-M.
Bless You............Noel Gay
You Hurt One You Love.B. Wood
Someday You'll Want Me..Dash
Pretending..............B. Wood
Too Many Irons in Fire..Connelly
To Each His Own.......Victoria
It's All Over Now.....Connelly
Let It Be Soon..... F. D. & H.
All Through the Day..Chappell
The Green Cockatoo.Cinephonic

Second 10

Old Lamplighter.... Shapiro-B.
Anytime at All.....Macmelodies
Till Then.............Chappell
Be Lost Without You....Stirling
This Is Always..........B. Wood
Voice in the Night.....Southern
Mister Moon...Lawrence Wright
Somewhere in the Night ..N-W
My Heart Isn't In It .....Leeds
Goodnight Darling...Macmelodies

REICHHOLD RETURNING TO RECORD BUSINESS

Henry Reichhold, Detroit moneyman who went for $75,000 in Cosmo Records in that firm's earlier days, is figuring on getting back into the record business on his own. Disking would be only part of an overall setup that already includes his own string of nightclubs, talent agency, theatres, etc.

At present, Reichhold is concerned with plans to launch a nitery atop the Detroit Music Hall, which houses the Detroit Symphony. Latter group is under his wing; to record it was the spark that caused him to go into Cosmo. Outfit also will broadcast on the American Broadcasting Co. Sundays, 8-9 p.m.

'White Xmas'

Continued from page 31

which is good for a 250,000-300,000 steady annual sale.

Considering that the life of this copyright has 50 years yet to go, and in its five years has already earned more than what is the yield from the lifetime of any other smash song, this pop assumes extraordinary economic proportions. The 250G figure is not out of line when its earnings are computed roughly to date.

Firstly, Berlin as a songsmith gets 8c per copy, which means that the more than 2,000,000 copies alone have earned him a songwriter's royalty revenue of over $160,000. As the publisher thereof, with a minimum of exploitation expense, since the song's values are now accumulative and seasonally given impetus, it figures an easy 10c net revenue per copy. Multiply that by 2,300,000, and that's over $200,000 there alone. Figuring the average disk royalty of 1½c for the 6,000,000 platters, that's another $90,000.

Most important, of course, is the value of the song's synchronization rights. Berlin has certain sync privileges therein. Considering that one of his oldie ballads, "Always," earned $51,000 in some 18 months from nonexclusive synchronization usages in three pictures, that gives an idea of the importance and value of a seasonal situation song, of the calibre of "White Christmas."

The saga of "Always" is unique in itself. Firstly, it's virtually the real-life love song of Ellin and Irving Berlin.

As a matter of fact, the copyright is owned by Mrs. Berlin—a gift from her husband. When Sam Goldwyn wanted the usage of "Always" in "Pride of the Yankees" several years ago, because it was also the real-life love song of Lou Gehrig and his wife, the sync fee was $15,000. Universal paid $18,000 for its use in a Deanna Durbin picture, "Christmas Holiday"; and the Noel Coward filmization of his "Blithe Spirit" (British) fetched another $18,500 for its use. All this took place within a period of one and one-half years, hence the 51G yield from that one ballad.

Incidentally, "Always" crowds "Alexander's Ragtime Band" for No. 2 honors with Berlin, although the former was a bigger money grosser, since "Alexander," in 1911, was in the era of 10c (Woolworth chainstore) music, as against today's 35c-40c sheets. "God Bless America" (which copyright Berlin doesn't own; he ceded it to the Boy and Girl Scouts of America Foundation) also sold 2,000,000 sheets and has earned the phenomenal sum of $140,000 for the Foundation. Runners-up in Berliniana bestsellers are "Blue Skies," "A Pretty Girl Is Like a Melody," "Remember," "How Deep Is the Ocean" and "All Alone."

Expected Wrangling by Pubs on New Disk Pacts Fails to Materialize

There has been none of the trouble which might have been anticipated by music publishers in getting put into general use new disk licensing contracts. These agreements are designed to cover separately any individual disk released by record manufacturers, and the royalty terms they call for can never be applied to the same disk, if in the future it may be reissued or applied to other diskings of the same song.

Pubs half expected that there might be some negative reaction to the licensing plan when it was first broached through Harry Fox, publisher agent and trustee in mechanical and synchronization rights, but none has developed. New licenses were put into use a fortnight ago, and there has been no objection to their terms from any of the major or minor manufacturers.

There have been many cases, even during the past year, wherein diskers have reissued recordings of revived songs while the royalty fee paid publishers remained at the same level as when the original license was issued. Since most label prices have been increased lately, this was considered by publishers as unfair. One tune revived this year, for example, was put back on the market under a license calling for a royalty of 1c per side, issued when the particular disk company was not in good shape as against the 1¾c per side now called for by retail prices. This is what the new contracts are designed to stop.

Domino Music Corp. chartered to conduct a music publishing business in New York, with a capital stock of 200 shares, no par value. Directors are: Emil Coleman, Ruth and Harry Coleman.

BMI Pin Up SHEET

Hit Tunes for January
(On Records)

ANOTHER NIGHT LIKE THIS (Marks)
Dick Haymes—Dec. 22731 • Desi Arnaz—Vic. 20-2052 • Hal Derwin—Cap. 336
Herb Kern-Lloyd Sloop—Tempo 984 • Hal Winters-Jose Morand—Apollo 1034
Don Alfredo—Pan-Amer 876 • Claude Thornhill—Col. *

BEST MAN, THE (Vanguard)
Les Brown—Col. 37086 • King Cole Trio—Cap. 304 • Romo Vincent—Dec. 23749
Sunny Skylar—Mercury 5004

COFFEE SONG, THE (Valiant)
Louis Prima—Maj. 7191 • King Sisters—Vic. 20-1943 • Frank Sinatra—Col. 37089
Andrews Sisters—Dec. 23740 • Dorothy Claire—Enterprise 227

EV'RYBODY LOVES MY BABY, MY BABY (Goodo)
Tex Beneke—Vic. 20-1914 • Pied Pipers—Cap 279 • Three Suns—Maj 7180
Gene Krupa—Col 37078

(I LOVE YOU) FOR SENTIMENTAL REASONS (Duchess)
Eddy Howard—Maj. 1071 • Charlie Spivak—Vic. 20-1981 • Ella Fitzgerald—Dec. 23670
Dinah Shore—Col. 37188 • King Cole Trio—Cap. 304 • Art Kassel—Vogue 781
Fran Warren—Cosmo 514 • Brown Dots—Manor 1041 • Skip Strahl—Emerald 106

HOLD ME, HOLD ME, HOLD ME (Stevens)
Vaughn Monroe—Vic. 20-2015 • Harry Cool—Sig. 15038 • Russ Morgan—Dec. 18922
Orrin Tucker—Musicraft 15096 • Jimmie Palmer—Arvid 7050

I GUESS I'LL GET THE PAPERS AND GO HOME (Campbell-Porgie)
Mills Brothers—Dec 23638 • Hal Derwin—Cap. 288 • Les Brown—Col. 37066
Herbie Fields—Vic. 20-1962 • Hal McIntyre—Cosmo 507 • Roy Horback—Four Star 1132
Shep Fields—Vogue 764 • Tommy Ryan—Famous 7004

I'LL NEVER LOVE AGAIN (La Borrachita) (Peer)
Dinah Shore-Xavier Cugat—Col. 37090 • Andy Russell—Cap. 20035 • Desi Arnaz—Vic. 20-2030
Tito Guizar—Mercury 5006

IT'S ALL OVER NOW (BMI)
Peggy Lee—Cap. 292 • Charlie Spivak—Vic. 20-1981 • Russ Morgan—Dec. 18922
Three Suns—Maj. 7205 • Orrin Tucker—Musicraft 15091 • Vera Massey—Diamond 2089
Frankie Carle—Col. 37146 • Connie Haines—Mercury 3034 • Harry Cool—Sig.*
Artie Wayne—Bel-Tone* • Herb Kern—Tempo* • Jack McLean—Coast 8002
Jimmy Palmer—Arvid 7050

MANAGUA, NICARAGUA (Encore)
Freddy Martin—Vic. 20-2026 • Guy Lombardo—Dec. 23782 • Kay Kyser—Col. 37214
Max Gordon Trio—Sonora 3032

MI VIDA (Marks)
Dick Haymes—Dec. 22731 • Desi Arnaz—Vic. 20-2052 • Jack McLean—Coast 8005
Herb Kern-Lloyd Sloop—Tempo 984 • Pat Friday—Enterprise 243
Don Alfredo—Pan-Amer. 876

RICKETY RICKSHAW MAN, THE (Peer)
Eddy Howard—Maj. 7192 • Two Ton Baker—Mercury 3047

ISN'T THIS BETTER THAN WALKIN' IN THE RAIN (Republic)
Ray Anthony—Sonora 3037 • Buddy Clark—Col.*

WHAT MORE CAN I ASK FOR? (London)
Guy Lombardo—Decca 23782 • Jack McLean—Coast 8003

*Soon to be released

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580 FIFTH AVENUE, NEW YORK 19, N. Y.
New York • Chicago • Hollywood

Breaks All Records in Musical History!

#1 SONG IN ENGLAND FOR

24 STRAIGHT WEEKS . . .

A SURE SMASH HERE!

BLESS YOU

FOR BEING AN ANGEL

By Eddie Lane and Don Baker

8 GREAT RECORDS

- EDDIE HOWARD . . Majestic
- THE INK SPOTS . . . Decca
- BETTY RHODES . . . Victor
- DICK JURGENS . . Columbia
- PHIL BRITO . . . . Musicraft
- CLARK DENNIS . . . Capitol
- HARRY COOL . . Signature
- GRIFF WILLIAMS . . Sonora

SHAPIRO, BERNSTEIN & CO., Inc., Music Publishers • 1270 6th Ave., New York City

Songs With Largest Radio Audiences

The top 32 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

Survey Week of December 20-26, 1946

A Gal In Calico—†"Time, Place, Girl"........Remick
A Garden In the Rain........Melrose
All Around the Christmas Tree........Stuart
Among My Souvenirs........T. B. Harms
And So To Bed........Famous
Blue Skies—†"Blue Skies"........Berlin
Christmas Song........Burke-VH
Either It's Love Or It Isn't—†"Dead Reckoning"........Mood
(I Love You) For Sentimental Reasons........Duchess
For You For Me Forever—†"Shocking Miss Pilgrim"........Chappell
I Guess I'll Get the Papers and Go Home........Cam'ell-Porgie
I Haven't Got a Worry in the World........Williamson
I'll Be Home for Christmas........Melrose
In My Merry Oldsmobile........Witmark
It's All Over Now........BMI
Let It Snow........Morris
Oh, But I Do—†"Time, Place, Girl"........Witmark
Old Lamp-Lighter........Shapiro-B.
Ole Buttermilk Sky—†"Canyon Passage"........Burke-VH
Parade of the Wooden Soldiers........E. B. Marks
Rickety Rickshaw Man........Southern
Rumors Are Flying........Oxford
September Song........Crawford
Sooner Or Later—†"Song of South"........Santly-Joy
Things We Did Last Summer........Morris
Uncle Remus Said—†"Song of the South"........Santly-Joy
What More Could I Ask For........London
White Christmas........Berlin
Winter Wonderland........BVC
Whole World Is Singing My Song........Robbins
You Keep Coming Back Like a Song—†"Blue Skies"........Berlin
Zip-a-De-Do-Dah—†"Song of South"........Santly-Joy

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

Anniversary Song—†"Dead Reckoning"........Mood
Anybody's Love Song........Miller
Coffee Song—*"Copacabana Revue"........Valiant
Gotta Get Me Somebody To Love—†"Duel In the Sun"........Morris
Guilty........Feist
Hold Me, Hold Me........Stevens
If You Were the Only Girl........Mutual
I'll Close My Eyes........Maurice
Life Can Be Beautiful........Melrose
Managua Nicaragua........Encore
Sonata........Oxford
South America, Take It Away—†"Call Me Mister"........Witmark
There Is No Breeze........Robbins
This Time........Dorsey Bros.
Too Many Times........Advanced
Twilight Song........Mutual
Years and Years Ago........Bourne
You Are Everything to Me........Paramount

† *Filmusical.* * *Legit Musical.*

Top Tunes for Your Books
An All-Time Favorite
EXACTLY LIKE YOU
Music by . . .
JIMMY McHUGH
Shapiro-Bernstein

STANDOUT TUNES
The Ballad Hit for 1947
Let's Put Our Dreams Together
For January Release
Victor: CHARLIE SPIVAK
Columbia: ELLIOTT LAWRENCE
— with more to follow —
PAULL-PIONEER MUSIC CORP.

LOCAL 47 KEEPS UP WORKING DEMANDS

Hollywood, Dec. 30.

Though taking cognizance of fact biz has gone blowzy of late in most niteries and kindred after-sundown spots, Los Angeles Local 47, of AFM, has decided that as a general policy union will deny all petitions to reduce number of musikers employed. Local, well aware that fewer than 4,500 of its 13,000-odd members regularly are employed, wants to keep maximum jamming as long as possible.

More than a dozen of the bigger spots hereabouts, headed by Earl Carroll's and Florentine Gardens, have asked 47 to slash number of musicians, but local flatly refused. Pasadena Junior Chamber of Commerce just lost a week-long pitch to induce union to lower scale for Rose Bowl parade. C. of C. was told that prescribed as minimum were four bands of 30 men each, at current scale of $25 per for casual date; cost, $3,400. Parade promoters made plea that they had only $2,600 allocated, which was amount paid last year when old scale of $20 per man was in force. However, union resolutely stuck to guns and over weekend, Tournament of Roses' execs agreed to get up the extra funds.

10 Best Sheet Sellers

(*Week Ending Dec. 28*)

Old Lamplighter........Shapiro-B
Ole Buttermilk Sky........Burke-VH
Sentimental Reasons........Duchess
World Singing Song........Robbins
Gal in Calico........Remick
For You For Me........Chappell
Zip-a-Dee-Doo-Dah........Santly-Joy
Rumors Are Flying........Oxford
Sooner Or Later........Santly-Joy
Girl That I Marry........Berlin

Second 10

Huggin' and Chalkin'........Hudson
Things We Did Summer........Morris
September Song........Crawford
You Keep Comin' Back........Berlin
I'll Close My Eyes........Maurice
Oh But I Do........Remick
Rickety Ricksaw Man........Peer
Five Minutes More........Morris
This Is Always........BVC
Coffee Song........Valiant

SALABERT, SACEM EXEC, KILLED IN PLANE CRASH

Francis J. Salabert, v.p. of SACEM, French performance rights society, who was killed in the TWA Constellation crash at Shannon, Ireland, last week, is the third foreign performance rights executive to die within the past couple months. Previously, Fred Markush, head of the Hungarian society, and Eduardo Marquina, head of the Spanish society, succumbed in New York following heart attacks.

While Salabert was v.p. of SACEM, actually, he was the power behind the organization. He was in N. Y. for the recent International Confederation of Music Societies at Washington, D. C., and was returning to France on business. It was while coming back to the U. S., where he had set up a music publishing company a short time ago, that he was killed. Mme. Salabert, who had come here with her two sons during the Confederation conclave, was awaiting him. She will return to France as soon as possible.

Salabert was one of the most influential music publishers in the business, abroad and in the U. S. He was in the process of completing a deal whereby J. Albert & Sons, Australian music publishers, would represent his catalog in Aussie. Julian T. Abeles, who was to have met Salabert's plane in N. Y., was negotiating for Albert.

McHUGH BACK TO LONDON

Jimmy McHugh, Jr., left over the weekend for the London headquarters of MCA.

McHugh, chief of the agency's British operations, was here over the holidays for sessions with home-office chiefs.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers* Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	12	2,575	33,225
Guy Lombardo	Roosevelt (400; $1.50-$2)	9	2,650	23,650
Chuck Foster	New Yorker (400; $1-$1.50)	0	†1,925	1,925
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	0	†875	875
Ray McKinley	Commodore (400; $1-$1.50)	1	1,150	1,800
Johnny Pineapple	Lexington (300; $1-$1.50)	8	900	7,750

* Indicates Floor Show at Waldorf.
† *3 days.*

Chicago

Glen Gray (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Gray's last week up a bit to 4,200, but not as good as should be.

Stephen Kilsey (Marine Room, Edgewater Beach hotel; 700; $2-$2.50 min.). Holiday biz hypoed take to 4,500.

Clyde McCoy (Boulevard Room, Stevens hotel; 550; $3-$3.50 min.). One of the best in town with hefty 4,800.

Joseph Sudy (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Family parties built to very warm 3,500.

Griff Williams (Empire Room, Palmer House; 650; $3-$3.50 min.). New show which opened Thursday (26) with Dorothy Shay sellout. First three days top 3,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Surged back strongly, grabbing 3,300 tabs after pre-Yule lull.

Russ Morgan (Biltmore; 900; $1-$1.50). Roared right back, bountiful 3,450 covers.

Location Jobs, Not in Hotels

Chicago

Russ Carlyle (Blackhawk Restaurant; 500; $2-$2.50 min.). Carlyle fine 4,700.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Final week of Sophie Tucker, Willie Shore, Bobby Breen great 5,800. Tony Martin, Jack Cole Dancers and Pearl Bailey debut Jan. 3.

Dick Jurgens (Aragon Ballroom; $0.90-$1.15 adm.). Boffo 19,000.

Buddy Shaw (Latin Quarter; 700; $3.50 min. second show). Slightly better at 3,500.

Lawrence Welk (Trianon; $0.90-$1.15 adm.). Ninth week swell 17,000.

(Los Angeles)

Count Basie (Avodon, B. Los Angeles, 3d wk). Still building. As all other spots staggered last week, new record set here with 16,000 customers.

Ray Herbeck (Meadowbrook, B, Culver City, 1st wk). Opened Thurs. (26) to scant attention, after Vido Musso crew had brutal going two previous days. Week didn't top 4,500, poor.

Will Osborne (Trianon B, South Gate, 4th wk). Over three-day weekend operation plus Spade Cooley on Xmas (25) one-niter; dim 2,100.

Charlie Spivak (Palladium, B, Hollywood, 1st wk). Opened rather strongly Thurs. (26); plus two days of Tommy Tucker earlier, around 13,000.

Ostfeld Ill in H'wood

Hollywood, Dec. 30.

Jack Ostfeld, general manager of Stevens Music Co., is resting comfortably, but incommunicado, at his hotel here after suffering severe heart attack over weekend.

Last mid-week Ostfeld came here from N. Y. for opening of Charlie Spivak at Palladium Thurs. (26), with whom he planned series of conferences. Spivak is financially interested in Stevens firm.

Mercury Cuts, Adds

Chicago, Dec. 30.

Mercury Records last week dropped two orchestras and signed another. Those out were Vincent Lopez and Buddy Rich and new one is Caesar Petrillo and 28-piece symphonic group.

Caesar Petrillo, music director of radio station WBBM, here, and brother of James C., AFM head, will record an album of semi-classical tunes.

SANTLY-JOY Standards
ALOHA, KUU IPO, ALOHA
(Goodbye, Sweetheart, Goodbye)
By DICK McINTIRE and RONALD A. BALL
SANTLY-JOY Inc.
1619 Broadway, New York 19
Tommy Valando, Gen. Prof. Mgr.

Two Smash Hits in COLUMBIA Pictures
The Sensational Song from "THE JOLSON STORY"
ANNIVERSARY SONG
By AL JOLSON and SAUL CHAPLIN
* * *
From Humphrey Bogart's Terrific "DEAD RECKONING"
EITHER IT'S LOVE OR IT ISN'T
By ALLAN ROBERTS and DORIS FISHER
* * *
BOTH SONGS RECORDED BY ALL COMPANIES
* * *
MOOD MUSIC COMPANY, Inc.
DICK VOLTTER, Pres.
SHAPIRO, BERNSTEIN & CO., INC. — Selling Agents
1270 Sixth Avenue, New York 20, N. Y.

Zanzibar, N. Y., Will Have 15G Talent Budget With Switch to Paleface

The Zanzibar, N. Y., which is changing to an otay policy about Jan. 30, will shell out around $15,000 weekly on entertainment at its changeover. Spot so far has booked Gertrude Niesen, Jan Murray, Hal LeRoy, with Donn Arden to do the production. Club is also dickering for Boyd Raeburn's 25-piece band.

Miss Niesen has been signed on a guarantee and percentage deal with $7,500 as the base and overages on grosses above $40,000, while Murray is getting $1,750 and LeRoy has been signed at about $1,000. With music and production, entertainment nut is likely to hit $15,000.

The current Zanzibar will shutter shortly after New Year's eve for refurbishing and will open with a new policy and name. New tag hasn't been selected as yet, but Cafe Broadway and Vanity Fair are reported being seriously considered by Joe Howard and Carl Erbe, operators.

Zanzibar, however, will continue operations on the site previously occupied by the Ole South. Sepia show policy will remain in effect there.

CAPPELLA AND PATRICIA

"Patricia is by far the best dressed dancer we've seen this season."

GEORGES BOURKS, Herald.

"Their Ballroomology is out of the top drawer . . . they brought down the house . . ."

LARY, Variety.

HELD OVER 9TH WEEK AT THE EMBASSY CLUB NEW YORK

Thanks to BILL MILLER BILL FICKS

LEONARD GREEN AGENCY, inc.
139 E. 57th St., N. Y. C. PL. 9-7470

USO-Camp Show Troupe Off on 6-Month Swing

Hollywood, Dec. 30.

Ten USO-Camp Shows troupers left on a six-month tour of entertainment for GI's in the Caribbean, South Atlantic and Alaskan areas.

Group includes Marcia Lencak, George Dunn, White and Stanley, Vivian Rae, Christine Madden, Ray Trock's musical combo and Roberto's Mexican puppet show.

Salici Puppets Set For O&J Carnival Show

Salici puppets, due in this country from Italy, have been signed for the Carnival, N. Y., on the Olsen and Johnson show. Act has been having difficulty getting back into this country because of travel conditions in Italy. However, it's expected that they'll be here in time for the room's reopening Jan. 9. Carnival closes Jan. 1 for a week for a refurbishing job.

Corinne and Tito Valdez have also been signed for this show. Others previously pacted include Beatrice Kay.

Mayfair, Boston, Folding

Mayfair club, Boston, one of the Hub's top niteries, is set to close indefinitely Jan. 6. Spot, which customarily uses name talent, and is operated by Mickey Redstone, has been in a business slump for several months. Redstone's other operation, the Latin Quarter, will continue.

Talent contracts for the Mayfair are being shifted by Dick Henry of the William Morris agency, cafe dept., to other spots.

Veloz-Yolanda Tour

Veloz and Yolanda will open their season's concert tour in Portland, Ore., next Monday (6), having booked 53 appearances. Supporting the dancers in "Dansation of 1947," will be Elizabeth Talbot-Martin, Jerry Shelton, Robert Garretson and Ernest Hughes, Betty Black and Amelia Gilmore.

Attraction will again be under the management of George M. Gatts.

AIDS RUNYON FUND

Jack Silverman, operator of the Old Roumanian, N. Y., is holding a special night, Thursday (2) proceeds of which will go to the Damon Runyon Memorial Fund. Cover and minimum charges have been taken off for that night.

Fund will be used to aid cancer research.

Eleanor Powell, film dancer, has been set for the Town Casino, Buffalo, starting Feb. 2, for two weeks.

Thank you

Mr. Eddie Davis

For having honored us by designating Sunday, Dec. 22nd as the

LUCILLE and EDDIE ROBERTS

Pre-Xmas Celebrity Party Nite

At Your World-Famous

LEON & EDDIE'S 33 West 52nd New York

You are indeed a grand host and we want you to know that our friends all had a wonderful time.

Gratefully,

The Roberts

P.S.: Thank you too—Miss Dorothy Gulman

Harry Green also thanks you

Copyright Attorney

Julian T. Abeles

humorously recalls his Ozark law days with a humorous piece

Blackstone in Them Hills

* * *

on editorial feature in next week's

41st Anniversary Number of VARIETY

Waring Heads NAPA

Fred Waring was elected president of the National Assn. of Performing Artists to succeed the late Jimmy Walker, at a recent meeting in New York. Eddie Duchin was named secretary and Bing Crosby, veepee. Board members are Duke Ellington, Andre Kostalenetz and Fred Allen. Maurice J. Speiser remains general counsel.

Organization seeks to establish performing and royalty rights for performing artists.

A.&C.'s 30G From Nitery For Costello, Jr., Fund

Bud Abbott and Lou Costello's first cafe date since hitting the big-time, at Flamingo, Las Vegas, March 7, will net them $30,000 plus percentages for a 13-day stand, the take to go to the Lou Costello, Jr., Foundation. This is the fund in memory of Costello's infant son who died two years ago of infantile paralysis. A & C previously played theatre dates to aid the fund.

Date was booked by Paul Small who some years ago booked them into their first nitery date after a continual round of burley houses. Comedy duo were being sought for a date at the Roxy theatre, N. Y. at $20,000 weekly, but deal fell through last week.

Emmett Kelly Shines In New London Circus

London, Dec. 21.

The Bertram Mills Olympia Circus, carried on by his sons, Cyril and Bernard, opened for first time since 1938 on Dec. 20, and will stay about seven weeks. Show has usual contingent of trained elephants, lions, horses and dogs, but nothing outstanding, due to restriction placed on import of acts.

Charles Rivels trio, with Rivels still imitating Charlie Chaplin which he has been doing for many years, is still a novelty with the newer generation. Outstanding novelty is act provided by Les Idalys which comprises cycling upside down 80ft. midair.

For first time, the numerous clowns have an American among them. Emmett Kelly, a hobo, from Kansas City, who provides plenty laughs. Circus, which holds 6,000, is sold out for first four weeks, both afternoon and night shows, and should play to capacity for rest of season.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Dec. 30.

Mose LaFountain, owner of Durgan's nitery, played Santa Claus to the kiddies of the colony on Christmas day. He invited all to special entertainment, dinner and gifted them on the way out.

Kay (RKO) Latis, who graduated from here, now employed at St. Anthony hospital, Warwick, N. Y.

Bernard Illion (Earl Hart), who checked out of the Rogers, continuing the cure in downtown colony.

Garry (IATSE) Vandermast, after a month of observation, has been upped for meals and pix privileges, while Frank (RKO) Sheedel given same privileges.

Among the downtown show folks who holidayed in the Big Town are Benny Ressler, Pauline Russell, Helen O'Reilly and Marty Fisher.

Lew Pettit, former WNBZ announcer, now the manager of Adirondack Room of the Fawn Club, Lake Placid.

Memories of the grand Yuletide banquet given the gang at the Will Rogers will linger for a long time. The chef and his staff deserve heaps of thanks for the spread. Santa Claus (Sam Schulman) gifted each patient with a present.

(Write to those who are ill.)

Night Club Reviews

Earl Carroll's, H'wood

Hollywood, Dec. 27.

"Earl Carroll's Vanities," with Beryl Wallace, Billy Rayes, Bobby Morris, Jean Richey, Costello Twins, Jimmy Nolan, Rickey Jordan, The Carrolliers, Dave Barry, Manny Strand Orch, Line (40); produced and directed by Carroll; Music by Harry Revel, lyrics by Carroll; dance ensembles by Edwin Gale; costumes and scenery by Jean le Seyeux; with dinner $3.30, *without,* $1.65.

It has been nine years since Earl Carroll gazed at the theatre-restaurant bearing his name and exclaimed, "it'll make a good garage, dontcha think?" He was never more wrong in life as his bank balance will mutely attest. Billed as America's Greatest Revue, this new issue of "The Vanities" doesn't fall far short of that distinction. That it's the best $1.65 buy extant admits of no quarrel. That it's a full evening in the theatre, with victuals and potables on the side, is also readily admitted. There may be some hesitancy, however, on the part of some night lifers that this edition is the best of his nine-year string. It's lone liability is the lack of quality comedy. Pinky Lee is missed and Bobby Morris misses calking the void. His routines are blueish, blatant and too often unfunny.

Production-wise, the extravaganza is flush in the Carroll tradition and that means spectacle, glamor, leggy gals and gay costuming. There's a heavy overlay of phosporescence but outlanders like flash and it all makes for a striking display. For other spectacular effect he has smoked incense pouring from the floor, rain in a single sheet from the roof and bubbles billowing over the heads of the showgirls. Entertainment content is diversified with secondary emphasis on comedy and music. Only trick act is the skating and cycling of Jean Richey, a talented youngster.

As in past revues, Beryl Wallace sparks the ensemble, foils for the zanies and otherwise cavorts with ingenuish vigor. Bill Rayes is making a career out of this stand and proves an able raconteur, enterpreneur, mimic and juggler. Jimmy Nolan and Rickey Jordan handle the vocals acceptably, the Costello Twins are fast and supple in their twists and turns, Dave Barry's mimicry is solid albeit not new to these parts, and the vocal groups handle the tunes of Harry Revel and Carroll, adequately. Manny Strand in the pit is another Carroll "career man," having been around practically since the opening. His music is productionally adept and briskly tempoed for the dance of the payees on stage. Carroll's big problem is comedy and once that phase of the revue is improved he'll have clear sailing until year's end unless the current nitery depresh becomes acutely critical.

Helm.

Five O'Clock, Miami

Miami Beach, Dec. 26.

Diosa Costello, Marc Ballero, Pupi Campo and Orch, Howard McCreery Orch; $2.50 *min.*

Continuing their intime show policy the smartly decored Five O'Clock club has a string lure for the heavy rumba trade here, in the current setup.

Combo of Diosa Costello and Pupi Campo makes for a zingy session of Afro-Cuban antics with the ringsiders finding themselves involved in an uninhibited round of derriers tossing with the duo.

Marc Ballero tees off things with some neatly devised impreshes, done in facile manner. Tops stint with his Polish drunk takeoff, crediting Steve Evans with the origination.

La Costello makes for a welcome relief from the average Latin hip-swing-singer. That dynamic personality and zesty purveying of the south of the border chants gets them all the way. Husband Pupi Campo does a song-dance spot on his own for good returns, then the pair join for some rumbanties that sets the payees palm-whacky. All adds up to a breezy 40 minutes with the ringsiders wanting more.

Campo's unit brings the Latin-minded on the floor in heavy numbers. Howard McCreery's band does okay for the other terpers. *Lary.*

Copacabana, Miami

Miami Beach, Dec. 27.

Harvey Stone, Frances Faye, Paul Sydell & Dogs, Paul Haakon, Marvis Mims, Ralph Young, Blentones (4), Line (7), Dave Tyler Orch (10), Noro Morales Orch (10), Henrietta Cameron; production staged by Benny Davis, choreography by June Taylor, original music and lyrics by Davis; min. $3-$5.

The Copacabana ops, with this, their second show, can sit back and say they're offering one of the top shows in town with the edition. If the biz isn't there, then the rest might well look to it as an indication of what's to come.

For in Harvey Stone, they've got a young comic, new to these parts, who rates with the Ritz brothers, Joe E. Lewis, Jan Murray and the other toppers who played the swank boite in the past. The tall, easy moving laughmaker earned himself a spontaneous reception in his debut that matched any reaction ever garnered by an act in this room.

Coming on in the next to closing spot, after Frances Faye had left them pounding for more, he walloped across a session of yocks from his first lines to the bowoff. The special material he utilizes had him looking and sounding like the freshest comedian to hit this comedy-jaded town in year. All of it was purveyed with an easy unstrained delivery that got every giggle out of the jammed room. Opens with a lyric on his dicker for the job with owner Murray Weinger, then follows with a 30 minute sesh of tailored stuff that keeps the laughs coming in steady stream. Toppers are the sequence on his wife and married life and a piece with a soft drink as the theme. Encores with

(Continued on page 38)

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Unit Producers See Greater Demand For Packages as Bandshows Fade

Unit producers anticipate a return of the package type entertainment during the coming year. Feeling that bandshows have outplayed themselves and there aren't sufficient top personalities to supply all vauders, unit shows may be the answer.

So far, only two new layouts have been formed, Paul Small has packaged "Showtime" and Jerry Rosen has formed a "Stars and Gripes" unit with Smith & Dale, Olsen & Joy, Ziggy Lane, and Moke & Doke. Currently on the road are Earl Carroll's "Vanities" and Harry Howard's "Star and Garter."

However, vaude bookers and house operators are generally unwilling to take chances on the package shows inasmuch as general selling price runs around $8,500 and overages. Protagonists of the unit idea feel that bookers will eventually be forced to use more of this type show during the coming year.

In the meantime, units now on the road are having comparatively tough sledding because of failure of major house bookers to take to the units in a big way. They're caught between inability to get consecutive bookings in any given area and insufficiency of houses big enough to support expensive shows.

Several shows have had to make jumps from southern territories to come into New York and New England, while "Vanities" has been forced to play a cafe in the absence of consecutive vaude time. Latter unit, which is operated by Bobby Vernon, is handicapped by the fact that Carroll is unwilling to have the unit play niteries. Its date at the 400 club, St. Louis, was played over Carroll's protests. A deal for the Latin Quarter, Chicago, had to be cancelled.

The producers, however, are counting on the fact that the bookers will be forced to turn to units, especially since there are no new bands of interest, and necessity to maintain big shows in many houses. They anticipate the unit show upbeat to make itself evident when paucity of new bands further decrease b.o. takes.

Toots Shor Wins Suit To Restrain A. C. Spot Infringing on Name

Camden, N. J., Dec. 30.

The name and fame of Toots Shor's restaurant in New York belong solely to Bernard Shor, according to a ruling made here last week by Vice Chancellor Albert S. Woodruff.

The court held that when Bert Roland named his eating establishment in Atlantic City Toots Shores Cafe the "attempt to deceive the public is obvious." Chancellor Woodruff granted Shor an injunction and ordered Roland to change the name of his place.

Roland maintained he named the restaurant after his wife nickname "Toots," and added Shores because it was located at the seashore.

Chancellor Woodruff's 20-page opinion said, in part: "Tourists visiting our eastern seaboard and looking for a good restaurant and good food in Atlantic City today probably will be in New York a day or two hence, pursuing the same purpose. "The fame and good reputation of the complainant and his restaurant has extended to and beyond Atlantic City."

Acorn Draws 10-Yr. Term In Mont'l Stabbing Match

Montreal, Dec. 30.

William "Bill" Acorn, comedian, was sentenced to 10 years in prison last week on a charge of manslaughter which arose from the stabbing death of Lester Velez, 23-year-old U. S. boxer.

Acorn was playing at the Samovar last September when he became involved in a fight with Velez, and the stabbing resulted.

Judge Wilfred Lazure, of Court of King's Bench, who sentenced Acorn said in passing sentence that "When a jury reduces a verdict from murder to manslaughter, as in your case, the sentence is usually life in prison. But I feel that you had no intention of killing him, so I am reducing sentence."

Murder charge was made after the boxer's death at a rooming house run by Carol Grauer, manager of the Samovar. Acorn allegedly tried to commit suicide with the same knife that caused Velez's death.

Par Starlet's P.A.s

Olga San Juan, Paramount starlet, has been signed for a personal appearance at the Paramount theatre, N. Y., starting Jan. 15.

Miss San Juan will be on the bill with Mills Bros., Elliot Lawrence orch, and Tim Herbert, Jr.

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Hazel Scott Breach Case Set for Trial in N.Y. Jan. 10

Breach of contract suit by Benjamin F. Kutcher, Trenton, N. J., concert promoter, against Hazel Scott has been set for Jan. 10 in the N. Y. supreme court. Miss Scott is being sued for $25,000 damages by Kutcher because of failure to fill a concert date at the Memorial auditorium, Trenton, Dec. 3, 1945. Miss Scott claims she was unable to appear because of impending birth of her child.

In a pre-trial examination last week, Miss Scott lost a motion to have Kutcher post a $250 bond to secure costs of trial in the event he lost the case.

Prep Icers For South America

Ice skating shows are beginning to assume international proportions. Popularity of this type entertainment has been established in the United States with the big touring shows as well as the hotel and nitery icers. This type show is also beginning to catch on in other countries.

England has a blades display at Stoll's theatre. Show has been playing to capacity houses, and house management is already at work on another edition. William Morris agency has been signing skaters for the new layout which will preem sometime next year.

Interest in blades displays has also been evidenced in South America. Argentine and Brazilian impresarios have been querying major talent offices about the export of frozen entertainment. Jules Stein, chairman of the Music Corp. of America board, after his recent South American trip, reported that ice-shows would clean up in those countries. The displays could be put on in outdoor games in the metropolitan areas for heavy gates.

JACK HARRIS STILL IN BAD WITH BRIT. TOOTERS

London, Dec. 20.

Jack Harris, now at the Bagatelle, Paris, where he has bolstered up trade, is here to arrange for his reinstatement as an English resident and look into his former company's—(Embassy Orchestras, Ltd.)—activities.

Immediately on his arrival here, agitation was launched against him by several musicians who made representation to the Ministry of Labour that he be refused permit to work here.

This despite fact no application has been made by Harris or anyone connected with him for a working permit.

Fri.-Sun. Policy of Local Bands for New'k Terrace

Terrace Room, Newark, which was turned into a ballroom last fall when top bands were not available to the previous cafe-style of operation, further pulls in its horns next month. From a full-week ballroom policy using medium-priced name combos, the Terrace will move into a Friday-to Sunday dance policy with local bands, the remainder of the week being given over to catering to organizational parties, etc.

Simon LaFarge, who bought the Terrace equipment, etc., from the Rosenhaus brothers, owners of the building, is installing the Jack Arnold Press orchestra, a local outfit, for weekend work starting in mid-January and will try to hold that line.

J. Dorsey's B'way Cycle

Jimmy Dorsey's orchestra completes a cycle of Broadway bandshow houses this spring when he goes into the Paramount theatre. Dorsey last played the Paramount seven or eight years ago, before he shot to the top of the band heap with a string of hit records. He then switched to the Strand, followed by the Roxy, then the Capitol, where he played his last Broadway date a year ago this month.

Date at the Paramount is for either March 19, 26 or April 2. It'll be in conjunction with the Bob Hope-Dorothy Lamour film, "My Favorite Brunette." Dorsey is currently at the Pennsylvania hotel, New York.

Florida Niteries Yearn for Seasonal Spenders to Take 'Em Out of Red

Indications that Florida bistro ops are apprehensive of the forthcoming season is seen in the withdrawal of shows from the Jewel Box, Miami Beach, which will operate as an eatery.

Despite the fact that the height of the season is still several weeks off, club owners are starting to prune budgets, feeling that the total Miami Beach revenue will not approach last year's figures.

The hotels are not yet fully booked probably because of the absence of any protracted cold spell in the north, and general unwillingness of the crowds to shell out.

As a result, Miami and Miami Beach niteries have gotten meagre crowds. Pattern of the current season, so far, have been heavy opening night crowds, and light patronage thereafter. The Latin Quarter, Copacabana, Beachcomber and other spots have been operating in the red, so far, but bonifaces are hoping that a post-New Years surge of vacationers will provide a greater spread of trade.

Union Clears Songstress Of Ankling Nitery Date

Monica Boyar, songstress, was given the nod by American Guild of Variety Artists last week on charges brought by Bill Peterson, of Consolidated Radio Artists, that she ankled an engagement he had set for her at the Chateau, N. Y. nitery.

Hearing developed that Miss Boyar had never signed contract to play the spot but that her agent, Jack Miller, had okayed date without consulting her.

AGVA ruled there had been no breach on the singer's part since there had been no contract.

Jimmy Savo Agrees On Hub Nitery Date When AGVA Intervenes

Jimmy Savo, comedian, has patched up differences with management of the Bradford Roof, Boston, opening a three-week date there Jan. 9. Amicable adjustment was brought about through intervention of American Guild of Variety Artists, who advised the comic he had a moral, if not contractual obligation to play the date.

Controversy stemmed back to an option Boston nitery had held for services of Savo at time he was hospitalized for amputation of leg. Savo figured that such inability to play date at that time abrogated contract. Nitery management on other hand claimed differently, stating it had been given to understand he would play date later upon recovery.

Savo, on the other hand, has been getting better coin since Hub pact was made and figured he was not obligated to take the lesser deal. It's understood nitery made some adjustment on that too, but salary figures are not revealed.

Como's $7,500 Date At N. Y. Paramount

Perry Como is aiming to do theatre work this summer for the first time since start of his rise into the top brackets. Singer has been set for the Paramount theatre, N. Y., opening June 11. At the moment, it's the only booking for him. Others will follow.

Como is drawing $7,500 weekly, a price voluntarily set by the Paramount. Latter had an option on the singer from his last date there years ago, calling for a salary of $4,000 the first week and $3,750 and $3,500 for successive weeks. Date follows his final broadcast for Chesterfield, June 6.

Negotiations are proceeding for a run at the Oriental theatre, Chicago, to follow the Paramount.

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Night Club Reviews

Copacabana, Miami

(Continued from page 36)

his Army routine for a begoff finish.

Earning as sock a reception as Stone, Frances Faye, always a draw in these parts, had them all the way with her pianoing and singing. Has some new material which is top-drawer stuff, and her voice was never better. Was on for six numbers, and could have stayed for many more.

Paul Sydell and dogs made for the third new act in this edition. As usual his biz with the mongrel and the Mex mutt garner him solid palm-whacks.

Production wise, Benny Davis has held over the fine work of Paul Haakon and his class ballet interps. Marvis Mims, the slim miss with the spin-taps done in the better vein; Ralph Young, the swoon-singer, who improves with each appearance; the Blentones to lend harmony color to the background songs and that nifty June Taylor line and choreography. The artfully staged group numbers still seem fresh and sparkling.

Dave Tyler rates a bow for his show cutting. He and his unit are one of the better show bands in town. Stone's accompanist, too, heightened the comic's stint with his piano backing. Noro Morales and his rumbaddicts add to the draw, power of the lineup with the hip-swingers jamming the floor for his Afro-Cuban rhythms. In the lounge, Henrietta Cameron keeps them happy with some neatly devised and skillfully played organ arrangements. *Lary.*

Chateau, N. Y.

Lillian Roth, Herman Chittison Trio, Bret Morrison, Patricia Milburn, Wry Guys (3), Chico; $3.50 min.

Eastside's latest contribution to the late-hour entertainment circuit, opened Sunday (27) in time for the lush New Year's eve trade and has a chance of staying around after the holidays. Spot has been an eatery and cocktail lounge of long-standing (Chateau Moderne), and embarked on its cafe career with the addition of talent and a refurbishing job.

Room is small with a capacity of less than 100 and is cheerfully decorated in a pastel shaded modern motif. Although the spot's size isn't conducive to large entertainment budgets, the $3.50 minimum on beverages alone could conceivably make up sufficient revenue to atone for its small size.

Top items on this bill are Lillian Roth (New Acts) who's coming back to entertainment circles after a hiatus of several years, and the Herman Chittison trio, one of the top instrumental groups around.

The Chittison trio, long a mainstay at the Blue Angel, know how to cater to spots devoid of dance floors. They aim for and achieve a high degree of melody that make listeners out of sippers.

Other item of interest on the show is Bret Morrison (New Acts) who depends on radio shows for his income, and is now starting to expand into niteries.

Patricia Milburn and the Wry Guys (both New Acts) complete the bill with the singularly named Chico making with the piano lulls. *Jose.*

El Morocco, Mont'l

Montreal, Dec. 27.

Joey Bishop, The Buccaneers (6), Rosita & Dino, Line (6), Al Grant Orch (11); $1.50 min.

With the kind of entertainment being seen currently at this spot, it's no wonder that n.s.g. biz usually apparent at this time of the year seems to be missing. True, the ropes aren't up, but there are fewer tablecloths showing than in previous years.

Joey Bishop, back in a return engagement, tops the layout. It's obvious that he's a vastly improved comic since last here, though he did register big even then. His timing and delivery are smoother, and he doesn't waste time over a gag that goes flat; a point too many comics miss. His material, consisting of bits and quips rather than anything set, has also perked up considerably though he does dig back once in a while when things slow up. Held them all the way and off to plenty applause.

Vocalizing of the Buccaneers makes for nice balance of the parley, the sextet doing a bangup job in socko arrangements of tunes from current musicals. "Oklahoma!" medley is clicko teeoffer, with a mixture from "Annie Get Your Gun" also going over big. Appearance of six men on the small floor in this intimate boite is attention-getter and the slick harmonizing, range of voices and smart selling garner hefty mitts. Also heard are various novelty arrangements ("Alexander's Ragtime Band") and the inescapable "White Christmas."

Ballroomologists Rosita & Dino are clicko in the opening spot featuring plenty of tricks in the lift and spin departments. Short stature of the male partner is unusual but stint gets good results. Duo come back later to bring the payees on the floor for a samba lesson. Gimmick gets boffo response.

Line's routines are average. Al Grant's orch is much improved on the showcutting. Biz okay. *Laza.*

Rio Cabana, Chi

Chicago, Dec. 27.

Jerry Lester, Terry Lawlor, Berry Bros. (2), Nancy Doran, Don Bradfield, Cee Davidson Orch (8); $3.50-$4 minimum.

Top nitery news of the holiday season is Jerry Lester's sock opening here, sans the blue stuff, with the comic holding the floor for a solid hour, and having to beg off.

His imitation of Harry Richman, in which he hobbles to the center of the floor with some crack about the bit being from one of Richman's latest pictures, which he made in 1910, takes about 15 minutes getting started. During this time you get everything from a takeoff on Durante to some "talented" juggling, all making for real yocks.

The Berry brothers, two colored boys in tails and top hats, come through with some nifty soft shoe prancing, then a routine fast hoofing to win hefty applause.

Red haired, white gowned, Terry Lawlor is no show stopper, but does gain attention for her personality vocalizing. Tees off with "Coffee Song," then "Josephine" and "Pretty Kitty Blue Eyes" for nice returns.

Line seems to have added some sparkle to their usual good terp work, resulting in a nifty Latin number, which turns into fast samba with appearance of ballerina Nancy Doran, who contribs a neat samba routine. Don Bradfield's baritoning of production numbers also rates a nod.

Cee Davidson orch okay on show-backing and customer dansapation. *Loop.*

Glass Hat, N. Y.

(HOTEL BELMONT-PLAZA)

Bob Russell, Blair & Dean, Frakson, Eddie Stone's Orch; $2.50 minimum.

This is a etter bill than most for the Glass Hat, and the budget obviously is higher, too. It's unfortunate, though, that now and again the transient trade that frequents this spot can't hold its liquor sufficiently well to appreciate properly such capable performers as Bob Russell, Blair and Dean, plus Frakson the magician. At the show caught it was particularly brutal. It's a tribute to the bill that it could go on at all.

Russell remains an ingratiating emcee and singer, and he can toss off a line well. In the talk department, however, he could brace his material. But his looks, baritone voice, manner and casualness still make him a good bet for a Broadway musical.

Blair and Dean recently closed at La Martinique, just across town, and, as always, still sock over their ballroom stuff. Frakson's magico is long since standard, always a puzzler and palm-winner. *Kahn.*

Kelly's Stable, N. Y.

Roy Sedley, Hal Hixon, Fatso Marco, Marsha Kent, Hilda Wilde, Allegra, Mary Osborne Trio, Bill Donahue Orch (3); $2.50 minimum.

In a harkback to the halcyon days of Jack White's old Club 18, boniface George Lynch has switched from a jive policy, to zany entertainment with Roy Sedley carrying the pitch to a more adult trade than the younger element, which formerly frequented this 52nd street bistro. Minimum has been upped and it's the house's fond belief that the new type of patron will tend to linger longer than the youthful set which used to duck in and out, depending on the size of their allowance.

Elimination of the bandstand in favor of a miniature stage for blackouts in the rear of dance floor gives spot a bit more room. Mainspring of show, Sedley is aided and abetted by Hal Hixon and Fatso Marco, all of whom keep up a running commentary of ad libbing and customer baiting which latter all take good naturedly. Despite his corny material—using such gems as "Is that your brother? . . . No, my brother's living!" variety—Sedley's humor is broad, clean and inoffensive and easily makes for a diverting hour.

Also contributing to the hilarities are Marsha Kent, a cute blonde chirper, who warbles "It's a Great Day for the Irish," and brunet Hilda Wilde, whose shapely chassis is set off to good advantage by a form-fitting black gown. She fetchingly chants, "Love Is Sweeping the Country" and "South America Take It Away." Allegra, another femme vocalist, though a hefty one, contribs a shrill "Cosi Cosa."

Mary Osborne Trio, comprising bass, electric guitar and piano, is a so-so group whose chief value lies in Miss Osborne's voice and string strumming. Sam Donahue's three-piece combo supplies okay dansapation. Though coal blackout badly affected the street last week, biz was fair on night caught, Thursday (5). Remains to be seen however, whether a shift from name combos, which prevailed at this spot for some 10 years, to low-budgeted comedy will click the cash registers here when patronage is still diving everywhere.

New Acts

LILLIAN ROTH
Songs
15 Mins.
Chateau, N. Y.

Lillian Roth, who achieved eminence in musical comedy and films, is currently essaying a comeback after several years of retirement. Preem night at the Chateau indicates that she hasn't lost her song-selling skill in the intervening years. She still has a robust and punchy delivery, knows her way around an audience and in general adds up to worthy cafe fodder.

With the material she has on tap, which includes a medley of songs she's identified with, some special material numbers and excellent arrangements of some pops, she's likely to more than get by in vaude.

She comes by her strong stage instinct naturally. She's been on the boards for a long time, starting out as part of a moppet turn from which she graduated to a single and subsequently to musicals and films. Entire turn shows a great deal of know-how which her hiatus of several years hasn't dimmed. *Jose.*

BRET MORRISON
Songs
10 Mins.
Chateau, N. Y.

Bret Morrison, who's "The Shadow" on the air show, seems to be quite a versatile citizen. His income from radio work precludes necessity of taking on night work to augment it, but it's probably the fact that he wants a wider variety of experience that impels his cafe work.

He's displaying a cultivated baritone in his nitery preem—one that has necessary smoothness and projection. But for intime cafe chores, he must yet acquire a warmness to get him completely across. As he now works, he's a newcomer's conception of what an east-side emcee should be like—cold and cultured. Warmth won't hurt his cause any.

He makes an extremely good appearance in tails, and if he sticks at this type assignment he should do well. *Jose.*

VICTORIA SCHOOLS
Songs
5 Mins.
State, N. Y.

Victoria Schools has been around previously in class spots as well as soloist on concert tours and has recently completed a role in the late legiter, "Gypsy Lady." Consequently she shows a polished act. Miss Schools opens with a coloratura aria from "Romeo and Juliet" to reveal an essentially rich voice with a great deal of technical finish. She's able to take the tricky runs without losing vocal quality. At show caught, she did two numbers, closing with Jerome Kern's "You Are Love." All find favor with the pew-holders.

In the appearance department, Miss Schools stacks up extremely well. She has looks and is modishly gowned. *Jose.*

WRY GUYS (3)
Comedy
10 Mins.
Chateau, N. Y.

The Wry Guys are attempting something different in the male trio type of humor, but unfortunately poor selection of material spoil any chances of showing off to advantage in preem at the Chateau. The boys attempt literate takeoffs on various type of acts and radio commercials along with special material songs, but their humor is the type that reads well but lacks punch when enacted vocally.

They make a nice appearance and have good vocal equipment, but lack the experience and material for the cafe and vaude circuit. *Jose.*

PATRICIA MILBURN
Songs
10 Mins.
Chateau, N. Y.

Patricia Milburn, with additional cafe experience, will be a worthy item for intimeries. Voice needs additional polishing before she'll get the effects she's striving for, but in delivery and appearance she stacks up well.

Miss Milburn has a nice ballad style, but needs sharpening in the rhythm department. *Jose.*

Dixon's, N. Y., Expanding

Dixon's steak house, N. Y., which started as the Club 18, is dividing its layout into two parts, with separate entertainment in each room. Dardanella trio has been set for the front part of the house, while the Joe Mooney quartet will continue in the main room.

New operation starts Jan. 3.

Variety Bills

WEEK OF JANUARY 1

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY

Capitol (L) 1
Tommy Dorsey Orc
Jack Carter
P Franks & Janyce

Music Hall (I) 1
Nonchalants
Skyrettes
Rockettes
Corps de Ballet
Sym Orc

Paramount (P) 3
Tony Pastor Bd
Andrews Sis
Les Paul 3
Mack & Desmond
Martin Bros

Roxy (I) 1
Rosario & Antonio
Bob Hannon
Emma Otero
Tommy Trent

State (L) 2
Show Time '47

Strand (W) 3
Vaughn Monroe O
Johnny Mack

BRONX

Windsor (I) 31
3 Poms
Bob Nelson
The Mirths
Walter Nilsson
The Kayes

4-5
The Cabineers
Herb Howard
Don Henry 3
The St Clairs
Jack Parker

BROOKLYN

Flatbush (I) 31
Peter Chan
Hall & Dell
Gloria Jerome
Diana Craig
The Glenns

BALTIMORE

Hippodrome (I) 31
Raye & Nardo
Jack Leonard
3 Murtah Sis

State (I) 2-4
A Donnelly & Bob
Lee Noble
Charles Senna
D & D Fellnes

5-8
Cole Sis
Ginny Lowry
(two to fill)

BOSTON

Keiths (R) 2
Dora Winsor
Roy Foy
Sybil Bowen
Tommy Dix
Lamberti

CAMDEN

Towers (I) 3-5
Jordan & Parvis
Phyllis Willis
Crandall Sis
Alan Ferguson
Jim Wong Troupe

CHICAGO

Chicago (P) 3
Burl Ives
Lorraine Rognan
Pat McCaffrie
Whaling & Yvette
Larey Storch

CINCINNATI

Albee (R) 2
Alvino Rey Orc
Paul Regan
Lane & Claire
Wally Boag

COLUMBUS

Palace (R) 6-8
E Howard Orc
Bob Evans
(two to fill)

HARTFORD

State (I) 3-5
Stan Kenton Orc
Steve Evans
Merbeth Old

HOLYOKE

Valley Arena (I) 31
George Freems
A & C Fenton
Roslyn Page
Helene & Rico

MIAMI

Olympia (P) 31
Burns 2 & Evelyn
George Prentice
Lorraine DeWood
Bert Wheeler Co
Les Ghezzis

NEWARK

Adams (I) 2
Gene Krupa Orc
3 Edwards Bros
Artie Dann

NEW BEDFORD

Ballis Sq (I) 2-4
Gonzales Duo
Honey Murray
Bromly & Bar'ett
Doris Faye
Ciun & Ferroni

PATERSON

Majestic (I) 2-5
Harris & Allen
Bobby Long
Grace Drysdale
Morey & Eaton
The Reddingtons

6-8
S & B Stevens
Bobby Wayne
D & D Fellnes
Steve Evans
Jim Wong Troupe

PHILADELPHIA

Carmen (I) 2-4
Coco Steve & Eddy
Frances Urban
Criss Cross
(one to fill)

Earle (W) 3
Louis Prima Orc
The Kemmys
Val Setz

PROVIDENCE

Metr'p'l'n (I) 31-1
Gonzales Duo
Leon Fields
Honey Murray
Doris Faye
Ballentines
3 Honey Bros
Skating Earls
The Cabineers

SAN FRANCISCO

Golden Gate (R) 2
Titans
Helene & Howard
Herb Shriner
Merry Macs

SPRINGFIELD

Court Sq (I) 31
The Kanazawas
S & B Stevens
Clem Bellings Co
Edward Sis
Paige & Paige
Anthony & Rogers
Bernie George

WASHINGTON

Capitol (L) 2
Claire & Hudson
Shavo Sherman
Diana Barry
John Boles

WOONSOCKET

New Park (I) 5
Bromly & Bar'ett
Doris Faye
Pritchard & Lord
(two to fill)

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TOWN CASINO, BUFFALO
FOR 2 WEEKS
Per. Mgt.: BILLY CREEDON
EDDIE SMITH AGENCY
1501 Broadway, New York

Cabaret Bills

NEW YORK CITY

Aquarium
Lionel Hampton O

Blue Angel
John Buckmaster
Alys Robi
Vicente Gomez
Joan Nichol
Stuart Ross
Ellis Larkin 3
Golden Gate 4

Cafe Society (Downtown)
Jimmie Rogers
Susan Reed
Cliff Jackson
J C Heard Orc

Cafe Society (Uptown)
Django Reinhardt
Imogene Coca
Roberta Lee
Pete Johnson
Dave Martin 3
Edmond Hall

Carnival
Milton Berle
Elly Ardelty
Marion Colby
Ben Yost Singers
Miriam Gwinn

China Doll
George Wong Tr
Frances Chun
Tai Sings
Ming Ling
Jose Curbelo Orc

Copacabana
Sid Caesar
Rene Paul
Ann Rooney
Eddie Fisher
Raye & Naldi
Olga Suarez
Michael Durso Orc
Frank Marti Orc

Diamond Horseshoe
Siri
Herman Hyde
Turner Twins
Rosebuds
Jackie Gleason
Billy Banks
Hal Hunter
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc

El Chico
Posita Rios
Miguel & Albaicin
Chelo Villareal

Iceland
Ice Revue
P Whiteman Jr Or

Kelly's Stable
Roy Sedley
Fatso Marco
Dorothy Manners
Hal Hixon
George Maran

La Conga
Chito D'Izar
Carlos & Linda
Irma Henriquez
Machito Orc
Pupi Campo Orc

La Martinique
Vic Damone
Phil Foster
Jane Dulo
Ernie Stuart Orc

Latin Quarter
Henny Youngman
George Tapps
Dick Buckley
Arnaut Bros
Myrtil & Picaud
Chick Gladke
4 Esquires
Wanger Line

Leon & Eddie's
Eddie Davis
Burke Twins
Franklin 2
Leblanca & Garcia
Sherry Britton
Art Waner Orc

Monte Carlo
Dick Gasparra O
Roberto
Sibov

Old Romanian
Ja[illegible] Phillips
Sadie Banks
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc

Riviera
Ralph Font Orc
Marty Beck Orc

Rogers Corner
Kernels of Corn
Hal Aloma
Gay Blades
Don Baker
Don De Vod Orc
Sieto Trio

Embassy
Chu Chu Martinez
Canella & Patricia
Ralph Font Orc
Arthur Ravel Orc

400 Club
Tex Beneke Orc

G'wich Village Inn
N T G Revue
Frankie Hyers
Chavez Orc
Ned Harvey Orc

Havana-Madrid
Paco Reyes
Gloria Lebran
Margaret Phelan
Carmen Sol
Catalino Orc
Carlos Varela Orc

Belmont-Plaza
Blair & Dean
Frakson
Bob Russell
Ginger Harmon
Eddie Stone Orc
Nino Bd

Hotel Commodore
Johnny Long Orc

Hotel Dixie
Don Bestor Orc
Kay Hammond
Lou Seller
Dean & Ray

Hotel New Yorker
Sammy Kaye Orc
Marion Spelman
June Arnold
Bissell & Farley
Alice Farrar
Bob Tork

Hotel Pennsylvania
Charlie Spivak Orc

Hotel Pierre
L & E Roberts
Chas Reader Orc

Hotel Plaza
Hildegarde
Hal Kanner Orc
Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel Taft
Enoch Light Orc

Waldorf-Astoria
Myrus
Deering & Lang
John Mollnari
Emil Coleman Orc
Mischa Borr Orc
Bananas' Orc
Al Morgan
Mattie Sondi
Steve Richards
Tom Palmer
Henry LaMarr

Kuban Bleu
Marais & Miranda
Muriel Gaines
Gloria King
Cedric Wallace 3
Leonard Elliott
4 Notes

Versailles
Jean Sablon
Emil Petti Orc
Panchito Orc

Village Barn
Zeb Carver
Garlands
Alicia Wallace
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher

Village Vanguard
Maxine Sullivan
Josephine Premice
Dorothy Douglas
Pete Seeger
Dan Frye
Eddie Gibbs

Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Belm'te

Zanzibar
Thelma Carpenter
Bunny Briggs
Ethel Waters
Hot Shots
Nyoka
Eddie Vinson Orc
Pee Wee Marquette
Sy Oliver

Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Russ Carlyle Orc
Geneve Dorn
Woo Woo Stevens

Chez Paree
Tony Martin
Pearl Bailey
Jack Cole
June Edwards
Gay Claridge Orc
Adorables (12)
Lucio Garcia Orc

Colosimo's
Ryan Bros
The Gascas
E'l'la Julo Pa'cho
Keith Models
Marie Shaw
Sol Feola Orc

Copacabana
Frank Parker
Frank Libuse
Chuy Reyes Orc
Arne Barnett Orc
Cerney Twins
Wells & Fayes
Jimmie Burrell
Marianne

Hotel Bismarck
Joseph Sudy Orc
Gantu
Gaywoods
Lenore
Annette Olsen
Montero & Yvonne
Eddie Fens Orc

Hotel Blackstone
Hartmans
Ramos Orch

Hotel Congress
Harding & Moss
Milt Herth Trio
Margie Fields
Kiki Ochart Orc

Hotel Continental
Za Bach's Orc
Marianne Fedele
Sheldon Reed

H Edgewater Be'ch
Stephen Kisley Orc
Morgan D'eers
Sensationalists
Sharkey
Song Stylists
Louise Gleen
Jan Stewart
Preston Lambert

Hotel Sherman
Glen Gray Orc
Carl Marx
Phil Gordon
College Inn Models

Hotel Stevens
Clyde McCoy Orc
Dennis Kelly
Billie Dennett
Wesley Lundgreen
Boulevar-Dears

Latin Quarter
Maurice Rocco
Latin Lovelies
Gene Baylos
The Wiles (3)
Paul Carleton
Buddy Shaw Orc

Palmer House
Evelyn Knight
Freddie Nagel Orc
Rolly Rolls
Blackburn (2)
Abbott D'ncers (12)

Rio Cabana
Jerry Lester
Berry Bros.
Terry Lawlor
Don Bradfield
The Lovelies (10)
Cee Davidson Orc

Vine Gardens
Jessie Rosella
Bill Meagher
Tamara & Thomas
Jill Fontaine
Francisco
Joe Kish Orc
Mel Cole Orc

MARRIAGES

Linda Stirling to Sloan Nibley, Hollywood, Dec. 20. Bride is a screen actress; groom a screen writer.

Charlotte Jablons to Leonard Sitomer, New York, Dec. 24. Bride is secretary to Earl Wilson, N. Y. Post saloon editor; groom is in the William Morris Agency legit dept.

Dean Cornell to Tom Means, Kensington, Md., Dec. 21. Groom is WOL-Cowles promotion director in Washington.

Ann McCormick to Jackie Coogan, Los Angeles, Dec. 26. Bride is an actress; groom is the former kid film star.

Peggy Gordon to Dick McCormick, Los Angeles, Dec. 24. Bride is a screen actress.

Burt Lancaster to Norma Anderson, Yuma, Dec. 28. Groom is film actor; bride is former USO entertainer.

Patricia Quinn to Forrest Standley, Dallas, Dec. 24. Both are members of the Dallas Symphony Orchestra.

BIRTHS

Mr. and Mrs. Louis Coture, son, New York, Dec. 26. Mother is former Ida Joy Balaban, daughter of A. J. (and Mrs.) Balaban, general manager of the Roxy theatre, N. Y.

Mr. and Mrs. Henry Bratsburg, twin sons, Hollywood, Dec. 24. Father is known on radio as Henry Morgan.

Mr. and Mrs. Jack Weltner, daughter, Pittsburgh, Dec. 15. Father's with RKO exchange in Pitt.

Mr. and Mrs. Hal Klein, son, Culver City, Dec. 23. Father is assistant director at 20th-Fox.

Capitol, N. Y.

Tommy Dorsey Orch (37) with Stuart Foster, Charlie Shaver; Jack Carter, Virginia Austin; "The Secret Heart" (M-G), reviewed in VARIETY *Dec. 4, '46.*

Tommy Dorsey's oversize band curr'nt at the Capitol is playing it's last theatre date for the present. With the present downward trend in theatrical economics, few vauders will be playing bands of that size. The stage-filling Dorsey crew which includes 20 femme-string section of a harp, cellos, violas and fiddles, plus an orthodox male crew of 17, is one of the last of the super-sized bands.

An added fillip is the addition of Walter Gross for solo spot in "Rhapsody in Blue." Uncut version of the piece is generally too long to sustain interest in vauders. However, the terrific arrangement and Gross' brilliant ivorying make it entirely palatable to the pewholders.

TD has already disbanded his regular crew, and current crop of musickers represents a prize detachment from Local 802. It may not be his magnum opus musically, but stagewise it's as potent a collection as he's ever gathered. Trumpet soloist Charlie Shaver, who at one time did the arrangements for John Kirby, contributes some lush horn embroidery along with Dorsey's smooth tromboning. Their hot pieces get a tremendous rise from the crowd as do the subdued pieces. Although the femmes are decorative, there's not much that they contribute outside of some counter-pointing and a few spots on their own. Altogether Dorsey puts on a bandshow that's on a level with anything he's done in local vauders and there's no complaint from either boxoffice or entertainment viewpoint. Stuart Foster, in the male solo spot, does "Beguine" and "Old Man River" to hit hearty mitts.

The rest of the show with Jack Carter and Virginia Austin similarly measures up to standard. Carter, who isn't new to Stem stage shows, hasn't lost his exuberance between Broadway appearances. He's the type comedian that breaks up the musicians as well as the audiences and never does the same show twice in a row. His zany impressions, choice line of small talk and throw-away gags get maximum response.

Virginia Austin's puppet act is on the cute side, sometimes overly so. She endows the clown doll with a fetching personality and skillful manipulation, but talk is too sugary for adult consumption. Nonetheless, she provides the novelty note on the program for a good take. *Jose.*

Adams, Newark

Newark, Dec. 26.

Paul Small's "Show Time of 1947," with Slate Bros., Fay Carroll, Betty Jane Smith; Ladd Lyon, Lucienne & Ashour, Dorothy Byton Girls (12); Fabulous Suzanne (Rep.).

A fast, flashy extravaganza sets up a furious 65 minutes for the holiday session. Paul Small, agent and entrepreneur, has shot the works in his new package. The pace is rapid and the individual acts are smartly routined. Plenty of cute costumes for the girlie line as well as brightly painted backdrops, some of them in luminous paint, make this something of an eye feast.

In spirit, the revue is something like clean burlesque. The slapstick and sketches are none too pointed and a good deal of the patter is tired stuff.

Liveliest of the performers—and onstage most—are the Slate Brothers, three lively lads equipped to sing, dance, tell stories, do acrobatics and sling pies at each other. They're funny. So is Ladd Lyon, equilibrist, who has a fine time ribbing the customers.

Fay Carroll, slim looker with strong pipes, leads a couple of sharp production numbers, best being "The Coffee Song." Lucienne and Ashour call a few new turns on standard apache routine and lead into a gag adagio involving the Slates and a dummy dressed like Lucienne for a wild finale.

Betty Jane Smith is featured dancer and trips about with a slack sort of tempo. It's a good show. *Bran.*

Apollo, N. Y.

Jimmie Lunceford Orch (17) with Nick Brooks, Smith Sisters (3), Mason & Vigal, Lewis & White; Tip, Tap & Toe; "House of Horrors" (U).

Harlem's top house has come up with a neat holiday package. With entertainment values on a par with marquee lure, there were plenty standees at session caught.

The Jimmie Lunceford aggregation shows enough drive to satisfy the tastes of a hep audience, but enough finesse and discipline to keep from being unpleasant. They open with a socko-rocko medley after Lunceford explains what he's trying to do musically, showing a light melodic pattern behind heavy rhythm and brass chords.

Three Smith Sisters follow with a run-of-the-mine dance act. Bill, incidentally, is slightly topheavy in two departments, terp and comedy. Gals have entertaining routine but their terpability fails to live up.

No bill here would be complete without a blackout, and Spider Bruce obliges nicely.

Band comes back with "'Tain't What You Do, It's the Way That You Do It" and then has Nick Brooks doing "The Things We Did Last Summer." Brooks has high-pitched tenor not unlike a certain spot of Ink. Salesmanship lacking, and returns are only fair.

Tip, Tap and Toe, a sock dance act, are spotted next to closing. These boys have plenty of terp selling ability and work well together in spite of the fact that their individual styles are extremely different. While one does a novelty slide dance, another toetaps for top returns, and the last goes through a straight clickeroo terp step routine. Aud loves it.

Lunceford brings out a quartet from the reed and brass sections to do "Sit Back and Relax" and "Margie." There's a nice balance between comedy and rhythm here, with Brooks showing better than he did solo.

Windup on the bill are Lewis and White, with fine comedy chatter, dance, and novelty layout. Act starts with a plant in an upper box and some chatter that's corny, but they put it over. Down on the stage one of the boys does a fair dance bit while the other shows some new twists to baton twirling. Socko closer. *Tomm.*

RKO, Boston

Boston, Dec. 28.

"Earl Carroll Vanities," with Mercer Bros., Joyce & Jimmy Vey, Joe Mole, Coley Worth, Vernon & Draper, Ben Yost's Vikings; "Wake Up and Dream" (RKO).

Routine stuff of a familiar nature but nicely produced, nice looking gals, and okay standard specialties. Pleases the holiday customers looking for cheesecake, and should build to a good New Year's Eve biz, what with a midnight show, though there wasn't much trade around on opener. It was building fast by second show, however.

Production numbers include a couple of extra good South American ditties, "Babalu" and "Sloppy Joe's." Both have suitably exotic ideas and offer the gals in suitable undercut costumes. Usual vocal routine is there but with no particular effect. Another number brings the gals out on bikes to do fairly tricky stunts, with Joe Mole highlighting it with tricks on bikes and unicycles, some of them gagged up and all of them plenty skillful.

Supporting acts, mostly dancing, are fine, with Mercer brothers in two spots getting staunch kudos for their comedy hoofing. Vernon and Draper, in comedy adagio, likewise well-liked, and Joyce and Jimmy Vey ditto in fast taperoos and xylophone specialty. These dancing acts, in fact, rank at the top, any one of them being ordinarily sufficient to carry the hoofery dept.

Coley Worth wows as usual in a couple of patter slots, one of them with his standard breakaway fiddle, and Ben Yost's Vikings, male chorus, click in the marching and chowder song division. All in all very okay in the standard but solid pattern. *Elie.*

Chicago, Chi

Chicago, Dec. 26.

Burl Ives, Larry Storch, Lorraine Rognan & Pat McCaffrie, Bob Whaling & Yvette, Lou Breese Orch (17); "Blue Skies" (Par.).

Midwest opening of Irving Berlin's "Blue Skies" is the main draw here with stage bill getting a fast run through between pictures. Bill seems a bit skimpy, but all the acts do a good job with the time allotted them.

Headliner is Burl Ives, folk ballad singer. He sets the holiday mood with his rendition of a hobo's dream, "Big Rock Candy Mountain," "Foggy, Foggy Dew," and "Blue Tail Fly." Has the old cracker barrel manner and plays his guitar and sings as if he just walked into a country store and was jest settin' a bit before going on.

Bobby Whaling and Yvette open with comic antics on a breakdown bicycle and get the gasps from the crowd with Whaling doing the finale on a 10-foot unicycle.

Larry Storch leads off his impressions with Cary Grant and then runs the gamut of George Sanders, Humphrey Bogart, Peter Lorre, and Frank Morgan. Young satirist builds up his skits with fresh material and good physical characteristics of his subjects.

Lorraine Rognan and her new partner, Pat McCaffrie, do their zany ballroom and hoke fooling around. Miss Rognan has a flexible body which lands in most every part of the stage. Gal, who is really a fine dancer, commits mayhem on her straight man to bring robust laughs. McCaffrie does creditable solo on the cornet while partner switches to her ballroom costume to waltz to the "Blue Danube." Duo do a very good job of straight dancing for two minutes and then the bodies fly—male member ending in the orch pit. Have to beg off.

Strand, N. Y.

Vaughn Monroe Orch (23) with Betty Norton, Moon Maids (5), Frank Fontaine, Ziggy Talent, Johnny Mack; "The Time, The Place and The Girl" (WB), reviewed in VARIETY *Dec. 11, '46.*

This guy Vaughn Monroe, whose voice has had more brickbats tossed at it than most current pop singers, puts on quite a stage show.

As a matter of fact, his current exhibition at this house should be seen by a good many of his contemporaries and if they drew some ideas from it perhaps there would be less beefing from theatre bookers about the entertainment value of name orchestras at the prices they ask. And that the process is not restricted to a band of the type Monroe leads is easily proved by Lionel Hampton, whose outfit can curl your hair at 300 paces, yet is one of the crack stage groups in the business, with choral bits, etc.

Monroe does his job with only one accompanying act, the remainder stemming from the band or people he carries with it—for example, Frank Fontaine. And there isn't a slow spot in the entire hour, including the getaway numbers.

Most bands, because somebody at the top of the heap started it, have been partial to a fast, throwaway number to launch a stage show. That's been wrong for years. Monroe does a brief item introducing his people, then pops right into two recorded numbers with the Moon Maids—"It's My Lazy Day" and "Things We Did Last Summer." Since both were good RCA record hits, most bandleaders wouldn't think of inserting them anywhere but in a prominent midway spot. For Monroe, they get his show off at a fast pace, which never slackens.

Too, there is only one musical flagwaver used all the way through, an arrangement of "March of the Toys" near the close. That would be inconceivable to most maestros accustomed to doing things one way, minus any of the imagination a guy able to earn $10,000 a week might be expected to have—or buy. Most of the remaining numbers are accompanied by five strings, muted brass, saxes, plus a definite rhythmic undertone. Monroe's eight brass, five sax, four rhythm, and strings, incidentally, forms a better band than any he has ever had.

Leader's vocals, of course, are the peg on which the whole thing hangs. He doesn't do too many alone, confining himself to "Somewhere In the Night" and "September Song" and working with the Moon Maids, an attractive looking quintet who do a nice job, on others. Also in the vocal division is Betty Norton and Ziggy Talent, latter from the sax grouping. Miss Norton tees off with a special arrangement titled, "Without a Man." It's a cute piece, portions of which seem to lack taste, and it doesn't seem to fit her too well. Nevertheless, the audience goes for it heavily; ditto for her succeeding "Ole Buttermilk Sky." Talent pops in late with, "Josephine Don't Lean On Bell" and a bit titled "Vitamins." He's also a solid click.

In one slot, Monroe takes a poke at drum solos, which are by now passe in band shows, but still used by some leaders. His drummer is brought to the mike with all his equipment. He starts knocking himself out until other musicians take his equipment away from him, piece by piece, and put it back in its proper place. Finally, the guy is bereft of even his drum sticks and with the crack, "I ain't going to quit now," he starts into a dance. It's a comical, satirical touch.

Frank Fontaine, a non-playing member of the band, is a happy addition nevertheless. Guy's a clever mimic. He's on quite a while with vocal apings of the usual top stars then does an impression of a boiled peasant who came up a sweepstakes winner. He's great.

All in all, this show is one of the best by a name band in a Broadway house in recent months. Monroe deserves a lot of credit for applying himself toward staging something different. More maestros should do likewise. *Wood.*

Million Dollar, L. A.

Los Angeles, Dec. 27.

Cecil Gant, 3 Stooges, Sheila Rogers, The Stapletons (2), Emil and Evelyn; Al Lyons' Million Dollar orch (9); "Missing Lady" (Mono).

Mighty smooth working vaude bill is playing the house for Christmas Week. Variety turns add up to laughs, songs and thrills. Headliners are the Three Stooges (Shemp and Moe Howard, and Larry Fine). For a low comedy trio, gags are surprisingly clean and they work hard to sell their fun. At show caught, trio apparently was as knocked out by material as the audience, indulging in a weird dramatic bit and a light opera rendition of a tune titled "I Have a Girl Named Nellie," plus other skits. It's a knock-about, broad turn that is clicking at this film-vaude house.

In different vein is the socko piano work of Cecil Gant. He opens with a boogie number then vocals special lyrics to "In a Little Spanish Town" and "Mr. Ghost." Encores are another boogie bit and solid keyboard workout on "Solitude. Sheila Rogers is singing comedienne who pleases with vocal impersonations. Best are her takeoffs on Joan Davis and stylized imitation of "Lauren Becool" that baits wolf calls from the audience. Gal does that on form alone, makin eyeful stage appearance.

The Stapletons, dance team, have the holiday spirit and grace their turn with neat routines out of the ordinary for terp work. Show opener is acrobatic act of Emil and Evelyn. They are slick balaneers and teeter-board artists, making difficult catches and lifts seem simple.

Al Lyon's pit band gets program under way with Christmas tunes played while giant-sized Yule card is illuminated on stage. *Brog.*

Oriental, Chi

Chicago, Dec. 26.

Kathryn Grayson, Johnnie Johnston, Gene Sheldon, The Fontaines (3), Bob Hopkins; "The Show-Off" (M-G).

Holiday show, plus Red Skelton in "The Show-Off" on screen, makes for a solid two weeks of heavy money. Bill has double action pull with Kathryn Grayson and her hubby-to-be, Johnnie Johnston grabbing the family trade and youngsters in the house. Rest of the bill is also pleasing.

Ray Lang moves his orch from the pit to gala holiday bedecked stage to open the show with the lead tune of "A Pretty Girl," bringing on the Fontaines, two men and gal who do fancy handstand bits interspersed with ballroom routines. Fem, a looker, does the understanding in most numbers.

Rubber faced Bob Hopkins does a series of rapid fire impreshes beside handling m.c. chore. Doesn't use the same old material that most of them do, and inter weaves one with the other, which gives them more than just a bit status. Really socks them with his imitates of theatre laughers and then encores with a drunk laugh to "Holiday For Strings," which set house chuckling.

Hopkins brings on Johnnie Johnston who sells his baritoning with case. Blond crooner sets a fast pace with "Route 66" and then brings out the screams with "The Things We Did Last Summer." Rounds out act with a Jerome Kern medley of the lesser sung numbers like "Yesterday," "Dearly Beloved," "Fine Romance," and "All the Things You Are." Does a boffo job on encore, "Old Man River."

Gene Sheldon, his guitar and vibrato knees, has the kids giggling all through the act. Harry Langdon type panto piece on "thank you" which gets yocks from the older people in the aud and even from the kiddies that don't remember the pace faced pantomimist.

Miss Grayson, songstress from the films, has plenty class. Does neat job on "Sempre Libra," "Jealousy" and "All of a Sudden My Heart Sings." Johnston returns for duo with her on "Down By The Sea," and "I Hear Music" to solid applause. House sold out for first show with the ropes up.

Capitol, Wash.

Washington, Dec. 27.

Gloria Gilbert, Murphy Sisters (3), Pansy the Horse (3), Pitchmen (3), Justin Lawrie Choir, Sam Jack Kaufman House Orch; "Show-Off" (M-G).

Capitol's bill is nicely tailored to fit town's taste and holiday mood. Accent is on comedy, with Christmas theme confined to special choral-orch number and to house organist Milt Slosser's community sing.

Though top billing is given to Christmas act, standouts in show are The Pitchmen, trio of zany musicians. Pivot of act is comedian, who handles gags, does variety of instrument imitations with mouth organ, and clowns with assortment of trick instruments. Pianist sticks to accompaniment and third guy fills in as straight man. Troupe's "Flight of the Bumble Bee" and imitations of name band leaders are side-splitting and get big returns.

Murphy Sisters, songsters, go over neatly. Offerings are standard, but gals are animated, work hard, and have a pleasant way with a song. Are out of their element with such semi-classics as "Summertime," but click in "South America, Take It Away" and a novelty ditty with character bits for each chantoosey. A solid hit.

Pansy the Horse, with an eye-filling babe as "trainer," is still good for laughs. Everybody knows what to expect, but effect is riotous, and gets plenty mitting.

Gloria Gilbert, terp curtain raiser, has a routine which amounts to variations of a fast toe twirl. Gal is a human top, and fills spot nicely.

The religious note is struck in the lavish Christmas spectacle, which is the standard Yule carol number, effectively staged behind scrim curtain, and complete even to angels in the boxes. *Lowe.*

State, N. Y.

Johnny Morgan, Yvette, Boy Foy, Peggy Taylor Trio, Mack Triplets, The Chocolateers (3), Louis Basil's House Orch; "Undercurrent" (M-G).

Holiday spirit permeates current stanza at Loew's State via Louis Basil and pitcrew spotted in an attractive setting on stage for medley of nostalgic tunes topped by Basil and two of the sidemen hammering out "Beer Barrel Polka" on suspended whiskey bottles. Novelty sets things nicely for the slick layout of acts that follow. There's plenty diversity in the latter, all standards who've been around and each winning merited response from the outfronters.

Peggy Taylor Trio paces show in lively tempo with nifty adagio contrib, with male partners tossing Miss Taylor around for artistic posturing that sets well. Mack Triplets, femme songsters, follow and score in their close harmony stanza with "Coffee Song" and "Her Bathing Suit Never Got Wet" getting the best returns.

Boy Foy has them in the palm of hand throughout his juggling feats done on regulation and king-sized unicycles. Lad juggles balls, hoops and other objects while balancing self on the one-wheelers with surprising dexterity to win a loud send-off.

Johnny Morgan, youthful radio comic, clicks in the comedy slot with his jibes at radio commercials, parody on housing shortage and ribbing of the hoss opera formula which sets him solid with the payees. Some of his stuff could stand punching up for better results, but most of it is commercial.

Yvette, song stylist, gets over neatly in her song stanza. Coming on to a nice reception she holds them throughout. Teeing off with a novelty number, she follows with "I Know It's You I Love" for change of pace and then whams over "Doin' What Comes Natur'lly" for plenty palm-whacking. They bring her back for "I'll Be Yours," sung in French and English, for additional salvos.

The Chocolateers, male trio of sepia dancers, also register high on the decibels with their expert hoofing, interlarded with zany antics and practically knocking themselves out to please. A solid act for any bill.

Basil and crew provide the usual good backgrounding for the acts. *Edba.*

Tower, K. C.

Kansas City, Dec. 27.

Roscoe Ates with Nona Carver, Jackie Jay, Howard & Wanda Bell, Corina Pena, Tower Orch (9) with Jock Parks and Kenny Field; "Stars Over Texas" (PRC) and "A Scandal in Paris" (UA).

Talent lineup is a notable improvement over past couple of weeks. There's a neat tie-in in the personal appearance of Roscoe Ates along with film, "Stars Over Texas," in which he has comic role. Stuttering comic holds up his end of the vaude bill okay, and all around it's a better week.

Musical sendoff for show is the "Coffee Song" by Jack Parks and band with Kenny Field on vocal. Jackie Jay steps out of his standard wacky character to hold forth as m.c. and brings on Howard and Wanda Bell in the deuce spot. Couple's routine of adagio acrobatics, teeterboard spins and balancing are nifty and has the audience with them all the way.

Jay does his own round of tricks following. Varies his turn with music from pocketful of flute-like toys, imitation of Donald Duck, and a clarinet windup, all on the eccentric comedy side.

Ates is on in the closing spot beginning with a stuttering monology, and giving way to Nona Carver's vocal of "Sympathy." Two have a round of comic dialog, but pace lags somewhat on this. Ates closes with some tomfoolery on musical instruments borrowed from the band and gagged throughout. *Quin.*

Olympia, Miami

Miami, Dec. 26.

Gracie Barrie, Lou Saxon, Montana Kid & Campbell Sisters, Fiske & Tramma, Wilfred Mae Trio, Les Rhode House Orch; "Never Say Goodbye" (WB).

Blend of sophisticated, slapstick and corn in this weeks layout adds up to a biz drawing holiday show.

Gracie Barrie sockoes with her smooth song stint. The trim little stylist garners solid returns with "Doin' What Comes Natur'ly," among others. Begged off.

Lou Saxon emcees in top manner and in his own spot purveys some fresh gags and stories that click. Stuff is delivered in confident, easy manner for healthy reception.

On the novelty side, the Wilfred Mae trio offer up a hoop turn that gets laughs and gasps in equal proportion. Fiske and Trama, with an act reminiful of Barto and Mann, gather a good portion of giggles.

Undiluted corn right from the range marks the stint of the Montana Kid and the Campbell sisters: It's all there, the drawling delivery, the guitar strumming and for a topper a black mare with a hoofful of tricks. *Lary.*

Plays Abroad

Pacific 1860

London, Dec. 20.

Prince Littler production of new musical romance in three acts by Noel Coward. Directed by Noel Coward; orchestra directed by Mantovani. At Theatre Royal, Drury Lane, London, Dec. 19, '46.

Elena Salvador..........Mary Martin
Rose Catiranza..........Sylvia Cecil
Mrs. Stirling..........Maidie Andrews
Kerry Stirling..........Graham Payn
Solange..........Maria Perilli
Trudi..........Winefride Ingham
Mrs. Cawthorne..........Rose Hignell
Lady Grayshott..........Helen Horsey
Mr. Stirling..........Tudor Evans
Rollo Stirling..........Pat McGrath
Felix Kattner..........Carl Jaffe
Aden Grayshott..........Denis Martin
D'Arcy Grayshott..........John Warwick
Miss Scobie..........Moya Nugent
Teresa Scobie..........Betty Hare
Mrs. Pelham..........Gwen Bateman
Menta Pelham..........Celia Lamb
Primrose Larch..........Jacqueline Jones
Sir Lewis Grayshott..........Cyril Butcher
Robin Pelham..........Grant Tyler

Reopening of the Drury Lane theatre and production of a new show by Noel Coward is a double event of the first magnitude here and brings London back to its old theatrical form. Old Drury has been dark for more than seven years while the secret operations of ENSA were in progress.

Even now the exterior still has the shabby look of a long-neglected mansion. And inside the cream and gold and rich red plush has not been touched by a single daub of new paint.

Coward's new show is mainly notable for the introduction of Mary Martin as star. She held her audience from the moment of her first entrance, and sailed through with flying colors. Story is set on the island of Samolo in the Pacific. The missionaries and the volcanoes are an odd prelude to a boy-meet-girl story whose decor, music and spectacle, in the grand Old Drury manner, abolish the facts and grip with make-believe.

Miss Martin is a scarlet lady whose love affairs and reputation as a professional singer scandalize the starchy old family whose birthday celebrations she interrupts. An unhappy affair with the son of the house forces her to leave him and return to her singing. Result is that her choice between love or a career proves the key to the whole story.

But Coward is far too skillful to be baffled by so old a dramatic cliche and handles it with easy resource and charm. He fills the stage with exquisite groups of dancers, singers and dramatic vignettes. he dashes in with a cheeky little tune strewn with the old naughtiness, he rises on a melody that somebody can sing and gives superb opportunities to both Miss Martin and Sylvia Cecil, the scarlet lady's duenna. And to his new leading man, Graham Payn, he gives abundant scope in songs, dancing, and acting.

Among the many numbers, "This Is a Changing World" and "Pretty Little Bridesmaids" are undoubtedly hit tunes. The score is rich in tunefulness.

What the show seems to lack is the musical strength of a comedy. But Coward has called it a romance, and it is musical and romantic. In his emphasis on these elements, he has shown a shrewd sense of what the public wants. There is a dreadful shortage of both at the moment on the London stage. When he adds spectacle to this, he judges equally well of the resources of Drury Lane.

An immense cast performs admirably, some fine chorus voices and Gladys Calthrop's decor are high points in the general artistry. Also Mantovani's orchestra deserves mention.

It is a general criticism that Coward has given nothing new to the theatre except a Pacific Island and an entrancing star, but actually he has composed a brilliant picture in the high romantic manner. It looks as though Old Drury has found the show it wants for these erratic times. *Ebet.*

Cesar

Paris, Dec. 15.

Max Maurey production of play in two acts (10 scenes) by Marcel Pagnol. Stars Henri Vilbert and Orane Demazis. Directed by Christian Gerard. Sets by Deshays and Guerdon. At Theatre des Varieties, Paris.

César..........Henri Vilbert
Policeman Tenfils..........Blavette
Aunt Claudine..........Milly Mathis
Escartefigue..........Dupuy
Honorine..........Marguerite Chabert
M. Brun..........Rivers Cadet
The Doctor..........Nicolas Amato
The Priest..........Card
The Stoker..........Maupi
Maitre Panisse..........Arius
Fanny..........Orane Demazis
Cesariol..........Raymond Pellegrin
Marius..........Alibert
Fernand..........Ardisson
Dromard..........Rene Guy
A Passerby..........Pignol

For producer Max Maurey, not yet sufficiently recovered from illness to attend the opening, this is money in the bank. The play was written long ago, and has been already brought to the screen by Marcel Pagnol himself as producer-director, the smash screen version acting as excellent advance publicity for the play.

Pagnol had given Maurey and Alibert a stage production contract before the death of Raimu, who popularized the character of Cesar on stage and screen in "Marius" and on the screen in "Cesar." Pagnol was very reluctant to permit the stage production with a substitute for Raimu. This has been settled by casting Henri Vilbert as Cesar. He has the same stature and bulk as Raimu, and gives an exemplary performance.

The play has everything that makes for success. It is well produced, beautifully acted by a very compact cast and provides some deeply moving scenes and also plenty of that kind of comedy typical of Pagnol's native town of Marseilles, where people distort the truth for the fun of telling white lies. The play is a sequel to "Marius," in which Pierre Fresnay, as the son of Raimu, a pub owner in Marseilles, ran off to sea leaving behind him a desolate Orane Demazis. Like Marius, the locale is Marseilles.

"Cesar," which takes place some 20 years later, opens when Panisse, a ship chandler who has married Orane Demazis and adopted the boy Cesariot who is really Marius' son is about to die. The boy, who has been brought up in Paris and believes himself Panisse's son, is told by his mother, at her dead husband's request, who his father really is and is horrified, especially since he believes him to be a shady character. He traces him to Toulon as a garage owner, and is unwittingly the cause of bringing his mother and his real father together again.

The play is of strictly film cut, which explains the 10 scenes, some devoted to light comedy and others deeply emotional. The blend is of the best Pagnol. It is different from the Robert Blum stage adaptation produced in Germany in 1938.

Orane Demazis, who on stage and screen has always impersonated the character of Fanny, still does it in the play. She gives a magnificent performance. Vibert, in the part which would have been Raimu's, shows considerable versatility in switching without effort from comedy to deeply moving drama. Raymond Pellegrin acquits himself well as the 20-year-old boy. Alibert, as Marius, the boy's father, has a comparatively minor part, and is best known for his appearances in Southern revues. Balance of cast is strong. *Maxi.*

Schicksal Mit Musik
("Fate With Music")

Vienna, Dec. 6.

Karl Farkas-Robert Stolz musical comedy in six scenes. With Hertha Mayen, Alfred Jerger, Attila Horbiger, Beryl Roberts, Karl Farkas, Sentu Wengraf, the Grete Wiesenthal ballet and Austria quartet; book and lyrics by Karl Farkas; music by Robert Stolz, with composer conducting; directed by Farkas; sets, Alfred Kunz; choreography, Grete Wiesenthal. At Apollo theatre, Vienna.

Original title of this was "Murder with Music." It was changed for the premiere in a Vienna where murder to the Horst Wessel song is too fresh a memory to be funny. But the piece is still murder, showing little or no promise beyond some pleasant Stolz tunes for a promised Broadway production. Vienna was stirred up more by the return of Robert Stolz and Karl Farkas after long exile than by whatever their opus might contain. The composer, nearest thing to a Johann Strauss the century has produced, has delivered pleasant but undistinguished tunes. His pit work also is strong. But Farkas, who is all over the place as director, author and leading comic, has no more than a few moments of nostalgia to recall his old days as one end of Grunbaum and Farkas of pre-Nazi Europe or justify a labored and over-weighted evening.

Even considering the appalling paucity of bright, young people on the European stage, the casting job on "Murder" is beyond comprehension. Leading woman Hertha Mayen, European Joan Crawford, has little but exoticism to offer. Alfred Jerger, a State Opera singer long past his singing prime, is as far out of place as Farkas himself. Attilla Horbiger, until recently verboten for enthusiastic pro-Nazi film work under Gobbels, seems incongruous in the male lead. He struggles hopelessly with an overwritten part. Story set in a Paris hotel starts with a writer, depressed by marital reverses and literary failure, wanting to kill himself. Farkas appears as a comedy burglar who is talked out of robbery but refuses to shoot the unhappy scribe. Then a mysterious magnate makes a suicide pact under which the scribe must confess the murder of "Bobby Lynn" in return for $10,000 to settle his obligations. "Lynn" turns out to be the beautiful femme. he has just fallen for in a bar. Last act deals rather frantically with a badly botched "dream ballet" in which the writer is tortured by the thought of being tricked into helping knock off the woman he loves. It develops into one of those low comedy bedroom-drunk scenes with the whole cast popping in and out of doors and closets, and the leading woman stripping to her underwear. Kaufman and Hart can sometimes make something of such a routine. But it's far beyond Farkas. Happy ending is unbelievable.

"Murder" is about as elaborate a musical job as postwar Vienna has attempted. It proves the stage here is not ready yet for anything requiring as much mechanical and directorial skill. Despite long rehearsal time and postponed preem, stage mechanics were bad opening night. To the American eye it was all too bad, even for Vienna.

Stolz, who can't do wrong in this part of the world, probably can salvage a couple of hits from his score. The rest may well be silence. *Isra.*

Between Ourselves

London, Dec. 17.

Claude Soman presentation of new revue in two parts (26 scenes). Sketches and lyrics by Eric Maschwitz; music by Norman Hackforth. Features George Benson, Beryl Measor, Zoe Gail, Betty Ann Davies, Pamela Sheppard, Donald Clive, Bill Fraser, Eric Micklewood, Peggy Willoughby, Gordon Little, Wallas Eaton, Paul Hansard, Jean Freeman, Hilary Allen. Directed by Hedley Briggs. At the Playhouse, London, Dec. 16, '46.

Claude Soman's new revue from the frisky pen of Eric Maschwitz got a flying start from the headlines when the Lord Chamberlain banned a political song, then let it go with a few corrections. But the song, "Left Honorables," mildly debunking cabinet ministers, is no great shakes anyway, and it is left to a few new faces and to Zoe Gail and Betty Ann Davies, from the last Maschwitz revue, to put punch into the show.

As it happens, it is not too punchy, but it is a friendly and intimate show rising to a raucous belly-laugh now and then, and it's good to look at.

Red-headed Zoe Gail has one of her best numbers in "From Plaid to Worse," reproving the jazzing-up of Scottish ballads, in the first half, and there is a merciless skit on the British habit of holiday camps which could be a rib-buster with less repetition.

Second half wnips up to much snappier entertainment and "In the Lake District," guying the ballet and making geese of the swans, is uproariously witty. It is by Alan Melville, top revue writer in town, whose "Sweetest and Lowest" revue at the Ambassadors goes on and on.

George Benson, one of the senior comics of the show, has some of the happiest material, particularly an Old Boy's speech at school, and Betty Ann Davies continues an established artistry in wild burlesque and genuine pathos.

Bill Fraser, one of the most accomplished faces, shows remarkable gifts as a revue star and it's hard to know what this show would do without him. It lacks the dazzle of a Bea Lillie or a Leslie Henson, but its pace, charm and general bonhomie have the flash of cheerfulness so badly needed in this town. With some tightening up, it should do well. Direction of Hedley Briggs, back from the Navy, is first rate. *Ebet.*

Romeo Et Jeannette

Paris, Dec. 10.

Andre Barsacq production of drama in four acts by Jean Arnouilh. Direction and sets by Andre Barsacq. Starring Maria Cazares. At Atelier theatre, Paris.

Jeannette..........Maria Cazares
Julia..........Suzanne Flon
Frederic..........Jean Vilar
Lucien..........Michel Bouquet
The Father..........Robert Vattier
The Postman..........Paul Laurent

This looks very inauspicious, despite Arnouilh's reputation (he penned "Antigone") and Maria Cazares' arty following. Play suffers from a story that's not too credible and slow tempo made worse by wrong direction. This may explain why Jean Chevrier, who accepted the male lead of Frederic, quit on the second day, being replaced by Jean Vilar after the theatre had been dark four days. Title comes from the double suicide ending, similar to Romeo and Juliet.

First act, the best, shows Suzanne Flon bringing her fiance, a respectable lawyer's clerk Jean Vilar, and his mother, Odette Talazac, to the seaside home of her very Bohemian family. Latter consists of Robert Vattier, her father, who takes life as a joke; her brother, Michel Bouquet, who has a grudge against the world because his wife deserted him, and her young sister, Maria Cazares, temperamental youngster of loose morals. Cazares gal is the current mistress of a squire whose gifts practically permit her to support her careless father and brother.

When Miss Flon, who apparently seldom sees her family, brings in her fiance and his mother both very

(Continued on page 44)

Arthur Hopkins
writes
About Revivals
in next week's
41st Anniversary Edition
of
VARIETY

Inside Stuff—Legit

Louis J. Singer is reported to have been coupled with J. J. Leventhal in their abortive proposal to supply $50,000 additional coin needed before "Beggar's Holiday" could open at the Broadway, N. Y., last week. Their plan was claimed to be anything but altruistic, with the result that the musical's presenters, Perry Watkins and John R. Sheppard, Jr., turned down the loan because of the attendant conditions demanded. Understood that Leventhal and Singer wanted their coin back out of the first money earned by "Holiday," a 25% and 12½% of the profits. In addition, it is alleged that Singer sought a mortgage on Sheppard's home in Westchester, but later withdrew that demand. Sheppard raised the needed cash at the last minute, it being loaned to him by a wealthy physician.

"Holiday," which opened Thursday (26), got mixed notices but drew virtual capacity on Saturday (28) night. It represents an investment of more than $300,000.

Will Morrissey relates an incident during a recent visit to Dallas, when he called on a prospective backer for "Texas," a local musical due soon. Latter was reading a Billy Rose "Pitching Horseshoes" article reprinted in VARIETY and said: "Well you picked a fine day. This yarn states that anybody who puts $250,000 into a musical show should get his head examined." The actor-impresario was unabashed. He replied that "Texas" didn't need that much coin.

New show is slated to play auditoriums. Morrissey, too, has plans for a musical to be produced in Mexico City.

"Texas" is being done by Morrissey and Percy Oakes, an agent. Claim is that around $100,000 of Dallas backing his been pledged, and another $50,000 to complete the budget is in sight. Principals are being chosen in New York, with the ensemble recruited in Dallas.

Claim for a week and a half salary by the colored cast of "Lysistrata," a recent fast Broadway flop, is slated to be settled by arbitration. The claim is on technical grounds, based on Equity's standard contracts, which stipulate that there must be two weeks played or paid for from the date of opening. Show was over-rehearsed, players receiving full pay for one week. It opened and closed the last half of the following week; full pay applying, too. Management contends that because the cast received two weeks' salary it complied with the minimum requirement. Amount involved is approximately $7,000.

Dorothy Kirsten stepped into the part of Cho Cho San in the Met's "Madame Butterfly" Saturday (22) night when Licia Albanese became indisposed. It was Miss Kirsten's first time in that assignment at the Met. Evidently needing moral support she asked Hiza Koyke, Japanese prima donna, to be with her during the performance. Miss Koyke, who has done "Butterfly," is with Fortune Gallo's San Carlo Opera Co., as was Miss Kirsten. Miss Kirsten, former stenographer, is a protege of Grace Moore. She made her operatic debut with the Gallo troupe during an engagement at the Center, N. Y., several seasons ago.

Opening night mishaps continue to plague producers on Broadway this season. There were two at last Wednesday's preem of "Wonderful Journey" at the Coronet, N. Y. In the second-act radio broadcast of the fight, amplification went bad, so that broadcast wasn't heard, marring a big scene in the play. A piece of wire holding a piano lid for an important "ghost" moment broke before the scene, to spoil that.

Mishaps follow closely on the two, at recent preem of "Christopher Blake" at Music Box, when a piece of scenery fell, and another accident happened backstage.

As part of a routine check the U. S. Department of Immigration has started an investigation to see whether producer George White is legally in the U. S. He's currently serving a one-year term at a California road camp on a hit-and-run auto charge.

Theatrical reference books list White's birthplace as Toronto, Canada. A representative of the Immigration Department said although he probably is in the U. S. legally, such investigations are routine procedure whenever any individual runs into the toils of the law.

Norman Krasna's new comedy being readied by Rodgers and Hammerstein, in association with Joshua Logan, is now called "John Loves Mary." It started rehearsals as "William Loves Mary," but out of deference to Cornelia Otis Skinner, whose radio program is similarly named, the play was temporarily called "Jack Be Nimble," after a comic strip character. Miss Skinner is currently starred in the revival of "Lady Windermere's Fan." Reported she has a picture for the radio show.

Tailor shop on the campus of Notre Dame at South Bend, Ind., was conducted by one Toplitzky, accounting for the title of the musical, "Toplitzky of Notre Dame," which opened at the Century, N. Y., last Thursday (26). In the show, however, the fellow runs a tavern in New York, supposed to be patronized by the Fighting Irish when in the big town. There is, of course, no such place.

Moss Hart, who will "rest on his laurels for several months" following the production of his latest, "Christopher Blake," will next write a play for his wife, Kitty Carlisle. The playwright revealed this during an interview which Jinx Falkenburg held with him and Miss Carlisle on "Hi Jinx" over WNBC (26).

Cast of "Christopher Blake" (Music Box, N. Y.) is in receipt of letter from the directors of the Actors Fund, saying that for the first time in the Fund's 65-year history, a cast had subscribed 100% to the kitty. Not only cast and backstage crews, but show's office force, company manager and p.a.'s, chipped in with their $2 for a $204 total.

Extensive Tour For Jim Elliott Prod.

Plans for "Accidentally Yours," comedy by Pauline Williams which producer James Elliott will preem in Sacramento March 14 with Billie Burke and Grant Mitchell starred, call for extensive touring before reaching New York. Show will play Coast two months, and Chicago for the summer, before hitting Broadway next fall. Lee Shubert, who has a piece of the show, has offered Elliott a Chi house.

Herbert J. Freezer, textile manufacturer who has backed Elliott's productions, is associated in this one. Al H. Rosen will be business manager and also have a piece of the show.

Helen Menken Surgery

Helen Menken, dramatic actress operated on for a mastoid condition in the fall, is slated for further surgery to clear up a painful aftermath. The secondary operation will not be serious.

Star is expected to resume on radio, and possibly reappear on the stage, in the spring.

Logan Illness Forces 'Rainbow' to Use Sub

Philadelphia, Dec. 30.

Ella Logan, featured in "Finian's Rainbow," Lee Sabinson musical trying out at the Erlanger for the past three weeks, was hospitalized by laryngitis on Friday (27) after having had grave difficulties with her voice all week. Connie Baxter, member of the singing ensemble, took over with only one full rehearsal and little preparation Friday night.

Role is difficult one, calling for plenty of acting as well as seven or eight song numbers. Miss Baxter made only one major slip, and got a big audience reception.

Management announced Saturday afternoon that Miss Logan would resume role for show's fourth and final week at the Erlanger.

PITT PLAYHOUSE PREEM

Pittsburgh, Dec. 30.

Pittsburgh Playhouse will try out a new play next month for the first time in several years.

Script is by Dana Jonathan and is now called "The Lady of Leley Square."

Scenic Designers, Stagehands Due For Jurisdictional Showdown

Scenic designers are steaming over a recent order of the stagehands union barring them from the stage, and a showdown over jurisdictional rights is soon due. Designers say they cannot complete their assignments properly when restricted to the other side of the footlights. Arguments between designers and deckhands have cropped up at tryouts, and in one recent instance rehearsals were subjected to interference.

Designers contend that the stance of the stagehands is arbitrary in forbidding anyone but those in the crew from touching any scenic effect, lights or props. They say the ban is an expression of unnecessary zeal by the stagehands but the latter claim that designers or assistants in attempting to aid the crew by handling any of the production commit a violation of the International Alliance of Theatrical Stage Employees rules. Designers usually attend to the lighting of new shows and contend it is not logical for them to call out instructions from the front of the house, nor are they able to obtain efficient results. Recently a leading designer refused to leave the stage, so rehearsals stopped until he walked off, crew refusing to operate the scenery.

Designers are unionized, so it's a jurisdictional scrap.

CROUSE & CO. PLUGGING PRO CHILDREN'S SCHOOL

Russel Crouse, "Life With Father" co-author, is currently heading up a strong show biz campaign for refurbishing and overhauling of the Professional Children's School in New York. Playwright wrote a story for the N. Y. Times in connection with the PCS campaign and, with Howard Lindsay, Oscar Serlin and Mrs. Clarence Day, donated an entire classroom to the school. Room will be called "Life With Father Room" because, of 87 children who have played in the show, over its seven-year run, 70 have been pupils of PCS.

Idea for package donations to the school, such as an entire room, is being promoted, with plenty of showfolk responding. There are a total of 12 classrooms, and the cost of furnishing each, complete with teacher for 20 students, is $989. Other rooms already donated are "Alexander Woollcott Room," by Ruth Gordon and Garson Kanin; "Antoinette Perry Room," by Brock Pemberton and Mrs. Perry's two daughters; and rooms by Irving Berlin, Richard Rodgers and Oscar Hammerstein, Katharine Cornell and Guthrie McClintic, and Howard Cullman. Contributors get a bronze plaque in their respective rooms.

Goal for the campaign is $200,000, to include a gymnasium and a well-equipped physics laboratory and library. There will also be a Jean Greer Robinson Room, named after one of the school's founders and president of the board for 24 years.

British Ballet Mystery Seen Unlikely for N.Y.

Likelihood of New York seeing "Bullet in the Ballet," musical based on a murder mystery, is now considered slim with failure of the show in the British provinces. Show had been mentioned for Broadway, with Vera Zorina and Anton Dolin in the leads.

Dance background whodunit, authored by Caryl Brahms and S. J. Simon, opened in Edinburgh Oct. 1 with Irina Baronova and Leonide Massine in the leads. Show played Manchester, Blackpool and elsewhere, closing in Liverpool Dec. 14. Show was intended next for London, but poor reception in tryout prevented its getting a London house. Hence the fold. Miss Baronova, Ballet Russe ballerina last seen on Broadway in "Follow The Girls," returned to the U. S. last week (23).

Massine, who originally went to Europe with the idea of building an international ballet company headquartered in London, is staying over to stage three new ballets for Sadlers Wells Ballet at Covent Garden and to dance with the group. Report is that the Sadlers group was concerned about rivalry from a new dance organization and offered Massine the spot, hoping he'd change his mind on his own ballet company plans.

"I Remember Bobby"

by

Howard Lindsay

* * *

a curious sidelight on the parade of boys in "Life With Father"

* * *

an editorial feature of the *41st Anniversary Number* of VARIETY

Out Next Week

Wing's Victory Players To Continue on Under New Community Label

The American Theatre Wing's Victory Players—groups of Equity actors who put on sketches gratis during wartime to aid bond drives, Red Cross campaigns, etc.—are continuing as the Community Players, headed by Eugenie Chapel. Latter was one of the Victory actresses.

Continuance of work came about through requests of various agencies that used the actors or sketches. This time however, actors and writers on the project are being paid a nominal fee, with agencies involved also paying transportation and other expenses. Wing is bearing the administration costs. Wing is having sketches prepared on subjects pertaining to health, social and mental hygiene, tolerance, etc. for presentation before proper groups, clubs and institutions.

Wing is asking minimum booking of 25 to 50 dates for its various Community Players troupes, depending on type of sketch prepared and agency involved. It's also making arrangements to give such agencies rights to the sketch for a year, in case the agency wants to distribute it to amateur groups, in church or club or community theatres outside the Wing's radius. First agencies to use the new Wing service are the National Conference of Christians and Jews, NYU-Bellevue Medical Center and N. Y. Tuberculosis & Health Assn.

'MICE' REVIVED

Los Angeles, Dec. 30.

Troupers' Club will revive "Of Mice and Men," for six days, Jan. 10-15, inclusive.

Topping the cast will be Robert Coogan, Clarence Muse and Nick Demos.

Kiel Aud, St. Louis, Into Black 1st Time

St. Louis, Dec. 30.

The Henry W. Kiel municipal auditorium will end its current fiscal year next April in the black for the first time in its history. Barry B. Boyer, manager, announced that bookings for the next four months assure a profit.

During the current year Boyer said that $25,000 more was turned into the city's general revenue fund than during any similar period. The building cost $6,000,000.

Cincy Just Cool To Legit Shows

By JOHN WILDBERG

Cleveland used to be a good show town, they tell me, but that was a long time ago. In recent years it could hardly be compared to Broadway as far as interest in the theatre by the local inhabitants was concerned. But the situation began to improve three or four seasons ago when young Milton Krantz took over the management of the Hanna. He has built up a subscription list that guarantees any show an advance of $7,000 before the ticket sale opens officially, and this subscription list is growing all the time. By working hard, booking the best shows he possibly can, and most important, by having a real interest in the theatre as such, Krantz has in my opinion made Cleveland into a topnotch theatrical town once more.

The Cleveland Playhouse is an interesting place. This nationally known theatre has a physical plant that might well be the envy of any Broadway showman, and artistically it does as well as Broadway and occasionally better. Saw the opening of "A Sound of Hunting" and liked the production better than the one seen in New York; Frederick McConnell and his partners and staff have wisely perceived that a town of Cleveland's size with only one legitimate theatre makes no sense, and their version of recent Broadway successes (also caught "The Late George Apley") are packing the two auditoriums nightly.

From Cleveland to Cincinnati—hold everything! As far as your reporter goes, Cincinnati can revert to the Indians. To make matters worse, I was brought up in Cincinnati. You can't blame the town's decay on Ed Radcliffe or Groverman Blake, two conscientious fact finders who seem to be worried as I am about the state of the theatre in Cincinnati. The playgoers just don't seem to care—maybe they're all music-minded, for you can't say that Cincinnati hasn't any culture of a sort. Mayor Jim Stewart is crazy about the theatre and is completely unaware of why the local citizens don't do their share. Went so far as honestly proposing, because of sentimental and family reasons, to devote time and money to doing

(Continued on page 44)

'Beggar's Holiday,' 'Toplitzky' Get Spotty Notices But Big Business

Brock Pemberton

who used to be a newspaperman himself wonders from where

Those Newcomer Producers

(legit, that is) will come in future

* * *

An Editorial Feature in VARIETY

41st Anniversary Number

Out Next Week

Kurnitz to Dramatize Train's 'Mr. Tutt' Into A Play for Max Gordon

Harry Kurnitz, scenarist and playwright, on leave from Universal-International, will dramatize the "Mr. Tutt" stories by the late Arthur Train. Kurnitz, east for that express purpose, closed with agent Harold Ober, representing Train's estate, for a play version of the veteran Satevepost series. Although his deal embraces some 200 short stories, Kurnitz's idea is to utilize the character only, and fictionalize the rest.

Max Gordon will produce and Martin Gabel direct. Walter Huston, who has long expressed interest in the character, may create him on the stage. Jerry Wald, Warner Bros. producer, for a long time flirted with the film rights, but nothing materialized. Kurnitz has the pix rights also. He returns to Hollywood Jan. 4.

Balk Auto Theft

Car belonging to Steve Alexander, assistant stage manager of Eugene O'Neill's "The Iceman Cometh" at the Beck theatre, N. Y., was thefted of Christmas gifts and a brief case last week near the theatre's stage entrance. Script of O'Neill's "The Moon of the Misbegotten," which Alexander was taking home for persual, was in the brief case. Youthful thief was caught. "Moon" is the second drama by O'Neill to be presented this season by the Theatre Guild, and is due in rehearsal in about two weeks, James Dunn being slated for the lead, others including James M. Kerrigan, Earl Larrimore and Mary Welch. It was at O'Neill's suggestion that Eddie Dowling staged his "Iceman," but no director has been announced for "Moon."

Thief, who gave his name as James Woods, was held under $5,000 for grand jury action.

Two new musicals arrived on Broadway last week, and three are trying out, a brace of the latter being definitely booked on Broadway, but the third may expire before coming to town, according to observers. Neither musical on last week's lopsided premiere card got better than divided opinion but both drew excellent business on Saturday (28). It's possible that one, or both, may possibly be stayers.

Spectacle of two high-cost musicals opening on the same night was unprecedented on Broadway, the opposed shows being "Beggar's Holiday" and "Toplitzky of Notre Dame." Former proved the best at the boxoffice, with takings of $25,500 in half a week. Its take of $8,500 on Saturday was heartening to the management, which had been beset with troubles. "Toplitzky" got considerably less in its first four times but the Saturday takings amounted to $7,500.

That there is plenty of patronage for click musicals was clearly proven during Christmas week. "Oklahoma!" which had dropped under $20,000 for the first time since opening nearly four years ago, bounced back towards capacity, with the gross approximating $28,500. The betterment for "Carousel" was even higher in point of gross, that tune show going up $13,000 for a count approaching $36,000. It's pointed towards the two-year mark.

January is due to get five musicals, including a return six-week date of "Bloomer Girl" at the City Center and the revival of "Sweethearts." New musicals due in are "Finian's Rainbow," "Street Scene" and "In Gay New Orleans." Long-staying "Read Mill" which jumped back to around $32,000 will move to the Shubert next Monday (6) replacing "Park Avenue" a big time disappointment.

There are no other musicals in sight this side of spring. Brokers discount Saturday's rash of business for the latest musicals by saying that the holiday crowds demanded tune shows and passed up the straight shows.

RICE WHIPPING 'SCENE' INTO SHAPE IN PHILLY

Elmer Rice is currently occupied in whipping the musical version of his "Street Scene" into shape, show trying out in Philadelphia prior to its Broadway opening dated for the Adelphi Jan. 9. Last season his click, "Dream Street," was somewhat hampered by the illness of his wife, Betty Field, starred in the play, and the couple are expected to go away for a rest after the musical opens. Rice recently warned by medicos to take it easy.

"Scene" is being produced by Dwight Deere Wiman in association with the Playwrights Co., of which Rice is a member.

Authors League council, incidentally, will probably name Rice's successor as president this week. Illness and pressure of other business forced his resignation as its prexy recently.

Berlin Trying to Cast Music Box Show on Coast

Irving Berlin leaves for the Coast Jan. 5 for two or three weeks as house-guest with Joe Schenck. If he stays longer, Mrs. Berlin and the family may come west for a fortnight or so in Palm Springs.

Prime purpose of Berlin's trip is to try and set a cast for his Music Box theatre, with an eye to a '47 "Music Box Revue" which has been on the agenda for the last two or three years.

Kober-Basso's New Play

His Warner Bros. writing stint over, Arthur Kober is in New York polishing the play he and Hamilton Basso have been working on. It's titled "Friends and Fellow Citizens," a dramatic-comedy.

Basso, who does book reviews for The New Yorker, among other things, is taking time out for a New Orleans hegira on behalf of a Holiday mag piece.

41st Anniversary Number

OF

VARIETY

OUT NEXT WEEK

JANUARY 8

Plays on Broadway

Beggar's Holiday

Perry Watkins and John R. Sheppard, Jr., production of musical comedy based on John Gay's "Beggar's Opera"; book and lyrics, John LaTouche, music, Duke Ellington; stars Alfred Drake; features Zero Mostel, Bernice Parks, Avon Long, Jet MacDonald, Mildred Smith, Marie Bryant; staged by Nicholas Ray, settings, Oliver Smith; costumes, Walter Florell; dances by Valerie Bettis. Opened at Broadway, N. Y., Dec. 26, '46; $1.80 top.

Macheath	Alfred Drake
The Cocoa Girl	Marie Bryant
Jenny	Bernice Parks
Dolly Trull	Lavina Nielsen
A Drunk	Lewis Charles
Bartender	Herbert Ross
Careless Love	Avon Long
Polly Peachum	Jet MacDonald
Black Marketeer	Gordon Nelson
Mrs. Peachum	Dorothy Johnson
Hamilton Peachum	Zero Mostel
Chief Lockit	Rollin Smith
Lucy Lockit	Mildred Smith
Blenkinsop	Pan Theodore
The Girl	Marjorie Belle
The Boy	Paul Godkin

For crowded entertainment, "Beggar's Holiday" may well take the season's honors. A joint venture by two newcomers to the Broadway producing scene, this modern-day version of the John Gay 18th century classic, "The Beggar's Opera," has an enterprising score, a colorful production and a cast of black-and-white performers who, in the main, know their way around a stage. But it isn't enough. The book is loosely written, the direction static. "Holiday" isn't apt to achieve more than a moderate run at best, and it's unlikely to get back its production costs.

"Holiday" too frequently becomes submerged amid a welter of narrative that helps dissipate the warm welcome one is likely to give to the Duke Ellington music and the John LaTouche lyrics. The Ellington music is unusual and sprightly; there are at least two numbers that should catch more than ordinary interest, while practically all the others demand attention. One major fault is that, outside of Alfred Drake, there's hardly a voice capable of carrying the tunes.

Very little is recognizable from the original in the LaTouche book transition to its present-day gangster setting. "Holiday" abounds with characters of seamy quality, and not the least of these is Drake, as the gang leader with a penchant to handle a song, a dame or a haul with an equal abandon.

"Holiday" does one thing for which it is to be commended; it has failed to "stereotype" its colored characters. It is laudable that a police chief, for instance, is a Negro; a Negro girl loves a white man with all the dignity of a white woman. And elsewhere the colored players sift through the performance with a casualness that strongly emphasizes that here is a show in which no social distinction exists between black and white. That this situation doesn't always come off in the playing is no fault of the performers; it's just a question of the libretto failing to hold up.

Ellington has written two particularly fine tunes in "Wrong Side of the Railroad Tracks" and "Tooth and Claw," and LaTouche's lyrics are invariably intelligent. However, "Lullaby for Junior," sung by Bernice Parks, as madam of a brothel, is much more dirty and obvious than clever.

With Drake there is Avon Long to share top honors, though the book and specialties don't permit him enough of a chance. Once or twice it appears as if he is about to spring into the casual style of song and dance that distinguished him as Sportin' Life in "Porgy and Bess," but he's invariably cut short fast. Miss Parks, from the niteries, replaced Libby Holman in the part a week before the show opened on Broadway, and she's certainly a looker who is not the popular version of what one pays for in these inflated times.

"Holiday" almost becomes burlesque in its wide distortions of the original Gay opera, and it's here that Zero Mostel, the show's principal comedian, achieves a considerable measure of laughs. Mostel, as Hamilton Peacham, the crooked political boss, is affecting many of the mannerisms that distinguish his nightclub routines, but some of this is much too broad and assumes a low-comedy stature. Jet MacDonald plays the ingenue, a blonde looker who wears her costumes beautifully but lacks the voice. Others who acquit themselves well in lesser roles are Mildred Smith, Rollin Smith and Marie Bryant.

Oliver Smith has designed some of the most exquisite settings of the season, his backdrops being particularly notable, and the Walter Florell costumes, plus the dance-staging by Valerie Bettis, are right out of the top drawer.

"Holiday" costs in the neighborhood of $300,000, and it's a pity that too little of that cost is reflected in the overall production. *Kahn.*

Wildberg Hits the Road

The John Wildbergs hit for Oklahoma City with "Anna Lucasta," and stay with it until the show opens in San Francisco Jan. 21 and in Los Angeles Feb. 17.

Burlesque

Jean Dalrymple production of comedy in three acts (four scenes) by George Manker Watters and Arthur Hopkins. Stars Bert Lahr; with Jean Parker; features Jerri Blanchard, Bobby Barry and Kay Buckley. Staged by Hopkins; settings, Robert Rowe Paddock; dances, Billy Holbrook; costumes, Grace Houston. Opened at Belasco, N. Y., Dec. 25, '46, $4.80 top.

Bonny	Jean Parker
Sammy	Robert Weil
Skid	Bert Lahr
Lefty	Ross Hertz
A Fireman	Norman Morgan
Mazie	Kay Buckley
Gussie	Jerri Blanchard
Sylvia Marco	Joyce Mathews
Bozo	Bobby Barry
Harvey Howell	Charles G. Martin
Jerry Evans	Harold Bostwick
A Bell Boy	Norman Morgan
Stage Carpenter	Michael Keene
Ecdysiast	Irene Alfarie
Tenor	Santo Sendi
Orchestra Leader	Milton Merill

Chorus: Joan Andre, Carolyn Joyce, Millicent Roy, Ronnie Rogers, Gene Gilmour, Dean Jennings, Ruth Maitland, Jeri Archer, Eleanor Prentiss.

This "Burlesque" revival is diverting enough to register moderately well, for it has a laugh-winning comedian in Bert Lahr, while filmite Jean Parker takes care of the sentimental end. Those parts were enacted by Hal Skelly and Barbara Stanwyck when "Burlesque" was a Broadway click nearly 20 years ago.

Here is a nostalgic play, calling the burlesque type of low comedy, girl-and-tune show that rotated in and out of its main stem spot, then slipped into stock showings and was ultimately banned in the metropolis. It was the latter type of burley, using gals who over-stepped limit in stripping, that brought about the current ukase.

"Burlesque" isn't that type of show but a play about burley actors who were real troupers, touring as far as Kansas City, season after season. Opening scene is backstage in the dressing room of Skid, first comic in this particular troupe, and little Bonny, his redhead wife, show's ingenue. They've been wed for some years, and although Skid likes his liquor more than she does, Bonny is nuts about her man, a funster, with baggy pants, red schnoz and long flat shoes.

Her only real worry about the comic is his propensity to take pratt falls to get laughs. Bonny is ambitious about her Skid, and when an offer comes for a new Shubert musical on Broadway, she fixes it so he can join pronto. Bonny sticks with the troupe but later, upon hearing that Skid is carrying on with a dame fired from their show, she flirts with a western rancher.

That takes the play into the second act, with Bonny visiting New York. When Skid comes to visit her, he is stinko, but that's the spot when Lahr goes into his stride. One of his pals plays piano while Skid sings snatches of pop songs, of which there are a dozen used during the latter part of the performance. Among the numbers, publishers of which are duly credited in the program, is "Peggy O'Neal," used by Skid and Bonny for a bit of song and dance. When Skid offs to Buffalo when the western party comes to visit, he's high but brokenhearted. That's an effective curtain.

Third act is much the topper. It's there that a burlesque show is simulated, with a small orchestra entering the pit for that part of the performance. A chorus comes on, too, going through a number in lackadaisical manner, then a tenor gives "Sheik of Araby," leading to a modified strip (she's billed as an "ecdysist"). Lahr as a sloppy cop argues with her, and it's there that some of the business he used in burlesque is inserted. Comic was with Blutch Copper's Columbia Wheel show before he entered vaude, from which he stepped into musical comedy, and, of course, Hollywood subsequently. Burlesque as depicted here was not in the original presentation.

Also, when "Burlesque" goes burlesque, there's a song and bit with nightclubber Jerri Blanchard, who looks positively Amazonian, with Bobby Barry, doing second comic. Finale has Lahr and Miss Parker in a song and dance with patter, which is to the effect that Skid and Bonny are to team forever after. Anyone who ever saw burlesque should be amused by the show, and that goes for a generation unfamiliar with that type of entertainment.

If "Burlesque" gets over it will be because of Lahr. He dominates it, working in atmosphere that is natural to his formative years in show business. Kay Buckley, as the soubret; Ross Hertz, as the company manager; Miss Parker and Miss Blanchard are valuable in support.

There are some show business laughs. One comes when Skid is warned that he might get gated for drinking too much during his supposed appearance in a Winter Garden musical, the response being: "Oh, Lee Shubert likes me; when I saw him yesterday he almost smiled."

Ibee.

The Original—1927

Arthur Hopkins production of comedy by George Manker Watters and Hopkins. Staged by Hopkins; settings, Cleon Throckmorton; dances by Mary Jennings; songs by Albert Von Tilzer, Peter de Rose, Jo Trent. Opened at Plymouth, N. Y., Sept. 1, '27; $4.40 top.

Bonny	Barbara Stanwyck
Jimmy	Paul Porter
Skid	Hal Skelly
Lefty	Charles D. Brown
Fireman	Jack Shea
Mazie	Eileen Wilson
Gussie	Pauline Dee
Sylvia Marco	Ruth Holden
Bozo	Mitty DeVere
Harvey Howell	Ralph Theadore
Jerry Evans	Oscar Levant
Waiter	Wilkie Dodsworth
Stage Carpenter	Joseph Burton
Scotty	Jack B. Shea
Jack	Wilkie Dodsworth

Wonderful Journey

Theron Bamberger (in association with Richard Skinner) production of comedy in two acts (three scenes) by Harry Segall. Features Sidney Blackmer, Philip Loeb and Donald Murphy. Staged by Frank Emmons Brown; settings, Raymond Sovey; costumes, Bianca Stroock. Opened at Coronet, N. Y., Dec. 25, '46; $4.20 top.

1st Escort	Phil Stein
2nd Escort	Michael Lewin
Joe Pendleton	Donald Murphy
Messenger 7013	Wallace Acton
Mr. Jordan	Sidney Blackmer
Ames	Richard Temple
Tony Abbott	Hal Conklin
Julia Farnsworth	Fay Baker
Bette Logan	Frances Waller
A Workman	Carmen Costi
Max Levene	Philip Loeb
Susie	Ann Sullivan
Lieut. Williams	Barry Kelley
Plainclothes-man	Phil Stein
Radio Announcer	Robert Caldwell
Lefty	Richard Taber
Trainer	Michael Lewin
Handler	Stephen Elliott
Doctor	Robert Caldwell

"Wonderful Journey" suffers from that worst of all occupational diseases indigenous to fantasies: it doesn't quite come off. Nevertheless, it's generously enough larded with laughs—with more thanks to comic Phil Loeb than author Harry Segall—to place it in that purgatory of plays which achieve limited runs but never return their greenbacked spangles to the angels.

Play has had a pretty "wonderful journey" of its own—having been adapted into a highly successful picture by Columbia some five years before it hit the Broadway boards last week. Film was "Here Comes Mr. Jordan," which was screenplayed by Sidney Buchman and Seton Miller from Segall's playscript, originally titled "Heaven Can Wait." Meantime, 20th-Fox made a film labeled "Heaven Can Wait" in 1943—which has nothing to do with this case except to explain the switch to the current title.

Because of the film, the play was never done on Broadway, although it was staged in stock in Pasadena and Indianapolis. And last summer, Bamberger presented it at his Bucks County (Pa.) Playhouse with pretty much the same cast now being seen in New York. Jed Harris bought the play outright for $12,500, after holding the original option on it, and reaps such royalties as there are. There are naturally no screen rights involved without manifold complications.

Story lines of the play and picture are closely parallel. It's the tale of the pug snatched from earth before his time by an overly-zealous heavenly messenger. To right the error, a celestial officer lets the fighter choose in whose earthly body he'd like his soul to dwell. Choice lies among a number of people about to be killed, and the pug first takes that of a malevolent playboy-tycoon, then another prizefighter.

Difficulty is that Segall is never able to get the audience across the footlights and into the fantasy. Result is a detachment that makes the whole deal hard to swallow and makes one wonder how the pug's friends can be such dopes as not to recognize him in his new body despite the fact he acts and talks exactly as he did when he was Joe Pendleton. Perhaps the fact that the films mechanically can handle the medium of fantasy so much better—and have done so in so many pictures (starting with "Jordan")—mitigates against this from the start and causes it to lack freshness and sparkle.

Frank Brown's direction is little help, being paced unevenly and failing to get over the long, initial expository material quickly enough. Sidney Blackmer brings to the part of the heavenly officer the quiet dignity and slightly-confused omniscience that is required. Donald Murphy as the pug, however, works just a bit too hard, while Wallace Acton as the over-eager messenger is pleasantly funny. Frances Waller, as the gal who loves Joe's soul through two different carcasses, makes an almost meaninglessly-written part even more so. She is entirely unbelievable.

On the other hand, for whatever measure of success the play achieves, Bamberger and Segall should bow both low and often to Loeb. Comic here adds just another exclamation point to his well-established reputation. He brings to the show the second-act laughs and punch which provide it with a considerable measure of entertainment. As the fighter's manager, not so completely confused by the bodily transformations as to miss taking financial advantage of it, he gets yaks from a twist of the hand or the muttering of the most mundane phrase.

Rest of the cast are mere fillerinners of the excellent settings by Raymond Sovey. *Herb.*

Toplitzky of Notre Dame

William Cahn production of musical comedy in two acts (five scenes). Book and lyrics by George Marion, Jr.; music, Sammy Fain; additional dialog and lyrics, Jack Barnett. Features J. Edward Bromberg, Betty Jane Watson and Gus Van; staged by Jose Ruben; dances by Robert Sidney; settings, Edward Gilbert; costumes, Kenn Barr. Opened at Century, N. Y., Dec. 26, '46; $4.80 top.

Army Angel	Phyllis Lynne
Recording Angel	Candace Montgomery
Lionel	Harry Fleer
Angelo	Warde Donovan
Mrs. Strutt	Doris Patston
Betty	Marion Colby
Dolo	Estelle Sloan
McCormack	Gus Van
Roger	Walter Long
Toplitzky	J. Edward Bromberg
A Girl	Betty Jane Watson
Mailman	Robert Bay
Leary	Frank Marlowe
Patti	Phyllis Lynne

"Toplilzky of Notre Dame" is an intriguing title, but as a musical comedy that doesn't go. There are possibilities here which go undeveloped, with the result that the performance is only mildly humorous. There were not enough real laughs opening night.

Book trouble is the bane of "Toplitzky," in spades. The score is fairly good but not exceptional. The tipoff is that a couple of hoofers cop top applause honors.

Story has a football background; the chatter about the Notre Dame and Army teams is interminable. It may be okay for pigskin bugs for a time, but it's even too much for them, particularly now that the season is over. The finale has a Rambler back kick a field goal from his own end zone, a mere matter of 105 yards, thereby permitting Notre Dame to nose out Army. The fellow is supposed to have come from "Heaven," and the feat is intended to send the customers out laughing. Instead they've been mousetrapped for $9.60.

Opening scene is heaven, with some athletic angels plus some winged attractive angels dames deciding to send one Angelo to earth, there to join the Notre Dame eleven and there to ensure victory of the South Benders over the West Pointers. He turns up in the tavern of Notre Dame booster Toplitzky, in the shadow of St. Peter's Cathedral, and it's no trick for him to make the Irish team. How he does it isn't explained, though—maybe an angel on a scholarship requires no explanation. Toplitzky although hot for Notre Dame never saw the team in action.

The dialectic saloon owner is rearing one Bobby, a girl whom he believed was a boy and for whom the football-playing angel falls. So Angelo is adopted by Toplitzky. Fresh from Ireland comes McCormack, who has a nephew named Leary, a strong lad working on a Jersey farm. He is taken from the plough for Notre Dame, too. But Leary wants to go to the City College of New York, which cues into the show's comic ditty, "I Want to Go to City College." When Angelo falls for Bobby, and the boss angels make him mortal, it's n.g. for Notre Dame. But a couple of characters with wings reappear when the Ramblers are behind 6 to 7, and the final whistle about due. They suggest the kick, so the celestial boot cops for coach Frank Leahy's boys (he is mentioned; so is Blanchard of West Point).

J. Edward Bromberg, in his first musical appearance, is Toplitzky. Gus Van (Van and Schenck, one time click vaude duo) is McCormack. These vets do most of the talking, and they certainty do plenty of it. They reprise one of the better numbers, "Let Us Gather at the Goal Line," and Van has a solo, "McInerney's Farm," but he has plenty more effective ditties in his own routine.

Warde Donovan is Angelo and does well with "Love Is a Random Thing," same number which scores for Betty Jane Watson, who is the attractive Bobby. Duo also does well enough with "You Are My Downfall." "A Slight Case of Ecstasy" has Walter Long and Estelle Sloan together. They are the dancers and score in specialties. Most of the ensemble stepping is of the tap variety. Costumes are not outstanding because of rather drab coloring.

It all seems like a plot against both Notre Dame and Army. *Ibee.*

Temper the Wind

Barnard Straus & Roland Haas production of drama in three acts (five scenes) by Edward Mabley and Leonard Mins. Staged by Reginald Denham; settings, Raymond Sovey; costumes, Anna Hill Johnstone. Opened at Playhouse, N. Y., Dec. 27, '46; $4.80 top.

Sophie von Gutzkow	Blanche Yurka
Trudi	Charlotte London
Elisabeth Jaeger	Vilma Kurer
Hugo Benckendorff	Reinhold Schunzel
Theodore Bruce	Walter Greaza
Cpl. Tom Hutchinson	George Mathews
Erich Jaeger	Tonio Selwart
Lt. Col. Richard Woodruff	Thomas Beck
Heinrich Lindau	Martin Brandt
Capt. Karel Palivec	Herbert Berghof
Sgt. Edward Green	Paul Tripp
Lt. James Harris	Albert Patterson
Lt. Frank Daniels	Michael Sivy

"Temper the Wind" has an all-important, contemporary theme that unfortunately isn't matched by its presentation. The subject matter—the problem of regenerating Germany without building it into a possible future menace again—is sincerely set forth in a way to command respect. But neither in writing nor acting is the problem made really dramatic. Its Broadway chances are doubtful.

It is a pity that the play disappoints, because the question involved is so vital to everyone, and because the theatre is so eminently a place for such discussion. But the authors here have tried to cover too much ground, bringing in every possible factor, making for a diffuse talky play. The play has too many set speeches and too much that is irrelevant and confusing.

The action takes place in a small manufacturing town in Bavaria, whose chief support is the Benckendorff plant. Opportunist Hugo Benckendorff wants to get his plant running at full capacity to rehabilitate himself and family. An American business man wants it going, because of its value to his international cartel combine. An American colonel, investigating the plant for the Allied Military Government, doesn't like the fact that the plant ran hell-bent for the Nazis, manufacturing war parts, or, more important, that it is still staffed by Nazis in key spots.

The colonel's refusal to o.k. the plant's resumption under those circumstances—though the owner pressures him because the colonel was once in love with Benckendorff's daughter and was a close friend to Benckendorff's son, who was hanged by the Nazis for democratic beliefs—precipitates a riot, the arrest of the owner, the ousting of the American business man from town, and the suggestion that the colonel himself might get his marching orders.

Where all this might be tremendously dramatic, it is more often merely melodramatic. Figures and situations are often stock instead of real. The play's best act is the first, the business going sadly to pot in the second, and not coming back too much in the third.

The acting is mixed. Thomas Beck is effective as the idealistic colonel, and Blanche Yurka is imposing as the Prussian-minded, outspoken Benckendorff matron. Herbert Berghof projects a Czech captain sensitively. Reinhold Schunzel's performance as the German manufacturer is a little stilted, and Walter Greaza's part as the American businessman rather superficial. Tonio Selwart carries some conviction as a Nazi zealot, and Vilma Kurer wins sympathy as the maladjusted Benckendorff daughter.

Reginald Denham's direction is satisfactory, and Raymond Sovey's sets, especially the one of the Benckendorff living room, are effective.

Bron.

Lovely Me

David Lowe production of comedy in three acts (four scenes) by Jacqueline Susann and Beatrice Cole. Features Luba Malina, Mischa Auer, Millard Mitchell and Reynolds Evans. Staged by Jessie Royce Landis; settings, Donald Oenslager, costumes, Eleanor Goldsmith; songs, Arthur Siegel and Jeff Bailey. Opened at Adelphi, N. Y., Dec. 25, '46, $4.20 top.

Irving	Arthur Siegel
Auntie	Barbara Bulgakov
Peggy Smith	June Dayton
Matilda	Joyce Allen
Sonny	Paul Martin
Natasha Smith	Luba Malina
Mr. Forrest	Houston Richards
Thomas van Stokes	Reynolds Evans
Stanislaus Stanislavsky	Mischa Auer
Mike Shane	Millard Mitchell

Vinton Freedley toured "The Temporary Mrs. Smith" on the road for about six weeks, closed it twice for repairs, then gave it up to David Lowe. As "Lovely Me" the Jacqueline Susann-Beatrice Cole piece finally came to Broadway Christmas night. But all the doctoring has done little for the patient; it's anything but a welcome Yule gift.

This comedy focuses upon the career of a much-married ex-film dame who is a would-be nitery chanteuse but, meanwhile, has difficulties keeping her swank hotel apartment overlooking Central Park. Into her living room (done in posh but none-too-imaginative style by Donald Oenslager) are crowded a composer eternally working at an unfinished symphony, an aunt who has no business at all except to be supported by the mater familias, a precocious "Junior Miss" type of daughter (ingratiatingly played by June Dayton), the latter's girlfriend, a couple of ex-husbands, a husband-to-be, and the effervescent Luba Malina. All this might have added up to either sophisticated Noel Coward or hilarious "You Can't Take It With You." Instead, it becomes a cross between slapstick and juvenile ambition to act grown up through the use of language that no longer shocks even grandma.

Miss Malina storms, rages, cavorts, and acts cute and coy alternately through the four scenes, during which she must cop another husband, this time with money enough to keep her from being evicted and help send her daughter to college. To liven the proceedings, she sings a couple of numbers, "Life Can Be Beautiful" in the first act and "Lovely Me" in the third. Musically, neither song is worth the trouble. The lyrics would tickle the listeners in a sophisticated nightclub. But in the play's context, they were meaningless; the second one particularly obstructing rather than helping the development of what little plot there was.

Miss Malina, however, does the best she can. Mischa Auer and Millard Mitchell were directed in sheer Mack Sennett manner. Reynolds Evans milks his part. And the whole thing is rather a mistake. *Cars.*

Chi Bounces Back After Christmas; 'Norway' 40G, 'Apple' 15G, 'Harvey' 20G

Chicago, Dec. 30.

Despite some of the biz swinging over to two new ones here last week, all shows came in for lush gains. Week started off pretty bad and ticket sellers weren't busy until Xmas night, when the climb began.

"Flag Is Born" arrived at the Studebaker last Thursday (26) and received the green light from crix. Erlanger opened with "Apple of His Eye" last Monday (23) and took until end of the week to show any profit.

"Song of Norway," at Shubert, tops anything in town and from present appearances looks as though it will be with us for the summer.

Estimates for Last Week

"Apple of His Eye," Erlanger (1,334; $3.60). Opened Monday (23) for $15,000 after pre-Xmas dip.

"A Flag Is Born," Studebaker (1,246; $4.20). Opened Thursday (26) and brought in pretty good $9,500 for four performances.

"Harvey," Harris (21st wk) (1,000; $4.20). Lush improvement over last week with $20,000.

"Pygmalion," Selwyn (4th wk) (1,000; $4.20). Closed for two days, then did $16,500 for six performances.

"Song of Norway," Shubert (4th wk) (2,100; $4.80). This one way up to $40,000.

"State of the Union," Blackstone (34th wk) (1,358; $4.20). Coming in for its share of biz with good $16,000.

'Anna' 14G, Phila., 'Rainbow' 25G, 'Bloomer' 32G

Philadelphia, Dec. 30.

Business, on the whole, was disappointing in Philly's legit houses last week with week's first half offsetting weekend gains. "Bloomer Girl" was the main exception. Return engagement of this musical climbed to a sturdy $32,000 in its second of three weeks at the Forrest.

Also on the right side of the ledger was "Finian's Rainbow," which turned in a solid $25,000 last week—it's third at the Erlanger. This musical tryout has gained steadily since its opening and although overquoted last week, will achieve a soundly profitable four weeks run here. Sickness of Ella Logan which hospitalized star, nearly caused management a panic but didn't hurt biz.

"Anna Lucasta" started lightly at the Locust but built and finally got nearly $14,000 on the week. Negro drama is figured for six weeks here but may be satisfied with four or five. Notices were enthusiastic. Same goes for those of "Dream Girl" which was starting a three weeks' stay at the Walnut. Elmer Rice play, however, only managed to get $8,500 on the week which was well under expectations. Also figured to pick up this week.

Most disastrous biz, however, was that turned in by musical "Street Scene" in second of three sessions at the Shubert. Stymied by tepid notices and not given much favorable word-of-mouth, this one got around $5,000 again.

No openings this week, with two set for next Monday—"Eagle Has Two Heads" at the Forrest for two weeks and "Sweethearts" revival at the Shubert for similar period.

'Oklahoma!' Does $35,000 In Return Visit to Pitt.

Pittsburgh, Dec. 30.

Even "Oklahoma!" couldn't break the traditional holiday matinee jinx here, and less than half a house on Xmas afternoon, together with an under-capacity Xmas Eve, cost returning musical the house record for season last week. Show did around $35,000, which is still terrific at $4.20 (including tax) top, and better than opening stanza first time around two years ago.

It'll do much better, however, this week and the next, since house is practically sold out for all remaining performances except the New Year's matinee. "Born Yesterday" follows the musical Jan. 13 for two weeks, and Tallulah Bankhead's "Eagle Rampant" has been scheduled for Jan. 27.

'YANKEE' 20G, BALTO

Baltimore, Dec. 30.

"The Magnificent Yankee," second of five plays promised under Guild-American Theatre Society subscription, reached out for a glossy $20,000 at Ford's here last week, making up in a big way on weekend what it lost in pre-holiday slowup earlier. House is currently dark. "Dream Girl" set to follow next week.

L. A. RAIN DAMPENS B.O.; 'UNION' 11½G ON RETURN

Los Angeles, Dec. 30.

Combination of rain and holiday spending drop-off nicked boxoffices here during past week, although advances looked likely for the first frame of 1947. Biltmore opened last Thursday with a return of "State of the Union" but was held to $11,500. El Patio was pretty poor with $2,400 for the four stanzas of "Macbeth."

Ken Murray's "Blackouts of 1946-47" (it's currently in a changeover state) did smash holiday trafficking with $17,400 due to extra matinees. Three new productions came to the boards, "She Dood It in Dixie," at the Belasco; "Shared Wife," at the Musart, and "Hamlet" at the Philharmonic Auditorium. Former shows were rapped by the press but have that burley-type following that turns out well. "Hamlet" has one week at nifty advance rates.

Current Road Shows

(Period Covering Dec. 30-Jan. 11)

"A Flag Is Born"—Studebaker, Chi. (30-4).

"A Young Man's Fancy"—Copley, Bost. (6-11).

"Anna Lucasta"—Locust, Philly (30-11).

"Anna Lucasta"—Music Hall, K. C. (30-4); Aud., Okla. City (6); Mem. Hall, Joplin (7); Cons. Hall, Tulsa (8-9); Arcadia, Wichita (10-11).

"Apple of His Eye"—Erlanger, Chi. (30-11).

"Best of Spirits"—Aud., Hartford (3-4); Plymouth, Bost. (6-11).

"Big Two"—Plymouth, Bost. (30-4).

"Blackouts of 1946"—El Capitan, Hollywood (30-11).

Blackstone — Shubert-Lafayette, Det. (30-4); Town Hall, Toledo (5-8); Park, Youngstown (9-11).

"Bloomer Girl"—Forrest, Philly (30-4).

"Blossom Time"—Cass, Det. (30-4); Opera House, Bost. (6-11).

"Born Yesterday"—Wilbur, Bost. (30-11).

"Call Me Mister"—Shubert, Bost. (30-11).

"Come On Up"—American, St. Louis (30-5); Aud., Des Moines (7); Omaha, Omaha (8); Music Hall, K. C. (9-11).

"Countess Julia"—Playhouse, Wil. (9-11).

"Dear Friend" — Lyric, Bridgeport (3-4); Opera House, Newark (6-11).

"Dear Ruth"—Erie, Schenectady (30-1); Aud., Roch. (2-4); Drake, Oil City (6); Shea's, Bradford (7); Virginia, Wheeling (8); Aud., Charleston (10); Aud., Danville (11).

"Dream Girl" — Walnut, Philly (30-11).

"Eagle Rampant"—Forrest, Philly (6-11).

"Finian's Rainbow" — Erlanger, Philly (30-4).

"Gentle Ghost" — Geary, Frisco (6-11).

"Hamlet"—Curran, Frisco (6-11).

"Harvey"—Harris, Chi. (30-11).

"In Gay New Orleans"—Colonial, Bost. (30-11).

"Little A"—Opera House, Newark (30-4); Ford's, Balto. (6-11).

"Lute Song"—Curran, Frisco (30-4); Biltmore, L. A. (6-11).

"Magnificent Yankee" — Hanna, Cleve. (30-4); Cass, Det. (6-11).

"Oklahoma!"—Nixon, Pitt. (30-11).

"Pygmalion"—Selwyn, Chi. (30-11).

"Rope"—Town Hall, Toledo (30-4); Shubert-Lafayette, Det. (6-11).

"Sign of the Archer"—Shubert, N. Haven (9-11).

"Song of Norway"—Shubert, Chi. (30-11).

"Springtime for Henry"—English, Indpls. (30-4); American, St. Louis (6-11).

"State of the Union"—Biltmore, L. A. (30-4); Aud., Stockton (6); Aud., Sacramento (7-8); Aud., San Jose (9); Aud., Oakland (10-11).

"State of the Union"—Blackstone, Chi. (30-11).

"Story of Mary Suratt"—Geary, Frisco (30-4).

"Street Scene"—Shubert, Philly (30-4).

"Student Prince"—Cox, Cincy (30-4); Hanna, Cleve. (6-11).

"Sweethearts"—Opera House, Bost. (30-4); Shubert, Philly (6-11).

"The Glass Menagerie"—Lyceum, Mpls. (30-2); Aud., St. Paul (3-4); Temple, Saginaw (6); Palace, Flint (7); Michigan, Ann Arbor (8); Michigan, Jackson (9); Keith's, Gr. Rapids (10-11).

"The Glass Menagerie"—Virginia, Wheeling (5); Hippodrome, Marietta (6); Weller, Zanesville (7); Victory, Dayton (8); Aud., Lexington (9); Aud., Louisville (10-11).

"Up in Central Park" — Nat'l, Wash. (30-11).

"Voice of the Turtle"—Aud., Montgomery (6); Temple, Birmingham (7-8); Aud., Nashville (10); Coliseum, Evansville (11).

"Voice of the Turtle"—His Majesty's, Mont'l. (30-4); Royal Alex., Toronto (6-11).

"My Favorite Story"

Variety's annual symposium of the year's best laughs as recounted by

Franklin P. Adams

Libby Holman

Paul Whiteman

in

VARIETY's

41st Anniversary Number

'Sweethearts' 16G, 'Orleans' 10G in 5, 'Big Two' 14G, Hub

Boston, Dec. 30.

Three openers here last week, two of them not faring well at all at the hands of the crix, the other getting by on personal appeal of Bobby Clark. Two lukewarmers were "The Big Two," off to a two-frame session at the Plymouth, and "In Gay New Orleans," off for the same at the Colonial. Latter was plastered harder than any show to bow in here in years and hard to see how it'll survive the road. "Big Two" figured a little too hokey for comfort. "Sweethearts," at the Opera House as of Christmas eve, was well-liked.

Estimates for Last Week

"Born Yesterday," Wilbur (1,200; $3.60). Thirteenth week at okay level of estimated $12,000, remarkable both for season and length of run. Current week final.

"Call Me Mister," Shubert (1,590; $4.80). Remained sock on fourth week with capacity $35,500 estimated. May remain through January.

"In Gay New Orleans," Colonial (1,500; $4.20). This one opened Christmas night and got socked, but hard, down the line. Didn't open to too big a house as Christmas night is traditionally bad here, and will be lucky to get an estimated $10,000 on five performances—peanuts for a show reputed to cost $300,000.

"Sweethearts," Opera House (2,900; $4.20). Bobby Clark popular here and Herbert melodies brought them in despite poor week. Resulting estimated $16,000 on six performances all right, but should jump current week.

"The Big Two," Plymouth (1,200; $3.60). Film star name draw failed to keep this in the running after it got hit by most of the critics. Seven performances, however, got an estimated $14,000, and it should pick up a little on second and final week now current.

'Central Park' Green 30G In First of 3 D.C. Weeks

Washington, Dec. 30.

"Up in Central Park" racked up a nice $30,000 last week for the first semester of its three-week stay at the National theatre. Business was off the first couple of nights but picked up, strongly hypoed by press reviews. "Park" is sold out for New Year's Eve at a $6 top, highest the National has over charged.

Elisabeth Bergner moves in Jan. 13 for a one-week stand in a double bill, Strindberg's "Countess Juliet" and Chekhov's "The Proposal."

'Lute' 11G in 4, Frisco

San Francisco, Dec. 30.

"Lute Song," closed for past week, reopened Christmas day, and chalked up a four-day gross of a fair $11,000. "Story of Mary Surratt" starring Dorothy Gish, opened at the Curran tonight (Mon.).

"Topical Revue" concluded its second week at the 1,550-seat Geary with a sad $5,500.

Ralph T. Kettering

Chi showman and boulevardier reprises

"Things I Like to Remember"

* * *

an editorial feature

of the

41st Anniversary Number

of

VARIETY

Out Next Week

B'way B.O. Surprise Upsurge Last Wk.; 'Holiday' 25½G, 4; 'Burlesque' 13½, 1st 5; New Entrants in Doubt; 'Park' Off

Advent of Christmas was accompanied by an upsurge of patronage on Broadway for some of the favorites which had sagged, but not all of them. Betterment over the pre-holiday week was amazing in several instances. Grosses should be sturdy during the present (New Year's) week, but managers look for more steady patronage starting the second week of the new year.

Attendance to the six new shows that arrived mostly in bunches last week is hardly conclusive because the premieres didn't start until Wednesday (25) and the grosses included the generally strong first nights. Critical opinion was divided in every instance, but three out of the six shows were covered by second stringers. Out of the sextette "Beggar's Holiday" (musical) and "Burlesque" (revival) appear to be best but a clearer indicator of all was not forthcoming. Only a couple of shows played an extra matinee and Xmas night attendance was off as usual. Two revivals, "Show Boat" and "Playboy of the Western World," close this week. Unexpected closing this week will be "Park Avenue."

Estimates for Last Week

Keys: C (*Comedy*), D (*Drama*), CD (*Comedy-Drama*), R (*Revue*), M (*Musical*), O (*Operetta*).

"Annie Get Your Gun," Imperial (33d week) (M-1,427; $6.60). No musical opposition to last season's smash has yet appeared; this one will probably sell out until summer; $45,500.

"Another Part of the Forest," Fulton (6th week) (D-968; $4.80). Except for first two nights last week business was virtual capacity and the sturdy gross was around $21,000.

"Beggar's Holiday," Broadway (1st week) (M-1,900; $4.80). Opened Christmas night; some favorable notices by first stringers but generally divided opinion; got strong $25,500 in first four times.

"Born Yesterday," Lyceum (48th week) (C-993; $4.80). Remains at capacity; a few top shelf tickets unsold previous week but the gross was close to $21,000 again.

"Call Me Mister," National (37th week) (R-1,104; $6). Among the musicals virtually not affected and last week's takings close to $33,000.

"Carousel," Majestic (89th week) (M-1,667; $6). Bounced away up after several weeks of skidding and the gross was rated around $38,000.

"Christopher Blake," Music Box (4th week) (D-979; $4.80). With parties petering out, staying chances should be indicated soon; bit under $23,000.

"Happy Birthday," Broadhurst (9th week) (CD-1,160; $4.80). One of the fall standouts that went back to capacity after only slight dip; $30,500.

"Harvey," 48th St. (113th week) (C-920; $4.20). Played an extra matinee and sold out clean from Wednesday on; in nine times approximately $20,000.

"Icetime," Center (28th week) (R-2,994; $2.40). Played two performances some days last week; in 11 performances takings were quoted around $54,000.

"Joan of Lorraine," Alvin (6th week) (D-1,331; $4.80). With the limit of standees this smash draw was quoted getting $32,700; not an empty seat since opening.

"Life With Father," Bijou (369th week) (C-613; $3.60). Picked up somewhat as expected last week, when the run leader coasted to around $8,500.

"Love Goes to Press," Biltmore (C-920; $4.20). Presented by Warren P. Munsell and Herman Bernstein; written by Martha Gellhorn and Virginia Cowles; only debut of week; opens Wednesday (1).

"Lovely Me," Adelphi (1st week) (C-1,434; $4.80). Drew second or third string reviewers; among the incomers in the uncertain class; under $4,000 in first four times.

"Made in Heaven," Miller (10th week) (C-940; $4.20). Should improve from now on; strong on lower floor since opening; somewhat up; approximately $10,000.

"O Mistress Mine," Empire (40th week) (CD-1,082; $4.80). Claimed to have come back to capacity and last week's takings were around $24,000.

"Oklahoma!" St. James (201st week) (M-1,509; $4.80). Run musical which has slipped came back, and takings were estimated having bettered $28,500.

"Park Avenue," Shubert (C-1,382; $6). Final and 9th week; around $22,500; not enough for this musical; "The Red Mill" moves here from 46th St.

"Present Laughter," Plymouth (9th week) (C-1,063; $4.80). Little improvement but very good gross, better than $19,500.

"State of the Union," Hudson (59th week) (CD-1,057; $4.80). Longrun click had been but slightly affected and last week's quoted gross approached $25,000.

"Toplitzky of Notre Dame," Century (1st week) (M-1,712; $4.80). Drew second stringers, having opposed "Beggar's Holiday"; several favorable notices but rating not definite; around $15,500 in first four times; big Saturday.

"The Fatal Weakness," Royale (6th week) (CD-1,025; $4.80). One of the list's name draws; but slipped to $15,500 last week.

"The Iceman Cometh," Beck (12th week) (D-1,213; $5.40). Holiday night was off and takings on week approximated $22,000; drama is on six performance weekly basis.

"The Voice of the Turtle," Morosco (143d week) (C-939; $3.60). Picked up after dropping considerably and gross approximated $ 0,000.

"Temper the Wind," Playhouse (1st week) (D-865; $4.80). Opened Friday (27) with opinion distinctly divided; clearer indication may be had this week.

"Years Ago," Mansfield (4th week) (C-1,001; $4.80). One of the plays that started out with flock of theatre parties; excellent business so far; rated over $22,000.

"Wonderful Journey," Coronet (1st week) (C-1,095; $4.20). Three plays opened Christmas night and this one attracted first stringers; couple of good notices but the others negative; around $6,000 in first five times.

REVIVALS

"Burlesque," Belasco (1st week) (C-1,077; $4.80). Another new attraction that bowed in Christmas evening; second stringers favorable; quoted $13,600 in first five times promising.

"Henry VIII," "What Every Woman Knows," "John Gabriel Borkman," and "Androcles and the Lion," International (8th week) (1,172; $4.20). Latter play and "Henry" played last week when only seven performances were given; around $17,000 quoted.

"Playboy of the Western World," Booth (CD-712; $4.80). Final and 11th week; will not tour; "The Big Two" follows next week.

"Lady Windermere's Fan," Cort (11th week) (C-1,064; $4.20). Picked up as expected and with takings around $21,000 should play into spring.

"Cyrano de Bergerac," Barrymore (12th week) (CD-1,096; $4.80). Until pre-holiday dip this revival very profitable; jumped to over $22,500.

"Show Boat," Ziegfeld (M-1,628; $6). Final and 52d week; accomplished year's run but production cost not recaptured; no new attraction booked in.

"The Red Mill," 46th Street (61st week) (M-1,319; $4.80). Came back in big way and takings went to nearly $32,000; extra matinee helped.

'Carmen' Grosses 33G In K.C. Despite Picketing

Kansas City, Dec. 30.

"Carmen Jones" road company, playing a five-day stand here opening Christmas Day, ran into controversy over seating of colored patrons in the Music Hall. Show was picketed daily. Negro newspaper, The Call, in front page stories asked its readers to boycott the show.

Picketing made no dent in the show's gross, one of the best figures ever rung up here in a five-day stand, it being $33,000.

'Blossom' 33G, Detroit; Blackstone $15,000

Detroit, Dec. 30.

The operetta "Blossom Time" moved into the Cass to share in the holiday boom when it drew an estimated $33,000 for nine performances at a $3 top.

At the Shubert-Lafayette, Blackstone and his magic show did fair business with a $15,000 for nine performances at a $2.40 top.

'Little A' 4G in 4, N. H.

New Haven, Dec. 30.

Preem of "Little A" at Shubert last weekend (26-28) drew enthusiastic press and word-of-mouth but couldn't battle the holiday period slump. At $3 (tax incl.) top, approximate gross of $4,000 was light.

Current week is a full stanza of "Eagle Rampant" (30-4).

'Prince' 12G in 5, Indpls.

Indianapolis, Dec. 30.

"Student Prince," opening Christmas night after a week's layoff in town, grossed a fine $12,000 in five performances at the English at a $3 top, through Dec. 28.

Advance is heavy for Edward Everett Horton in "Springtime for Henry" starting tonight (30).

Plays Abroad

Continued from page 40

Romeo Et Jeannette

respectable, no one is there to meet them. First to arrive is the father and brother whose casual ways jar with the visitors. It is worse still when her younger sister arrives and tells them off in an attempt to drive them away. Despite Vilar's love for his fiancee, he falls at first sight for the younger sister. Second act, the evening of the same day, is a long love seance between them. He decides to run away with the young sister and does so after notifying his fiancee, who takes it hard. Next act, later in the night, shows Vilar and the Cazares girl stopping at a deserted bungalow in the woods on their way to the station where they are to catch a train in th morning. Joined there by the brother, he ridicules their affair. All three return home when the postman tells them that the jilted fianeee attempted suicide.

Vilar makes up with his fiancee, she apparently having forgiven his infatuation for her sister. Latter is getting married to her squire. She comes in and revives Vilar's interest. Miss Cazares instead of returning to her own wedding party goes to the beach while the engaged couple goes to the station. Payoff is when father and brother describe what they see from the window. The younger daughter is making for the sea, and will be overtaken by the tide. Vilar is seen getting out of the car, leaving his fiancee and joining the wild girl in a double suicide.

At no time is Vilar given a chance to play a he-man's role, and he can't be blamed. Maria Cazares, as the temperamental girl, is just fair. Michel Bouquet, as the brother, overacts at times. Suzanne Flon is weak and Odette Talazac, as her future mother-in-law, has a minor part. Best acting is done by Robert Vattier, the Bohemian father, who brings plenty of comedy relief to the first act.

A thorough rewriting is needed if a screen adaptation is made. *Maxi.*

Les Nuits de la Colere
(The Nights of Anger)

Paris, Dec. 18.

Leon Volterra production of tragedy in two acts by Armand Salacrou. Stars Jean-Louis Barrault and Madeleine Renaud. Set by Labisse. At Theatre Marigny, Paris.

Pierrette....................Madeleine Renaud
Louise....................Marie-Helene Daste
Bernard....................Jean Desailly
Rivoire ....Beauchamp
Pisancon....................Gabriel Cattand
Dede....................Pierre Renoir
Lecoq....................Regis Outin
Jean....................Jean-Louis Barrault

This very fine production of Salacrou's play by Leon Volterra, ably aided by his wife Simone Volterra, who manages the Marigny while he devotes most of his activity to his Theatre de Paris, approaches the theme of the underground during German occupation from a new angle. Like many current plays, it revives on the stage characters after they have died their natural death.

The two act cut is purely arbitrary, and the various scenes are all in flashback, taking place on one set that permits suitable alterations in full view of the audience. The story differs from the usual approach because instead of showing only one side of the case when during occupation a patriot was betrayed by an old friend, it evidences how many people, who meant only to avoid the difficulties of the moment and did not want to take sides openly because they were terrorized, ended by becoming traitors.

Story shows Jean-Louis Barrault and his wife Marie-Helene Daste visiting happily with Barrault's lifelong friend Jean Desailly, a Chartres businessman, whose wife is Madeleine Renaud. Later on, about the time of the Normandy landing, Barrault, who is a member of the Underground, arranges with some friends to blow up a German train and is wounded in the attack.

His pals escape but the Germans are on his track and he seeks shelter in the house of Desailly who thinks Barrault has had a motor accident. He feels very much worried when he hears through a militiaman that there is danger in sheltering the man. Egged on by his wife, who is terrorized, they want to get rid of Barrault, and end by arranging to have him arrested without, they hope, eausing his death. Barrault is jailed, tortured, blinded, and about to die. His friends avenge him by shooting Desailly and the militiaman, getting killed themselves in doing so.

Barrault does the patriot in a realistic way. Desailly gives a very good impression of the man who is torn between his desire to help his friend but keep himself and his family out of trouble. Madeleine Renaud as the egoistic woman who cares for nothing but the protection of her home brands the bourgeoisie with a characterization that is a class indictment. Cattand, as the shady militiaman, plays his part in a suitably greasy manner. Marie Helene Daste has only a minor part. Balance of cast, as the underground, are all good, including Pierre Renoir who though used to starring parts plays what is practically a bit.

No credit is given for direction, which is the cooperative work of Simone Volterra, Jean-Louis Barrault and playwright Salacrou. Despite the undue length of some of the dialog, the unusual approach is likely to get the play a fair run. All the more because it is not to be run straight, but will still occasionally give way to several performances of "Hamlet" and "Fausses Confidences," used as rep by the Renaud-Barrault company. Latter is creating considerable interest in the Marigny as strong opposition to the Comedie Francaise.

The fact that underground themes have been used freely since the war and now appear dated makes doubtful a screen adaptation of the otherwise likely screen material. The vivid stage portrayal of the way patriots have been betrayed by friends who didn't want to be involved in their activities is still fresh enough in the minds of Europeans to make the play likely for adaptation in countries which have been occupied by the Germans. *Maxi.*

Drake's Drum

London, Dec. 19.

Envoy Productions, Ltd., presentation (in association with Arts Council) of new historical drama in three acts by Henry Marshall. Directed by Robert Atkins. At Embassy, London, Dec. 18, '46.

Sir Roger Warrington....................John Croft
Lord Burleigh....................Horace Sequeira
Sir Hugh Croft....................Henry Oscar
Queen Elizabeth....................Marjorie Hawtrey
Donna Pascuala....................Irene Worth
Geoffrey Trent....................Hector Ross
Don Mendoza....................Philip Leaver
Nora Grogan....................Shelagh Carty
Nat Sparkes....................Charles Lloyd Pack
Con Antonio....................Roy Dingwall
Dickon....................Thomas Gallagher

Colorful Elizabethan drama reminiscent of the old Lyceum days that calls for its expanse of stage or that of old Drury. Confined within a small space, it doesn't attempt overmuch of spectacle but deals with the exploits of Sir Franeis Drake and his fellow Sea Hawks and the Spanish plans to thwart them and overrun England.

Marjorie Hawtrey makes a stately and impressive Queen Bess who is constantly fished out of her bed while avisiting in the country to be warned of the threat of the Spanish Armada and hear complaints against her sailors triumphantly pillaging Spain's ships and ports. Counterplots, of fifth column genre, provide main theme, culminating in an attempt on the Queen's life and some gentlemanly swordplay.

Henry Oscar handles the traitor's role with his usual smooth villainy, and Irene Worth is easy to look at as the half-Spanish maid of honor torn between two loyalties. Hector Ross makes a manly lover, and Robbert Atkins' production is wholly commendable.

Good seasonal fare which should do well for its limited run. *Clem.*

Le Burlador
(The Deceiver)

Paris, Dec. 18.

Mary Morgan and Mrs. R. Belin production of three-act play by Suzanne Lilar. Directed by Louis Ducreux. Stars Mary Morgan and Maurice Escande. Sets and costumes by Raymond Faure. Music by Jacques Ibert. At Theatre Saint Georges, Paris.

Duchess Isabelle....................Mary Morgan
Don Juan Tenorio....................Maurice Escande
Spanish Ambassador....................Georges Raoul
King of Naples....................Marcel Montet
Duke Octavio....................Roger Rudel
Dona Jacinta....................Jeanne Perez
Rosaline....................Francette Vernillat
Dona Mariana....................Denise Cardi
Dona Francesca....................Jeanne Provost
Dona Mercedes....................Michele Calvi
Ana D'Uloa....................Jacqueline Brasseur
Captain of the Guard....................Jean Lorrain
Ripio....................Robert Durran
Gardener....................Pierre Regy

Playwright Suzanne Lilar, who is the wife of the Belgian Minister for Justice, is already known here as having written an article in the mag "Le Nef" attacking Jean Paul Sartre's existentialist school of philosophy. This is her stage initialler and attracted considerable attention. A fair run is antieipated, partly due to the beautiful production of this Don Juan story in costumes of the Elizabethan period.

The play starts slowly, showing Isabelle leaving her palace bedroom with Don Juan on a patio balcony dimly lit by candlelight, and the first act dialog is rather conventional. The second act, which takes place at the Spanish court, is more lively and shows Don Juan's ability to ensnare all women. The real sock is in the third act, in Isabelle's bedroom, when the two women in the case forget their mutual hatred after a fierce word battle, to try and save their common love from his fate.

Both Eseande and Mary Morgan, as Don Juan and his middle-aged mistress, give an excellent performance. Jacqueline Brasseur, who does the teen-aged seduced Ana D'Ulloa, shows considerable promise as the infuriated woman whose love survives frustration, earmarking her for a real career. Denise Cardi, who also falls for Don Juan, is a looker. Youthful Jacqueline Brasseur who does the eight-year-old sister of Isabelle, has a second-act scene with Don Juan in which she displays the poise of a veteran actress. Balance of cast gives excellent support.

Besides the costumes, Raymond Faure designed equally tasteful sets. After two acts of costume display, the play becomes a real triangle tragedy in a situation which, even if not used for a complete adaptation, can provide fine stage or screen material in a modernized version. *Maxi.*

The Gleam

London, Dec. 17.

H. M. Tennent, Ltd., presentation of new play in three acts by Warren Chetham Strode. Directed by Jack Minster. At Globe, London, Dec. 4, '46.

Mrs. Ruth Cartwright....................Elspeth March
Sam Cartwright....................Wyndham Goldie
Monica Cartwright....................Honor Blackman
Hilda....................Frances Waring
Joe Field....................Arthur Hambling
Fred Holt....................Harry Ross
Dora Holt....................Audrey Teesdale
Tim Cartwright....................Hugh Kelly
Dr. Alan Boyd....................John Robinson
Geoffrey Webb....................Tom Macaulay
Mrs. Logan....................Peggy Fame

Warren Chetham Strode, whose "Guinea Pig" is one of the big hits at the Criterion theatre, takes another crack at our changing social conditions. His first dealt with England's public schools. Now he paints a picture of what will happen to our tonsils and our doctors when the National Health Bill is in full operation.

It is a grim prospect, with the most intimate details of the patient's inside and private life exposed to the gaze of giggling typists with card indexes and bottles of medicine.

But Strode, who takes the matter seriously, sees a greater doctor's dilemma than Bernard Shaw's. His Dr. Boyd loses interest in his customers; they are merely ciphers in a national code. When an urgent operation has to be performed by a London specialist the local council, represented by the tough left-winger, Fred Holt, forbids it. The patient can die before he will break the rules and let down Socialism.

This is the central situation in a talky play which tries to be impartial but in fact is an indictment of the Health scheme. It delivers many well-timed cracks at all restrictions on personal liberty, has many witty lines and is conspicuously well acted with Elspeth March as a worried mother and pronounced individualist, John Robinson as a nationalized doctor, Hugh Kelly as his medico son, and Wyndham Goldie as a bewildered factory owner. There is a good portrait of a visiting farmer from Kenya (Tom Macaulay) who represents the decent life for a free Englishman from the centre of the battle, and thinks old England is definitely going to the dogs.

Play had a warm reception though it was considerably mauled by the critics. But outside the West End there is no doubting the keenest possible interest in Strode's theme, for it involves not merely the aches and pains of common humanity, but the question of freedom. It is to the credit of the author that he has taken a human story and produced an intelligent discussion of high political interest. If the play overcomes the present pre-Christmas slump, its prospects should be good. *Ebet.*

Moss Harts Robbed

New York duplex apartment of Moss Hart and his bride, Kitty Carlisle, was ransacked last week while they were at their country home in Bucks County, Pa. Amount of loot, estimated around $25,000, included two of Miss Carlisle's fur coats, all of his suits and prized silver articles.

It's the second time the playwright's New York apartment has been thefted. Loss was partly covered by insurance.

Shutter Hot Springs House

Hot Springs, Ark., Dec. 30.

Resulting from a recent inspection of the Auditorium theatre by civic authorities, the eity council has passed a resolution ordering the house to shutter permanently as unsafe for public use.

Theatre in the past, had housed many legit roadshows. More recently it had become an arena for boxing and wrestling. Second and third balconies previously had been condemned.

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Plays Out of Town

In Gay New Orleans

Boston, Dec. 25.

Forbes Randolph production of operetta in two acts. Book, lyrics and direction by Randolph; music, Carl Frederickson; dances, Felicia Sorel; settings, Watson Barratt; costumes, Mary Grant. Opened at Colonial, Boston, Dec. 25, '46; $4.20 top.

Peppi....................Pat Meaney
Suzanne....................Maria Gambarelli
Stage Door Johnnies....................Glenn Martin, Keny McCord, Bernard Sloane, Al Stewart
Agatha....................Bertha Powell
Lucinda Bonnet....................Monica Coryeo
George Monteux....................John Cherry
Annette....................Jeanne Grant
Queenie....................Betty O'Rear
Dora....................Katherine Barlow
Clara....................Ruth Shor
Maurice....................Richard Oneto
Maestro....................Marek Windheim
La Duchesse....................Helen Raymond
Robert Randall....................Gilbert Russell
Blackamoors....................R. Davis Williams, Richard Williams
Spanish Singer....................Clifford Jackson
Proprietor....................Keny McCord
Charles Blauvelt....................Glenn Martin
George....................Charles Colman
Mary Lou....................Leavinia White
Michelle....................Janie Janvier
Julie Le Blanc....................Penny Carroll

It's hard to figure out which is the more remarkable aspect of this stupendous Christmas turkey, the fact that it was possible to round up the reputed 300,000 leavos of cabbage necessary to put it on or the fact it was possible to round up such a horde of undistinguished performers. Either aspect is sufficient to dismay the theatre-wisest, but the saddest thing of all is the contemplation—during the proceedings—of the awful fate of those 300,000 beautiful hunks of cabbage.

Show has no quality worthy of encouragement save its costumes, scenery and, in a lesser degree, its music. First is work of Mary Grant and is handsome, fanciful and obviously expensive. Second is work of Watson Barratt and is all of the above-mentioned, and exceedingly ingenious to boot. Third is work of Carl Frederickson, and while sentimental, reminiscent and overly lush, is distinctly melodious though seldom if ever catchy enough to hit. The rest is—or should be—silence.

Story, containing maddest assortment of dramatic cliches ever assembled outside the Coxsaxie, Miss., high school strawberry festival play, appears to have to do with a singer, one Lucinda Bonnet, who wants to sing in the New Orleans Opera Co., circa 1829.

In view of the fact she can't even sing a naive operetta tune, she has difficulty convincing the audience she ought to get the chance aside from the fact that a prodigious duchess, who sweeps on and off at regular intervals emitting coarse laughter, is more or less intent on frustrating the plans. Just why, however, is a seeret that will undoubtedly be buried with the book very shortly, although it has something to do with the duchess' infatuation with a musical maestro who has a regrettable penchant for twitting the would-be opera singer on the brisket.

Meantime, the singer marries a fine old southern gentleman whose stage deportment creates the illusion he gets about on a pogo stick. After a duel between the southern gentleman and the maestro, which, for all the skill of the duellers, might just as well be fought by holding the rapiers wrong-side-to, the opera singer departs for Vienna in a huff. Unfortunately the huff is not big enough to keep her in Vienna for good, as she returns to achieve a sensation from the quite large company on stage at the time.

Into this there is somehow involved a series of episodes of Negro slaves—the only episodes with any merit at all, incidentally—but when the slaves retire from the stage they merely bow to the whites and vice versa. There is otherwise no connection between the two groups. In addition there are numberless ballets, all dull and all divorced from the main action, if such there is.

Featured are Maria Gambarelli, Marek Windheim, Gilbert Russell, Monica Coryeo and Helen Raymond, but none of these performers appears capable of overcoming the hazards presented by Forbes Randolph's book and lyries. *Elie.*

Little A

New Haven, Dec. 26.

Sam Nasser production of drama in three acts by Hugh White. Features Otto Kruger, Jessie Royce Landis, Wallis Clark. Staged by Melville Burke; setting, Watson Barratt. Opened at Shubert, New Haven, Dec. 26, '46; $3 top.

Aaron Storm....................Otto Kruger
Lucinda Storm....................Jessie Royce Landis
Mary Howard....................Ottilie Kruger
Phoebe Painter....................Frances Bavier
Clyde Painter....................Harry Mehaffey
Dr. Duncan Brown....................Wallis Clark
Donald Storm....................Robert Willey

This product of last summer's strawhat circuit still has a bit of hayseed under its collar, but this should be satisfactorily removed in the pre-Broadway threshing process. An acid interpretation of marital unhappiness has dripped from author Hugh White's typewriter in the case of "Little A." It's a seript that's punctuated with frustration, bitterness and hatred, but despite these negative elements, story is absorbing and maintains an almost constant flow of tenseness throughout the entire play. Studded with stellar acting, drama should meet with better than moderate success on both stage and screen.

Launching itself in the more or less familiar vein of the henpecked spouse who eventually switches from a milquetoast to a superman by declaring himself just prior to the final curtain, "Little A" gets away from the stereotyped with a punch climax that carries considerable weight.

Story is laid in a small California town where Aaron Storm is head of the community's principal industry, a post he has inherited from his late father. He's a spineless character, primarily because of his upbringing, to whom the cognomen "Little A" has been applied in contrast to his forceful, aggressive pere, "Big A." The younger A has been duped into a marriage with a household servant with whom his father had been unduly familiar. Unaware that the resultant offspring is not his own, but gradually suspecting this situation as the boy grows older, the couple's 19th anniversary brings confirmation of Little A's suspicions. Balance of play is devoted to his reactions to this knowledge, and a final curtain brings on a surprise shooting.

Otto Kruger's picture of the jellyfish character is developed to a high polish. In movement, voice and facial expression he gives a sincere portrayal of the role. It's an arduous chore which he carries through in standout fashion. Jessie Royce Landis does exceedingly well by the part of Lucinda, his whip-cracking wife, who has achieved her girlhood ambition "to live in the big house on the hill." Kruger and Miss Landis make a fine team in the leads.

Supporting cast is equally well chosen. Wallis Clark is effective as a medico-crony, his work adding considerably to the overall quality of the production. Harry Mehaffey and Frances Bavier make an authentic pair of family friends, former as Little A's business manager and latter as longtime companion of Lucinda. Ottilie Kruger, daughter of Otto, plays a youthful orphan who has been taken into the household. It is through her that Little A attempts to express a stifled love of music by sending her to a conservatory for training. She gives a sensitive performance, her scenes with Kruger being tender expositions. Robert Willey plays the illegitimate son capably and rounds out a good cast.

Writing is an intelligent contribution to current season's script library. Dialog oscillates between venom and tenderness, also scoring well via in-between emotions. Story unfolds interestingly and logically. Good script has been given first-rate staging, at a pace that maintains a high level. Timing, a vital issue in several instances, is given expert treatment. Single setting of a living room is in good taste. *Bone.*

Cincy Cool

Continued from page 41

a season of stock in Cincinnati, but just couldn't raise any enthusiasm in that quarter. Even Saturday night was bad! Have a few private opinions about how to make Cincinnati a considerably better theatre town, but unless the people realize that producers are going to start giving them the go-by until support comes a little easier, why bother with the town. Am not just moaning and groaning for my play; on good authority I have it that no other producer has fared any too well there recently.

The English Theatre in Indianapolis really looked as though it had been brought over piece by piece from the Bard's country. Ably presided over by Vincent Burke, a canny Hoosier who has studied his audiences and can tell you almost to a split penny what you'll do on the week, he is the kind of house manager who fills you with confidence in the engagement because of his eareful study and analysis of the loeal situation.

Tried an experiment with "Lucasta" and played Indianapolis for a week, instead of the usual half week, and found the going exceptionally good. Took about two days to really get going, but went elean from there on in.

Shows in Rehearsal

"Washington Square"—Oscar Serlin.

"It Takes Two"—George Abbott and Richard Aldrich.

"John Loves Mary"—("William and Mary," "Jack Be Nimble"—Rodgers and Hammerstein, 2d.

"All My Sons"—Harold Clurman, Elia Kazan, Walter Fried.

"Dear Ruth" (road)—Hyman and Hart.

Literati

Authors League Reports Out

A severe jolt to the chances of the American Authors Authority plan being adopted as the organizational policeman for protecting writer's copyrights was delivered last week in the interim report of the Authors League of America's committee set up to investigate the control of licensing and secondary rights. Committee's report, although commending James M. Cain for reviving interest in improving the economic status of authors, attacked his AAA plan for its compulsory membership features, assignment of copyright and other provisions of doubtful legality.

Advocating a system similar to that of the minimum basic agreement of the Dramatists Guild, the report declared that the objections to the AAA plan could be overcome only by finding a solution of the licensing and subsidiary rights problem within the League itself.

Report stated that "the charter of the League permits the establishment within its own structure of a licensing system which among other virtues would preclude the possibility of any editorial control of writers' work, or dictatorship by individuals, confining itself exclusively to clearly specified business limitations." Proposed system, now in only rough sketch form, "would state specifically the terms and conditions under which rights are acquirable, time limitations under which rights revert to authors, etc., and be utterly free of susceptibility to political and economic pressures."

Simultaneously with release of the committee's interim report, the Authors League announced the resignation of Elmer Rice as prexy because of poor health. In his farewell statement, Rice attacked the growth of factionalism within the League which, he said, weakened the organization in its objective to improve the condition of writers. Meanwhile, a meeting of the presidents of the Screen Writers, Radio Writers, Dramatists and Authors Guilds, four constituent bodies of the Authors League, was scheduled to take place within a few weeks for further study of the plan proposed by the Authors League committee.

The American Writers Assn., which was formed as a temporary body to fight the alleged totalitarian features of the AAA plan, is now in process of organizing into a permanent setup. According to Edna Lonigan, new exec secretary for the AWA, replacing Suzanne LaFollette, the threat represented to the freedom of authors by the ideas and forces behind the AAA proposal must be combated on a permanent basis.

Meanwhile, the Committee for Action, rank and file group within the Authors Guild pressing for adoption of the plan, has scheduled a meeting for early January to discuss further steps in their campaign. Major immediate objective of the Committee for Action, according to its spokesmen, is to promote a wide, democratic discussion in the various guilds on the AAA proposal.

Philly's Pen & Pencil Burns

The historic Pen and Pencil Club, oldest newspapermen's organization in the nation and during its 54-year-old history the scene of visits by the great of the world of the theatre and art, was wrecked Christmas morning in a spectacular two-alarm blaze.

Flames which roared through the former mansion at 1523 Locust st., in the heart of the downtown theatrical district, destroyed irreplaceable paintings and autographed portraits of scores of celebrities who made the club their unofficial headquarters in Philadelphia. Clubs interior was wrecked, fire loss being estimated at $40,000.

From the days of the old Keith's circuit until as recently as last November, when Mae West appeared as guest of honor at a party in tribute to Federal Judge Harry Kalodner, former reporter on the Philly Record, the club had been visited by leading men and women in many fields. Among the autographed portraits destroyed by the flames were those of Victor Herbert, President Taft, Will Rogers, Irvin S. Cobb, George M. Cohan, Heywood Broun, Ed Wynn, William Jennings Bryan, Thurston the Magician and dozens of others.

The club was founded in 1892 and moved to its present location, formerly "Biff" Beifel's "1523" nitery, less than two years ago. When the club marked its 50th anniversary in December, 1942, congratulatory messages were received from all parts of the world, including telegrams from Franklin D. Roosevelt and Gen. MacArthur.

Pitt Ad Rates Upped

Pittsburgh newspaper advertising rates for pix, legit, niteries and musical events will be up between 5% and 15% with start of new year. Two evening sheets, the Press and Sun-Telegraph, raised theirs a month ago but morning Post-Gazette's increase goes into effect Jan. 1.

Local dailies have one classification for films and another that lumps together legit theatres, cafes and concerts, etc. Press rate for filmers went from $7 to $7.70 Dec. 1 and for all others from $8 to $8.40. Sun-Tele jumped from $6 to $6.70 and $7 to $7.70. Post-Gazette is getting from $7 to $7.70 for filmers and $8 to $8.40 on other classifications. Sunday rates on Press and Sun-Tele (Post-Gazette only publishes six days) went up, too—$7 to $7.70 and $7.70 and $8 to $9.10 in Press.

'Scabs' Issue Raised in Philly

Charges and denials that "scabs" were being used in the news room of the Philadelphia Record highlighted last week's development in the American Newspaper Guild strike against the Record and Camden Courier-Post newspapers.

Guild officials charged Record management had imported out-of-town newspaper workers to help get out the paper. The Record management vigorously denied this charge, claiming that only the executives who are not members of the Guild have been getting out the paper since the strike began November 7.

Tending to substantiate the management denial were comments by visitors to the newsroom to the effect that only executives and management officials were observed at work in the news room. Guildsmen maintained that the names of the out-of-town "scabs" were known to the Guild. Meanwhile, negotiations between Guild and management remained at a standstill.

Deglin, Wood Combine

Ted Deglin, press rep for the Madison Square Garden before entering the service, together with Henry F. Wood, former exec editor for Fox Feature Syndicate, have formed an advertising and publicity agency to be known as Deglin-Wood, Inc. Deglin while in the Army attained the rank of colonel, while Wood served as a major.

Boston Post's Price Hike

Boston Post, the recalcitrant Hub daily that has refused for years to go along with other Hub sheets and lift price to three cents, succumbs as of Jan. 1 and hikes it. In a special front-page editorial, the paper said that it was "proud to earn the honorable distinction of being the last (to raise its price to 3c)." According to the Post, it is—until Jan. 1—the only big daily (375,000 circ.) now selling for two cents.

Evidently explaining its lack of war news coverage (it had no war correspondents and always put war news inside if there was a local fire or murder), the editorial said "Although cold logic of self-interest, and insatiable public demand for dependable war news might have argued otherwise, the Post once more chose to serve through to the end of the war before readjusting to business as usual."

Since the death of publisher Richard Grozier some months ago, paper has been masterminded by an attorney for the widow. Other Hub papers are reported burning because the Post wouldn't go to 5c, as they are rumored planning to do in near future. They've burned for years because Post wouldn't go to 3c. But the paper's been a strange outfit, refusing until a month or so ago to cut its white paper margins, thus saving thousands of tons of paper as well as thousands of dollars yearly. They figured it wouldn't be nice.

Can. Liberty to Radio Ops

Official announcement Thursday (26) that Jack K. Cooke and Roy H. Thomson, Canadian indie radio toppers, had formed a partnership "for the purpose of acquiring publications" and had bought out the Liberty Magazine of Canada for $400,000, caused a stir in Canadian publishing circles.

Move, rumors of which were heard in recent months, is significant in the fact that this may be the start on the part of indie ops to branch out into the publishing field, where there isn't the danger of being continuously subject to government control as in the case of their radio stations.

Magazine was bought by Cooke and Thomson from U. S. Liberty. Cooke will be prexy and publisher and Thomson board chairman.

Announcement said that, starting with Jan. 4 issue, mag will be entirely Canadian-owned and operated by arrangement with Liberty U.S.A. Canadian version will have access to any or all material in the erstwhile parent mag.

It was stated that articles by "leading Canadian men of letters will be supplemented by the best American material. This union will make Liberty of Canada a truly Canadian magazine with an international outlook."

Cooke heads station CREY in Toronto and was also some time ago connected with CJAD in Montreal. Thomson operates stations in Timmins, Kirkland Lake, Peterborough, North Bay and Kingston, and daily newspapers in Galt, Kirkland, Sarnia, Welland, Timmins and Woodstock, Ont.

N. Y. H-T Ups Price

Under pressure of ballooning newsprint and labor costs, the N. Y. Herald Tribune upped its price for the daily edition to 5c, and for the Sunday edition to 15c, effective Monday (30). Other N. Y. morning newspapers are planning to maintain the status quo, with the Times remaining at 3c and the tabloids sticking at 2c.

Herald Trib's move in the morning paper field was preceded by a general increase of all afternoon papers to 5c during the war years.

CHATTER

King Features syndicating Damon Runyon's pieces.

March issue of This Month to carry article on VARIETY by Jules Archer.

Irving Davis (N. Y.) ad agency issuing calendar for the year 2003—which will be same as 1947's.

Everybody's Digest launching a new series of articles under heading of "The Happiest Man I Know."

Bob Casey, vet author and war correspondent, married to Hazel MacDonald, on staff of Chi. Times.

John Wilstach sold novelette on wagon show days, "Circus Pirate," to Ziff Davis for Mammoth Adventure.

Hazel Flynn, onetime N. Y. Music Hall p.a., now editor and film critic of San Fernando Valley (Cal.) Times.

Edmund Wilson isn't bowing out completely from New Yorker book reviews, splitting them with Hamilton Basso, A. J. Liebling, E. B. White and others.

Tunesmith Kay Swift working on a novel about postwar parapalegics (permanently paralyzed soldiers), in which she's interested herself at the Birmingham General hospital, Los Angeles.

George Sessions Perry's piece on "Backstage in (Fred) Allen's Alley" in the Jan. 4 Satevepost and Dan Parker's piece on Nick Kenny—"Corn Doctor"—in the same-dated Collier's are show biz items.

Arnold Gingrich writes friends that he has returned to Switzerland after a long tour that took him through the Balkans. Rumored that he's writing a book on his impressions of postwar conditions in Europe. Nothing in letters about trip to this country, and avoidance of any comment on Esquire.

Dictionary of U. S. slang by VARIETY's Copenhagen mugg, Victor Skaarup, in collaboration with Kris Winther and which has sold in several editions in Denmark and other Norse countries, is the subject of a Time mag piece this week. A Jap dictionary of U. S. slang also part of the same story.

"Books Are Sold in Bookstores"
observes
Bennett Cerf
in a hep appraisal of extraneous exploitation methods
* * *
an editorial feature
of the forthcoming
41st Anniversary Number
of
VARIETY

SCULLY'S SCRAPBOOK

By Frank Scully

Remember, Me., Dec. 30.

If there's one thing on which we are all agreed it's that 1947 promises to be better than 1946, since it couldn't possibly be worse. To my public, scattered all over the world, and thus likely to confound A-bombers, I feel quite sure that our best wishes for a happy New Year will not go haywire.

The only one not likely to be taken in by this display of conviviality is Lynne Wiley of Sioux City.

"As a present for 1947," she writes, "can you do something about my copy of VARIETY?. It invariably arrives with the right hand corner of Page 1 torn off and, by an odd coincidence, the left hand corner of Page 2 is torn off too. Each week I look forward to being let in on a stickful of inside stuff that has worked out to Page 1, only to have the darn thing torn out as too much for my excited eyes. Can you give me the inside of why I'm kept on the outside?"

Inside of 'Inside Stuff'

This is done on purpose. There's a blue-gag gremlin on the paper and we can't find out who he is. In fact, like the underground movement in Europe, the paper suspects the gagster changes from week to week. *Abel* changes the copy readers, but it does no good, because even editors have to go out to a nitery to get a cup of cawfee and when VARIETYS come back, sure enough the blue gag is there down in the left hand corner of Page 2. Not in the *right* hand corner of Page 1, strangely, but the *left* hand corner of Page 2. So all of us loyal muggs proceed to tear off the lower left hand corner of Page 2, and being bunglers by nature we louse up the right hand corner of Page 1 too.

Personally, I don't think the gags are very blue, but VARIETY is not a family paper and so has practically monastic standards of what constitutes clean comedy. Rabelais would never approve of us. Why, we couldn't even get into the Hecate County Country club set. We may be vulgar but never dirty.

We only wish we could catch that staff saboteur and tell him so. Perhaps the way to do this would be to print this on Page 2.

Ever Try It on a Yacht?

Running into much larger numbers are those who claim that once they open their copy of VARIETY they are lost men and women. In fact there's an old story relating to the recently departed Bill Fields which covers this point nicely.

Some producers were asking each other whether Bill could play Hamlet. "Yes," said one, "if you let him juggle a copy of VARIETY."

Indeed, there's a well-founded legend in legit that Fields moved up from the lower order of vaude to the Ziegfeld Follies simply because he could show Ziegfeld how to put a VARIETY back together after once having read the grosses of the week.

Ziegfeld was so grateful he said, "Mr. Dukenfield, you may call me Zieggy."

Bill replied he would gladly do this provided Ziggy dumped that Dukenfield stuff and called him Bill. Thus arose the billing on W. C. Fields and it's a known fact that whenever the pair got into a stage of calling each other names and sending insulting telegrams, Fields would win his point by holding out to Wednesday when the helpless Ziggy would give in and beg Fields to put his copy of VARIETY back together again.

As it was something all the king's horses couldn't do for Humpty Dumpty, you may be sure that Ziegfeld's gratitude held them together till death did them part. Indeed, in Hollywood, Bill Fields held picture producers in his spell by the way he could take a loused-up copy of VARIETY and flip it back into perfect order, always telling them the hand was quicker than the eye.

He was even known to ad lib while reading a copy of VARIETY. He would straighten out its English in a way that amazed even those who had written it.

The fact that these tricks cost him $200,000 in liquor bills and forced him, in his latter years, to consume two quarts of hard stuff a day in order to keep up his skill is proof of how far a man will go to hold on to a talent which is unique.

Paper-Opener Upstairs

With Bill gone, joining in the last year alone such distinguished company as Jimmy Walker, Damon Runyon, Miles Mander, Mae Busch, Raimu, Trem Carr, Frank Vincent, Vincent Youmans, Jerome Kern, Channing Pollock and Laurette Taylor, those left behind will simply have to struggle as best they can getting their jacks back in their boxes.

After all, we've had the benefit of his genius for many years and there must be many on the stairway to heaven which need it more. I feel quite certain that even *Sime* will be grateful to have a helping hand.

For us, the living, remember this: When you break that band and VARIETY springs out in all directions, it isn't given to us of the lower order to reassemble what God hath put asunder. Only an angel second class could do that, and Bill Fields, in the field of magic, was strictly first class. He can hardly lose more than one rating for leaning so heavily on double Martinis when asked to do one of his old tricks.

I find too that they have moved over in radio from Bob Hope, Red Skelton, Cisco Kid, Lone Ranger and such standard brands to Henry Morgan. What this does to the bedtime hour on the west Coast is terrible. Morgan is not piped into Los Angeles till 9:30 p.m. on Wednesdays and 9 o'clock is the curfew hour in that town.

As the parents seem to enjoy the program as much as the children, it's going to be pretty difficult to split up this combination. Writers of material for rival programs point out that much of what Morgan does is 1930 radio, but it never occurs to them that if this is true, maybe that's where radio took a wrong turn, for, obviously, people like Morgan and as he said last week, "Kids got rights just like people." When he asked the kids in Washington if they were lost and they answered "No, we came to Washington to get something done," what's wrong with the cop's reply "You're lost"?

Isn't it possible that back there in 1930 radio took the wrong road and has been lost ever since, and Morgan is the pied piper leading them back? When as editor recently in one of his programs Morgan planned an attack on black markets, but found that put him up against brotherly love and since he loves his brother and his brother made his money in the black market he found that was out.

Editorial Switch

So he decided to thump for "Down with high prices." But when he looked at the 40 pages of display advertising he changed the editorial to "Down With Russia."

I don't think there's anything particularly second rate in this, any more than I do in his burlesque of an average daytime serial about an average American burglar and his family. The burglar returns home to find his wife exhausted from the Christmas shoplifting rush. They have two boys, Jimmy and Billy, and are giving Jimmy a billy, and Billy a jimmy, and for a bedtime story the burglar tells them about Santa Claus, "the greatest housebreaker in history who always beats the rap."

Well, Morgan too, seems to be still beating the rap. He says if his mother doesn't like the program he doesn't give her tickets to the broadcast. He doesn't give them to her anyway, because she lives in Hollywood and he works out of New York, but he gives people a lot of fun even if his gags are contrary to the teachings of Westbrook Pegler. He can certainly do nice parodies, though in going from Walter Winchell to Harry Truman you can hardly call that a gamut.

As for the few who belong in the category of "You can't please any of the people any of the time," there's no hope for them in or out of radio. But for the millions to whom Crossley, Hooper and the sponsors listen, one of Morgan's morals applies: "You can't get too much of a good thing." But there's nothing like trying.

OBITUARIES

W. C. FIELDS

W. C. Fields, 66, comedian whose colorful career ran the gamut of amusement park juggler to vaude headliner, musicomedy and screen star, died at Pasadena, Cal., Dec. 25.

Born in Philadelphia as Claude William Dukenfield, he ran away from home when 11 years old. Little is known about him after that until he, still in his youth, got a job as a juggler in an amusement park at $5 a week. Through ensuing years he had perfected his juggling stint and with a natural gift for pantocomedy eventually landed in vaudeville.

From accounts it was an uphill climb for the comic until he was "discovered" by the late Flo Ziegfeld, who pacted him for his "Follies." After that he was with Ziegfeld for the next 10 years and eventually developed what has been termed the greatest comedy juggling act of all times. He had successively appeared in other Broadway musicals and in 1926 went to Hollywood and films.

Among films in which he was either starred or featured were "Poppy" (which he had also done as a musical on Broadway), "Man on the Flying Trapeze," "David Copperfield," "Little Chicadee," in which he co-starred with Mae West and many others.

Other details on page 2.

CARRIE JACOBS-BOND

Carrie Jacobs-Bond, 84, composer of many of America's classic sentimental ballads, died of a heart attack in Hollywood, Dec. 28. She had been living in semi-retirement for more than 10 years although her last song, "The Flying Flag," was published in 1940.

More than 50 years ago she wrote such hits as "I Love You Truly" and "Just A-Wearyin' for You." Turned down by song publishers at first, Mrs. Bond arranged a series of concerts, playing her own compositions on the piano. In 1910, she achieved fame with the penning of "The End of a Perfect Day," one of America's all-time hits which sold more than 5,000,000 copies, with the sales still continuing.

Survived by two granddaughters and a half-brother.

John Barton

In Loving Memory of

A Dear Friend—

We Miss You

LUCILLE BONNIE and BUSTER WEST

BRIAN HOOKER

Brian Hooker, 66, playwright, author and composer, died in New London, Conn., Dec. 28. Hooker was responsible for the most popular British version of Edmond Rostand's "Cyrano de Bergerac," played many times by Walter Hampden and currently revived by Jose Ferrer.

Hooker left the teaching profession in 1909 to turn novelist and mystery story writer. Later, he collaborated with the late Dr. Horatio Parker on a $10,000 prize winning opera, "Mona," which was produced by the Metropolitan Opera Co.

Survived by widow and three daughters.

JOHN COLTON

John Colton, 60, playwright who had authored many Broadway hits, died in Gainsville, Texas, Dec. 26. He had gone there from N. Y. a month ago to recuperate from a long illness.

Among his best remembered plays were "Rain," "Shanghai Gesture" and "The Widow and the Virgin." He had been working on another play, "Foreign Fancy Woman," at time of death.

MARIAN GILLESPIE

Marian Gillespie, 57, composer and radio director, died in New York, Dec. 27.

Miss Gillespie was the composer of "When You Look in the Heart of a Rose," which was popular in the early 1920s and had been an early member of ASCAP. She also had written the book and lyrics for several revues, among them "The Greenwich Villagers," "Band Box Follies" and "Bare Facts of 1927."

She had also written scripts for radio, played in radio plays and formerly conducted an educational program on WNYC. Other songs she composed include "The Want of You," "Japanese Garden," "Bring Back the Golden Days," "Ashes of Dreams" and "Assurance."

CHESTER S. OGONOWESKI

Chester S. Ogonowески, 55, founder-editor of the Polish Weekly News, of Schenectady, and conductor of Polish-Slavic program via WSNY for several years, died in Albany, Dec. 23.

A native of Buffalo, he had been active in local and state Polish circles for years. He also was a member of the Citizens' Committee of the Schenectady USO. In 1942, he inaugurated the round-table program on WSNY and continued it until his illness 16 months ago.

His widow, two daughters and three brothers survive.

EDWARD KULL

Edward Kull, 60, pioneer film cameraman, died Dec. 22 at his home in Hollywood after a long illness.

Starting as a lenser with the Selig Co. in 1907, Kull moved to Universal in 1915 and became one of the top cameramen of that period. He became a director on that lot but returned to his lensing after three years and later became affiliated with Cecil B. DeMille. In later years he was identified with independent production.

Surviving are his widow and his son, Jake, also a cameraman.

JOSEPH WARD

Joseph Ward, 69, retired actor, died at Englewood, N. J., Dec. 26. Since his retirement in 1939, he had been a guest of the Actors Fund Home there.

He had been in burlesque for a number of years and later appeared in vaude and some legitimate productions. A member of the vaude team of Ward & Renair, later he did an act with his wife, Mayme Scanlon, who survives him. Latter is also a guest of the Actors Fund Home.

MARK BYRON, JR.

Mark Byron, Jr., 65, concert manager and former newspaperman, died in New York last week from a heart ailment. Before branching into concert management he had been advertising manager of the Cincinnati Post and also had been in the real estate dept. of the N. Y. Times.

As concert manager, he had arranged tours for the late John McCormack, Boris Romanoff and others.

Surviving are his widow and two sons.

GEORGE F. CORNEBY

George F. Corneby, manager of the Times theatre in Manila and Universal Pictures' Philippines rep, died recently in Manila after a lingering illness.

Formerly manager of the Lyric theatre, Corneby was also one-time head of the RKO film exchange. A British subject, he had resided in the Philippines for about 15 years.

CHAMBLISS H. COLLIER

Chambliss Hayden Collier, 41, owner of the Globe theatre, Drew, Miss., died Dec. 27 in Memphis from injuries sustained in plane crash.

Collier was piloting the plane when it became stalled and cracked up as he was preparing to land at the Drew Airport.

Survived by widow, mother, and two children.

CARRIE LOWE

Carrie Lowe, 82, former actress, died in New York, Dec. 27.

For many years she appeared in stock companies, and later appeared on Broadway in "The Land of Promise," "Three of Us" and with the late William Hodge in "Old Rascal." Her last stage appearance was some years ago in "Farewell To Arms."

WILLIAM J. CLARK

William J. Clark, 54, 20th-Fox shorts and Movietone News sales manager, died in Lutheran Memorial hospital, Newark, N. J., Dec. 21, after a brief illness. A brother of the late John Clark, former sales manager for 20th-Fox, Clark had been in the film industry since 1927 when he began his career as salesman for Paramount. He had been with 20th-Fox for the last 12 years, most of time as shorts sales manager.

Before going with 20th-Fox, he had been managing director for Paramount in Australia-New Zealand following the late John W. Hicks into that position. Hicks later moved up to become Paramount foreign sales chief. Prior to that Clark was general manager for Paramount in India, Burma and Ceylon.

Survived by a daughter, sister and brother.

DIXIE TIGHE

Dixie Tighe, 41, correspondent for the N. Y. Post, died in Tokyo, Dec. 30, of a brain hemorrhage complicated by pneumonia.

Miss Tighe, who at one time was a nitery columnist and appeared on the lecture circuits, spent most of her life in the newspaper business. She worked on papers in Philadelphia, Washington, Palm Beach and joined the N. Y. Post in 1936 as ships news reporter and cafe columnist.

FRANCIS J. SALABERT

Francis J. Salabert, prominent French music publisher and v.p. of SACEM; French performing rights society, died Dec. 27 in a plane crash at Shannon, Ireland. Details in Music section.

JOHN McMANUS

John McManus, 55, legit theatre manager, died of pneumonia in Chicago Dec. 23.

He was formerly manager of the Blackstone theatre, Chi.

VIRGINIA WALKER HAWKS

Virginia Walker Hawks, 30, actress, and former wife of Howard Hawks, died, Dec. 22, in Hollywood.

Lou Page, 40, sound technician, with RKO for 20 years, died Dec. 23 in Hollywood following a long illness.

Warner I. Weil, attached to Gen. MacArthur's Civil Information & Education Section in Tokyo as producer of a motion picture "Japanese School of Tomorrow," which was to be made by Daiei studios in Kyoto, was killed Dec. 10 at Itami in an airplane crash. He was from Buffalo.

Max Goldsmith, father of Ethel Smith, screen and radio swing organist, died Dec. 25; buried in Pittsburgh.

Wife of Fred Hart, with Republic Pictures in Pittsburgh, died last week in that city following an operation.

George Clarke, 60, vet British vaude comic, died Dec. 21 in London, after operation.

Cantor Recalls

Continued from page 2

if these stocks are so good, what do the presidents of these companies want me in on it? They don't know me, they don't give a damn about me, what the hell do they want me for a partner?" Try and explain that away.

Easy to Work With, But

In one of the early "Follies" he did his well known pool table scene. Another big comic sat under the table and shared some of the laughs with Fields. However, one night when Fields was about to do a routine with the pool balls he heard a tremendous laugh and couldn't understand what was happening. Looking under the table he soon found out. The comic was mugging in a place that hurt the scene. Bill warned the funny man and promised that if he did it again he'd let him have it with the thick end of the pool cue. Sure enough the next performance the guy did, and Fields did, and the comic who was catching flies got a lump on his head way out to here. In the dressing room following the scene, the fly-catching comic yelled, "You killed me! You killed me!" Fields said, "Let's keep it in. My banging you on the head is as big a laugh as we've got."

W. C. Fields was unquestionably one of the greatest pantomimists the world has ever known. His laughter, his philosophy will be missed. In our generation there will never be another like him. In the last few years he suffered a great deal. I like to think that maybe God was a little sad on Christmas Day so He sent for Bill Fields to make Him laugh.

New '46 Pic Stars

(Continued from page 1)

King of Siam," made him a new name to conjure with in Hollywood. And Miss Cummins, a beauteous damsel from Britain, after a false start in title role of same company's "Forever Amber," finally got her break in "The Late George Apley" and "Moss Rose." England, during the year, sent more top stars of British screen to Hollywood than in any season of the past.

Musical Break

Parks—Hit like a house afire as Jolson, after having dubbed around at Columbia for several years. During that time he appeared in number of B's and a fair-to-middlin' western in Technicolor, "The Renegades." He wasn't considered any great shakes, having been cast mainly in heavy roles, until the Jolson yarn came along and he finally was set for title role. Following the first press preview of this picture, he was made, his star future assured.

Lancaster—Hellinger borrowed him from Hal Wallis for the part of Swede in "The Killers." From the stage, he clicked instantly, having that quality in his personality which in seasons past lifted Gable and Bogart to top prominence. Wallis, taking advantage of the success he scored in "The Killers," cast him to star in "Desert Fury." He followed that with top spot in "Deadlock," currently before the cameras.

Harrison — Probably the best-known star of British screen in this country, among those who had never made trans-Atlantic hop to Hollywood. He was known particularly for his light comedy, such as his work in "Blithe Spirit." 20th-Fox, after having failed to hit upon a Hollywood actor to take over the male title role in "Anna and the King of Siam," imported him from England. At once he was taken up by American audiences. For his second Hollywood appearance, he is co-starred with Gene Tierney in "The Ghost and Mrs. Muir."

Ill Wind Dep't

Cummins—Here was a child of misfortune, but she hurdled what would have spelled the death-knell of many another actress. 20th-Fox, after removing her from Amber role, cast her temporarily in "Bob, Son of Battle," but lifted her out of that finally for Ronald Colman's daughter in "Apley." She acquitted herself so well in this that the studio thereupon cast her in the star femme role in "Moss Rose."

Coming up the hard way, through one role after another, is Robert Mitchum, who progressively is getting better with each appearance and his stock with the public is rising even more rapidly. Mitchum today stands as one of the toppers in the cream of new stars with every studio in the business bidding for his services, which belong to RKO.

Guy Madison, under contract to David O. Selznick, clicked solidly with Dorothy Maguire in RKO's "Till the End of Time." He evinced a ruggedness and strength which pleased both studios and public, with the result that RKO borrowed him again to star opposite Shirley Temple in "Honeymoon." He definitely is on his way upward.

Beautiful Breaks

Joan Caulfield registered strongly in both "Monsieur Beaucaire" and "Blue Skies," at Paramount, and will have easy sailing henceforth. An unknown until she was cast opposite Bob Hope in the comedy costumer pic, she immediately caught on and she stepped into the Irving Berlin picture, opposite Crosby.

An actress who had appeared for several years on the screen without particularly distinguishing herself until "The Jolson Story" is Evelyn Keyes, who played the femme lead in that Columbia picture. Came her appearance in this and Hollywood took new stock of her, discovering she was both attractive and able.

Catherine McLeod, who had done nothing under contract at Metro, was chosen by Frank Borzage for his femme star in "I've Always Loved You," and she pleased him to the extent he cast her again in a star role, in "Gallant Man."

British Belles

British contingent of new actresses is headed by Lilli Palmer, Rex Harrison's wife, Ann Todd and Phyllis Calvert, apart from the Cummins lass. Miss Palmer did all right by herself with the public opposite Gary Cooper in United States Pictures' "Cloak and Dagger," revealing interesting probabilities, and her popularity has been further augmented by release in this country of several British pictures in which she starred.

Miss Todd, whom American audiences recall as star of British-made "The Seventh Veil," was brought over from England by Selznick to star opposite Gregory Peck in "The Paradine Case." Miss Calvert also was imported, by Universal-International, for star role in "Time Out of Mind." Both are well established in England, and after these two pictures, it is expected they will be here, too.

Another interesting newcomer from foreign shores is Viveca Lindfors, from Sweden, who stars in Warners "Night Unto Night," and is to get terrific buildup by that studio.

Others to rise during year just past to prominent position in Hollywood include Audrey Totter, who after scoring in "A Sailor Takes a Wife" drew femme lead opposite Robert Montgomery in "Lady in the Lake"; Jane Powell, 16-year-old singer who starred in Metro's "Holiday in Mexico"; Richard Hart, brought to Hollywood by Metro and cast opposite Greer Garson in "A Woman of My Own" when Robert Montgomery ankled spot; Dorothy Patrick, who chalked up trio of star appearances during year, all at Metro, "Till the Clouds Roll By," "Boy's Ranch" and "The Mighty McGurk."

Tribute to Fields

Continued from page 2

more and Gene Fowler, both of whom also liked the cup that cheers, though Fields could carry his load best. Once they played Santa Claus with each other on the lawn of his house and sent the screwiest telegrams to friends on Broadway, all for laughs. When on the set in Hollywood, the "tea wagon" would be rolled to him for he insisted he couldn't be at his best unless having quaffed a half dozen drinks.

Fields started in the "Follies" of 1915 at $200 weekly, just as a juggler, and when he left that show was getting $1,500, a figure which was more than doubled in subsequent musicals on Broadway. He was engaged for "Watch Your Step," Irving Berlin's first musical, produced by the late C. B. Dillingham in 1914, the Castles heading the star names. Gene Buck, who was scouting for Zieggy, saw the opening in Syracuse and, in the morning when Irene Castle said: "We've got to get rid of that juggler;" Buck engaged him. Fields had come from Australia and exclaimed: "Can you imagine me coming 12,000 miles to get fired out of a show."

He was in a sanitarium at Pasadena for about a year before he died. When asked why he stayed in the place his alibi was that he couldn't find an apartment in Hollywood but the fact that he was hospitalized didn't stop him from drinking almost what he pleased. Not long ago a former vaudevillian whom he never liked visited Fields with the idea of making a touch. Asked later whether he gave the caller any coin, the comic replied: "No I couldn't; I changed all my money into currency."

H. Allen Smith's Closeup

H. Allen Smith, in his nutty tome, "Lost In the Horse Latitudes," lists Fields as a "tank car." In the chapter headed "Notes on a Swan Hunter," he tells of the time the Quiz Kids visited the comedian's home. One of the juniors timidly asked Fields for a glass of water, with the actor replying: "Water? . . . Oh, I've heard of the stuff . . . it fell on the property here one night . . . ran right off. No, I regret to say I cannot gratify your desires . . . Now, I could fix you up with a nice scotch and soda." Disclaiming that he was a drinking man, Fields said once that sometimes he'd wait until 12 o'clock noon before taking a drink " . . . it's time for lunch. Always drink my lunch. Immediately after lunch I have a martini . . . Please don't get the idea that I'm overfond of liquor. I only drink the stuff when I have the desire to drink it. Nobody has ever seen me stagger. After all, I have my cane." Smith's observations are in the clipped style of speech that was Fields' and rather reportorially written.

One actor put it this way about the passing of Fields: "He has left for the forever land to join the cast of the big show where all good troupers go, and the billing now reads:

'Playing at the Eternity theatre, in the Garden of Paradise'."

Broadway

Joe Pincus to Florida for three weeks vacation.

Annual benefit for the Actors Fund at Majestic Jan. 26.

Jack Garrity, Jr., in from Coast on visit to parents.

Anne Nichols trained for Coast last Wednesday (25).

Helen Hayes to head actors committee in the 1947 March of Dimes.

Bill White, who is wed to Ruth Morris, hospitalized for cardiac observation.

Attorney L. Arnold Weissberger farewell-partied for Cecil Beaton Saturday night.

John Wexley's latest drama, "Carrot and Club," to be produced by William Herz, Jr.

Alan Anderson will stage his father's "Valley Forge" for the Veterans Memorial Stage, Inc.

Harry Delmar talking to Martha Raye on the Coast for a lead in "Holiday For Girls."

Deke Aylesworth and the Mrs. in Mexico City for a week, thence to Acapulco for vacation.

Sonny Werblin, MCA head in N. Y., New Year's-partied the staff at his home, Friday (27).

Louis Sobol's best Xmas present was in spades—both his mother and wife, Lee, came out of the hosp.

Joe Williams, World-Telegram sports columnist, hospitalized for high blood pressure treatments.

Alan Collins, head of Curtis Brown agency, out of the hospital last week after an attack of virus pneumonia.

Sam Berns, former Film Daily staffer, in town for a visit until Jan. 11. Now in import-export biz on the Coast.

John Yorke to be general manager, John Paul stage manager, and Wolfe Kaufman p.a. on Cheryl Crawford's "Brigadoon."

Michael Arlen was all set to go to the Riviera this winter but for the death of his mother-in-law, which necessitates estate legalistics.

Germaine Sablon, sister of Jean, due in the U. S. around the end of February. She authored the song of the French resistance, "Chanson de Partisan."

Rex O'Malley replaced Cecil Beaton in "Lady Windermere's Fan," latter returning to England to design sets for Alexander Korda's film, "Salome."

Monte Proser escorting Louis Sobol, Earl Wilson and Abel Green, his three newspapermen-actors to Hollywood for that one-day acting stint in "Copacabana" (Sam Coslow-UA).

Hildegarde plans her own New Year's eve party for intimates in a private room of the Plaza after the chanteuse does her stint for the cash customers downstairs in the Persian room.

Songsmith-producer Arthur Schwartz takes his family back to Hollywood Jan. 2, arriving just in time to give S. J. Perelman and Ted Patrick, editor of Holiday, a bon voyage party.

Ex-Col. Marvin Young, formerly in Army Special Services, to the Coast as western representative for the Shuberts. He's also partnered with John Shubert (son of J. J.) in a legit and radio producing firm.

W. C. Gehring, central sales manager of 20th Century-Fox, entered the Millard Fillimore Hospital, Buffalo, for ulcer treatment, while in that city on business. Expected to remain there for one week.

The Jake (WB) Wilks taking a house on the Coast until April, but the eastern story-play head will only stay west a couple of weeks, returning the end of January, when Jack L. Warner returns from Europe.

Miami Beach

By Larry Solloway

Phil Leeds a click at the Jewel Box.

Feola Galli added to Park Avenue Club show.

Ted Lewis and the missus at the Roney Plaza.

Paddock sticking to all-nite dance policy sans acts.

Josephine Delmar renewed for season at Club 22.

Brook Club will open for short season on Jan. 15.

Guy Palmerton, Shubert stage manager, in for a rest.

Earl Wilson and his B. W. at the Lord Tarleton for a short stay.

Joe Candullo orch may follow George Paxton at Beachcomber.

Chito D'Izar, the Gibsons, Tito & Lucha in new lineup at Club Bali.

Jan Bart set for New Orleans Roosevelt hotel after Mocamba stint.

Beth Challis goes into Clover Club's Vagabond room in mid-month.

Lou Vogle, mimic, into new Rose Room at Blackstone hotel with B. S. Pulley to follow.

Myron Cohen, dialectopper, pacted for return engagement at Kitty Davis' in February.

Billy DeWolfe in for a personal appearance tour and vacash at the Lord Tarleton hotel.

Leon & Eddie's Palm Beach branch a click with a dine-dance policy. Ernie Holst band featured.

Sam Bramson in town to talk over Milton Berle situash with Copa ops Murray Weinger and Ben Slutsky.

Clash of rival syndicates brought ban on all possible gambling on the Beach, with some sneak bookmaking going on.

Benny Gaines celeb partied Harvey Stone, Frances Faye and Billy DeWolfe Sunday (29th) at his Blackamoor Room.

Hollywood Beach Hotel doubling club toppers into swank bar-lounge for weekend dates at top dough. Bill Kent is booking.

J. Edgar Hoover in town and a regular at Joe's Stone Crabs, south Beach eating spot which attracts the toppers in town nightly.

Spotlight Club, Hallandale, preemed this week with show featuring Peter Higgins and Andy Rice, Jr., with Michael Selker's orch.

Beachcomber rackin up heaviest grosses in town with Jackie Miles-Gypsy Rose Lee combo. Martha Raye and Willie Howard follow Jan. 9.

Jackie Miles revealed secret (three month) marriage to Lee Dennis. Will spend delayed honeymoon here after closing at Beachcomber.

Damon Runyon Memorial fund benefit sponsored by Walter Winchell and Junior Chamber of Commerce a turnaway affair with the Lord Tarleton grounds the scene. Participating were Harvey Stone, Jan Murray, Jackie Miles, Billy DeWolfe, and other top acts around town.

Newly appointed police chief of Miami clamping down on gambling, though Broward county is in full swing with Colonial Inn (with Jane Froman and Borrahh Minevitch Harmonica Rascals heading up show) Green Acres and several smaller spots running their chance rooms for all comers.

Gabber Blows Top

(Continued from page 1)

calls complaining, many saying Fike had become profane in his running verbal attack. Both newspapers also received a flurry of telephone complaints and printed stories about same, one (The Press-Scimitar) detailing a portion of the Fike chatter at the mike thus:

'Are You Listening?'

"Here I am at the mike with nobody to hear me but the engineer... Crump, are you listening ——— you? ...As for the political gang, oh, well, I won't go into that. They seem to be for just about the same thing we're for...OK, I'll try to keep it clean. I'll stay within the FCC... If I can save five lives it's worth it. You will never hear from me again. I am saying everything I want to say. There are four phones ringing right now. OK, listeners, let's see who's listening...You're pitching for me, eh? You're a veteran? Well, this is a guy babbling his heart out. God bless you. We're getting away with something we will never got away with again. I'm tired of seeing the veterans kicked around. I'm just a tiny guy; they'll have a helluva time kicking me off at 7...I'll have a lot of trouble before this day is over. After I get kicked off, will you back me up? I assured myself of five jobs before I started this...Every veteran in this city is behind me... Hey, if you cut me off everybody will wonder why...If I get so I can't say anything but cuss words, OK then."

McDonald, already ill with flu, fired Fike almost immediately after hearing the reports, then went back to bed with a rising temperature. Fike said, just before leaving town to return to Texas, "I wanted to get fired. I was fed up with the way the veterans are being pushed around, especially in the matter of housing. I didn't mean to use any profanity, but I don't regret one word I said."

Station officials, including McDonald, said Fike had always been known previously as "a quiet, conscientious announcer" prior to this outburst. He was with KEYS at Corpus Christi before working in San Antonio.

WHHM was opened early last summer, and is owned by Herbert Herff, Memphis automobile man.

Oldsmobile

Continued from page 1

of putting the Oldsmobile tag in front of the people via radio, though certainly no manufacturer need push his product. Levy didn't even own the copyright—it belongs to Harms, Inc.—but he set up the deal and wired a long list of performers, from Frank Sinatra on down, promising new cars at regular rates for a plug. And the song's publishers still knew nothing about it, all. Finally, they found out, and the song was restricted. Later, the restriction was lifted, probably after Harms execs saw the light—plus a vision of a couple new Olds that wouldn't cost them a grand over.

Now, everybody's on the bandwagon—or, rather, the Oldsmobile melody trail.

London

Bobby Barnett to Monte Carlo for three weeks.

Judy Shirley off to Austria and Italy to star i pantomime "Cinderella" for the troops.

J. Arthur Rank accepted post of prexy of the Music, Arts and Drama Section of his Pinewood Studios.

At Chelsea Arts Ball, revived New Year's Eve at Albert Hall for first time since war, men dressed as women to be refused admission.

Sophie Tucker's book, "Some of These Days," will be published in London by Hammond, Hammond, Ltd., early next year. First issue will be about 10,000 copies.

nne Francine, now appearing at the Monseigneur club, Paris, flew over here specially to audition for Jack Hylton, who wants to star her in straight play in London.

Arthur Bliss and J. B. Priestley have collaborated on a new opera. Former has done the score to latter's libretto. Derry Sari, Budapest cabaret singer, to play lead.

Bandleader Harry Roy is suing John Mills, owner of Milroy club and Les Ambassadeurs, for breach of contract. Case is expected to get hearing someti ie in February.

Peter Ustinov off to Norway, where one of his plays is to be produced at the International Theatre, Oslo. Will also visit Copenhagen to arrange about staging some of his plays there.

Derek Farr and Glynis Johns, stars in Fortune theatre's "Fools Rush In," are being replaced by Nigel Patrick (in first West End a pearance since discharge from the forces) and Brenda Bruce.

Llewellyn ("Lew") Johns, for many years head of vaudeville booking for Sir Oswald Stoll, having visited America several times to hunt for acts, is retiring. Has been with the firm since 1904, for several years a director of Stoll circuit, which he is giving up.

Vienna

"Octava" Music Co. has taken over offices of the Josef Weinberger Music Publishing Co.

City administration considering the Herrach palace in the Herrengasse for a film house.

Geraldine Katt, Austrian filmstar before 1938, signed contract with Lowenfilm Co. for production of a series of films.

Paramount's "The Great Victor Herbert," ballyed here as the "Lehar of America," doing SRO biz at the Gartenbau Kino.

Chic Young's cartoon "Blondie" appearing regularly in a Vienna afternoon paper, first time for a U. S. cartoon strip here.

"Nook" Polka, by American composers Scharau and Robert H. Holmes, played by pianist Heinz Sandauer on radio recently.

Official organ of the Book and Publishers Assn. complaining about leeway granted the three political parties that print and sell books without government license.

Mystery what the 60 registered Austrian film producing companies are doing, with Vienna newspapers demanding that the Government withdraw all unnecessary licensing.

Geza von Cziffra Film Co. signed Helene Thimig (Max Reinhardt's widow) to play leading part in "Unsterbliche Antlitz" ("Immortal Face"), story of the painter Feuerbach.

Pittsburgh

By Hal Cohen

Local dance team of Sinclair and Alda booked into Terrace Room.

Herman Beiersdorfs have found living quarters at the Adolphus hotel in Dallas.

Booker Eddie Mackins has been elected prexy of the M-G-M Pep club for 1947.

Mrs. J. H. Lenhart was the local winner in "Magnificent Doll" identification contest.

Lou Abrams has changed the name of the Villa Madrid to the Club Lu Marba.

Accordionist Beverly Stull has gone west for engagements and is now in Indio, Calif.

Variety Post of American Legion will install its new commander, Joe Misrach, on Jan. 27.

Lew Leftons are vacationing in Arizona and Rep salesmen may settle out there permanently.

Tony Verdi, who managed Mercur Music Bar couple of years ago, has rejoined spot's managerial staff.

WJAS announcer auditions for Newscaster Beckley Smith's standin was won by Murray Minster.

Evelyn McKelevey, ex-organist at Club Belvedere, has checked in at Duquesne's Twin Bars for a run.

Oscar Malanga, composer-arranger, came on from N. Y. to spend Xmas with his wife, Singer Kay Vernon.

Nathan Katz, counsel for AMPTO, has been reelected president of the United Jewish Fund campaign here this year.

Film Row moved practically en masse to DuBois, Pa., for party celebrating A. P. Way's golden anni in show biz.

Kay and Ken Rockefeller, former Carnegie Tech drama students, now touring Europe in USO company of "The Patsy."

Don Taylor, Metro contract player, had to cut short his holiday vacation with the family in nearby Freeport, Pa., last week at a hurry-up call from Coast to report at studio immediately for role in "Song of Thin Man," with William Powell and Myrna Loy. It'll be his first picture since "Winged Victory."

Chicago

Nate Platt back at the Chicago after short illness at home.

Victor Borge adopting two children from Evanston Cradle.

LeRoy Dister, of Balaban & Katz, seriously hurt in auto accident.

Sidney Franklin, Metro director, hospitalized here with severe cold.

Barbara Hale and Bill Williams spending Christmas in Rockford, Ill., with her family.

After Gertrude Lawrence closes here in "Pygmalion" next stop is Mexico City to open new theatre there.

Variety Club Ball set for Jan. 20 at the Aragon Ballroom, with "Variety Girl" getting free Hollywood screen test.

Lt. Tom Bryant, former manager of summer theatre in Marengo, Ill., in from Germany on leave to visit wife, Barbara Winslow of "Harvey" cast.

Manila

M. Gould new United Artists general manager in Philippines.

Boulevard theatre a new addition to the ranks of the first-run houses.

William Winter, American radio commentator, here on a lecture spiel.

Capitol theatre, last of Manila's pre-war first run houses, reopened after months of reconstruction.

RKO held special screening of "Notorious" aloft in one of Philippine Air Lines' transport planes.

KFZM, government-operated station, conducting 15-minute triweekly safety program tagged "Talks on Traffic."

Dr. Gabriel Manalac, chairman of the National Council of Education, elected chairman of the Philippine Board of Review for Motion Pictures.

Berle's 400G

(Continued from page 1)

Zanzibar, N. Y., on a deal similar to that given Berle at the Carnival.

Blair is similarly educated to super-salaries for topliners. Olsen and Johnson, who follow Berle at the Carnival, are slated for $10.000 on 20-week guarantee.

And so when a nitery can shell out $400,000 to a single performer in a year, many picture players may decide they're not above cafe dates. The Zanzibar is reported to have offered dates along Berle lines to Eleanor Powell, Gracie Fields and Mae West.

The Berle stand has also caused bonifaces to be less fearful of showing their books. Previously, there were few operators who would open their ledgers to a performer, especially when times were good. Now they'll take headliners in on what amounts to virtually a partnership basis.

Berle's engagement, incidentally, recalls one agency's mistake. A little over a year ago Berle was virtually set to switch from the William Morris office to Music Corp. of America in order to be serviced by Marty Goodman, who had just gone over to MCA from the Morris office. Just one detail remained to be ironed out.

Berle was in need of some ready cash, as his funds were tied up in annuities. He needed $25,000 to put over another annuity. He approached MCA for the loan. Toppers there hedged. However, Abe Lastfogel, the Morris general manager, gave it to him without hesitation. Berle consequently remained with the Morris office.

2/3 Baseball

Continued from page 1

league races dims slightly and then swing into the last 27 contests.

Although no sponsors have yet inked any contracts to bankroll baseball, it's considered likely that Ford and Shell Oil will co-sponsor the Brooklyn Dodgers' contests, to be televised by WCBS-TV (CBS, N. Y.). Ballantine's, which has already signed to co-sponsor with White Owl radio broadcasts of the Yankee games over WINS, N. Y. indie, has evidenced considerable interest in tele sports and will probably come in on the Yankee telecasts, to be picked up by WABD (DuMont, N. Y.). Giant games, slated for televising by WNBT (NBC, N. Y.), are still going a-begging but NBC execs are confident a sponsor will come through before the season officially tees off in April.

Hollywood

Lena Horne in town after a stage tour.

Lucille Ball to Yosemite on vacation.

Boris Morros vacationing in Las Vegas.

Dean Stockwell laid up with grippe.

Tay Garnett holidaying in Paso Robles.

Jan Kiepura became an American citizen.

Wallace Beery to Mexico City on vacation.

William Hornbeck to Florida for a month.

Pete Dailey to New Orleans for two weeks.

Adele Smith Sherrell divorced Lew Sherrell.

Cass Daley spending the holidays in Palm Springs.

Desi Arnaz and Lucille Ball on siesta at Yosemite.

Dickie Jones out of the Army to resume film chores.

Dale Evans entertaining the old folks from Dallas.

Allen Wilson back at his desk after a siege of flu.

Alan Mowbray and Cesar Romero to Morelia, Mexico.

Sam Katzman to Palm Springs to see the old year out.

James R. Grainger in from Mexico City for the holidays.

Humphrey Bogart tuning up his yacht for the race to Honolulu.

Gloria Swanson suing William M. Davie for $13,400 back alimony.

Margaret Wycherly in from New York to start work at 20th-Fox.

Arthur Lubin spending the holidays on his ranch at Victorville.

Andrew Stone lost 10 pounds, due to food shortages, while in England.

George Sidney and Lillia. Burns celebrated their fifth wedding anniversary.

Bill Hebert returned to work for the first time since his accident on Friday the 13th.

William Boyd, with a 10-gallon hat, driving a silver-trimmed town and country car.

Johnny Tringali returned to the RKO publicity staff after four months in Sicily.

Henry Fonda aired to Mexico City after spending Christmas with his family in Hollywood.

Roy Rogers rides Trigger, and Dale Evans rides Trigger, Jr., in the Tournament of Roses.

Fradel Darling won the top spot on Samuel Goldwyn's float in the Pasadena Rose Parade.

Dr. Jose Vicente Trujillo, Minister of Foreign Relations for Ecuador, luncheoned at Warners.

John Joseph returned to his Universal-International desk after two weeks in Palm Springs.

Harold L. Danson succeeded Arnold Stoltz as director of publicity and advertising for PRC.

Joe Depew recuperating from burns sustained when he rescued his daughter from a Christmas fire.

Washington, D. C.

By Florence S. Lowe

Induction of new officers of local Variety Tent skedded for Jan. 6.

Jackie Heller, at Delmonicos, and Jerry Wayne, Club Cairo, lead nitery bills for holiday week.

Winners of WTOP-CBS "Top Talent" show will compete Sunday nights at Club Cairo for fling at nitery dates.

Screening of "Henry V" for meeting of Modern Language Assn. group of college profs, marks a first in higher education.

Bob Knight, known locally as maestro of WOL-Mutual's "Behind the Band" airer, booked into Club 2400 for unlimited engagement starting Jan. 4.

Oscar Doob and Dan Terrell in from N. Y. for Carter Barron's annual Christmas party to Loew's D. C. staff and Eastern Division managers.

WQQW, new local station which goes on the air Jan. 5, began a "sneak preview" week past Sunday (29), with short periods advertising the station, interspersed with music, etc.

Minneapolis

By Les Rees

Benny Fields into Hotel Radisson Flame Room.

Bill Mussman, Paramount salesman, in Chicago for a week.

Sammy Walsh held over at Hotel Dyckman Robin Hood Room.

Irving Mills, 20th-Fox assistant district manager, flew to New York to spend holidays with children.

Hotel Nicollet Minnesota Terrace has Dr. Marcus and Pierre & Renee Charise.

"Anna Lucasta" laid off here three days before Christmas, reopening in St. Paul.

Harold Wise, Paramount salesman in Milwaukee, a visitor at local exchange where he formerly was booking manager.

Johnny Branton and Saul Malisow, 20th-Fox salesmen, in Chicago and Cincinnati, respectively, for their New Year's celebrations.

Northwest Variety club raising fund among own members to dedicate room to Art Anderson, retiring chief barker, in the heart hospital which it will build and equip on the University of Minnesota campus.

TOPS FOR NINE GREAT YEARS . . .

30,000,000 DECCA RECORDS SOLD!
(2nd ONLY TO BING)

OVER $15,000,000.00 IN THEATRE GROSSES!

20 MOTION PICTURES

IN RADIO — SPONSORED BY CHESTERFIELD CIGARETTES, WRIGLEY CHEWING GUM, DOLE PINEAPPLE, ROMA WINES, NASH-KELVINATOR, PLUS GUEST SHOTS ON EVERY MAJOR SHOW.

ALL IN ALL— HAVE APPEARED PERSONALLY BEFORE 250,000,000 PEOPLE HERE AND ABROAD

The ANDREWS SISTERS

. . . AND STARTING THEIR

10TH

Currently —
in their 12th appearance
PARAMOUNT THEATRE
New York

and —
starting production January 27th in
"ROAD TO RIO"
starring
BING CROSBY · BOB HOPE · DOROTHY LAMOUR

Personal Management
LOU LEVY · RKO BLDG. · Radio City, New York

Booked Through
HARRY A. ROMM · 38 East 57th St. · New York

41st ANNIVERSARY NUMBER

VARIETY

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We're taking time to say

Thank you Hollywood!

for 13 years of Magnificent Co-operation

stars, writers, studios, directors, producers, newspapers, magazines, trade papers, technicians

For the superb talents of your finest artists and technicians, the Lux Radio Theatre extends to you, Hollywood, its sincere thanks. Year after year, your co-operation has made it possible for us to bring thrilling entertainment to our millions of listeners, with the result that this outstanding show is consistently rated "best dramatic program on the air." Thank you and congratulations on your brilliant performance!

Lux Radio Theatre

HOLLYWOOD, CALIFORNIA

WILLIAM KEIGHLEY, Producer
LOUIS SILVERS, Musical Director

MONDAYS, 9 P.M., NEW YORK TIME • WCBS AND COAST-TO-COAST COLUMBIA NETWORK

SCREEN RADIO MUSIC STAGE

VARIETY

VOL. 165 No. 5 NEW YORK, WEDNESDAY, JANUARY 8, 1947 292 PAGES

BING, BERGMAN, 'BELLS' '46 BOFFS

Scents, Sweatshop Size, Buncombe Keep Baltimore Sage From Theatre

By H. L. MENCKEN

I eschew the theatre.

My main reason is that the seats in the sweat-shop theatres of today are too narrow for my figure, and I object to being pinched and compressed for hours on end. My chief subsidiary reason is that the new perfumes advertised so lasciviously in Vogue and the New Yorker are too heady for a man of my years and learning, and fill me with wayward thoughts. To be sure, the women who radiate them are nearly always good cures for such notions, but it is embarrassing to have to turn and look at them every time I begin to feel myself slipping.

H. L. Mencken

How much I lose by keeping away I do not know precisely, just as I do not know how much I lose by refraining from golf, gin rummy, the radio and other such decere-

(Continued on page 73)

Bogart Spieling Palestine Play

Humphrey Bogart will plane to Chicago next week to take over the narrator's role in "A Flag Is Born," it's reported. Actor just signed a 15-year contract with Warners, longest in film history, but will take time out to do the Jewish pageant play, currently touring.

Bogart will replace author Louis Bromfield, who has been with the show since it hit Chi. Narrator's part, which has been done cuffo since "Flag" opened, has been held by Quentin Reynolds, Ruth Chatterton and radioite Alexander Scourby. Lead in the road company is being handled by Jacob Ben Ami, who follows Paul Muni and Luther Adler in that spot.

"Flag" heads back east shortly, being scheduled for a February opening in Philadelphia.

BEA BETWEEN NITERY AND RADIO BOOKINGS

Beatrice Lillie may open either at the Wedgwood Room of the Waldorf-Astoria, N. Y., or the Brook Club, Miami Beach. English comedienne arrived on the Queen Elizabeth Wednesday (1) with several other deals in mind, but all of them in the talking stage. Her first of several radio appearances was on the Camel show Saturday (4), which she'll follow with a guester on the Bob Hope program from Hollywood Jan. 14, a platter with Bing Crosby and a shot on "Duffy's Tavern" too.

With Miss Lillie was Dorothy Dickson, former American dancer, who's making her first return here in 15 years.

Difference a Year Makes

Difference in nitery spending, as seen by a maitre in one of the clubs that charged $20 for New Year's eve: Last year when the custodian of the rope told a customer the minimum tariff at a ringside location was $20, the answer was "So what!" This year it was "For what!"

Telecasters Map Self-Policing

Strongly advocating the formulation of a code of standards for television broadcasting, J. R. Poppele, president of the Television Broadcasters Assn., in his annual report Tuesday (7), proposed the setting up of a committee to study and design a guide for video broadcasters. Poppele said that "if we do not keep our house in order, self-appointed outsiders may want to move in."

"This danger can be best avoided," he said, "by taking immediate action to assume, honestly and sincerely, the responsibilities which television programming thrusts upon us. We should and must adopt a code or guide which each and every broadcaster should pledge to fulfill." The TBA prexy averred, however, that it was not the organization's intention to stifle healthy experimentation through over-zealousness, adding "good taste . . . has to be governed by public pressure."

Poppele said that the social responsibility that goes with television is greater than in any other medium because it reaches "intimately into every home and affects every individual therein, whether he be a youngster in knee-pants or an oldster with more discriminating tastes." He said that, although video broadcasters should experiment until they find a sound basis for a perma-

(Continued on page 73)

Olivier-Leigh's 'Hamlet' Because of 'Henry' Click

London.

Due to the success of "Henry V," Two Cities Films, subsidiary of the J. Arthur Rank setup, has closed a deal with Laurence Olivier to produce and appear in "Hamlet" to be made in Technicolor. Two Cities is also dickering with David O. Selznick for Vivien Leigh to co-star with Olivier, providing she is well enough after a three-month recuperation period.

Film is expected to take 14 to 16 weeks to complete. Following it, Olivier and Miss Leigh leave for Australia for a year's tour there and in New Zealand with the stars' own legit company. Originally, all deals were off because of Miss Leigh's health but mounting pressure because of wide acclaim handed "Henry" caused Olivier to make the switch.

METRO, PAR TOP DISTRIBS' TAKE

By HERB GOLDEN

It was Bing, Bergman, "Bells" and Metro in a walk for top money honors in a top money year as filmdom closed its books last week on 1946. Crosby and Miss Bergman placed themselves indisputably among the boxoffice personality giants of all time, while "Bells of St. Mary's" (RKO), with its tremendous $8,000,000 in domestic gross, lacked even a close runner-up in the picture sweepstakes. Metro, meanwhile, waltzed off with No. 1 spot as rental-garnerer among the Big 8.

Above all, however, the year was Miss Bergman's. Appearing in four films that drew aggregate rentals in the U. S. and Canada of $21,750,000, she thus accounted for more than 10% of the income of all 60 of the top money-grabbing pictures of the year.

While there's never been any doubt among men who know the b.o. best of the historic proportions of 1946, what a tremendous year for the film industry it really was can most easily be grasped from VARIETY's compilations, published herewith, of the coin garnered by

(Continued on page 8)

FILMERS YEN STAGE CHORES

Hollywood.

Van Johnson, Mickey Rooney and Marilyn Maxwell are attempting to get Metro's permission to head for Broadway legit work.

Johnson would like to do a musical, as would Miss Maxwell, while Rooney's stage appetite was whetted by his recent personal appearance tour.

THINGS I LIKE TO REMEMBER

By RALPH T. KETTERING

Chicago.

The time I stole Bill Pinkerton's watch, gave it to George Cohan, who had it inscribed, returned it to the world's greatest detective, who dared not squawk, but showed it proudly to everyone as his newest gift from a pal.

R. T. Kettering

The time a child actress named Gladys Smith, and her mother loudly belabored Al Woods because Zena Keefe was playing the little mother in "The Fatal Wedding" at my Bijou theatre, while Gladys' great ambition was to play that part on Halstead Street. Later she changed her name to Mary Pickford.

Those days as a boy usher at the old Powers theatre, when Nat Goodwin would give me a big silver dollar each evening for finding him in some loop saloon in time for curtain.

Those same days, when I used to go to Wagner & Mandel's tobacco store to get a package for the beautiful Lilian Russell, who opened it, plucked out a big fat cigar and smoked it, to my utter amazement.

Those same days, when "Diamond Jim" Brady came on to see her show, bought two seats, one for himself, the other for a five-pound box of candy.

Those days, when Walter Winchell and Joe Laurie, Jr., haunted the outside office of the Frank Q. Doyle agency looking for the last half of next week.

When Capt. Ralph Emerson, whose showboat, "The Cotton Blossom," provided an inspiration for Edna Ferber, lived at the Clarendon hotel, with river actors, pitchmen and gamblers.

The day Watt Rothacker sent me out to White City to get a job managing the vaudeville theatre, on the

(Continued on page 58)

Early Deadline

This edition of VARIETY went to press ahead of the normal Tuesday deadline.

Production problems, binding, etc., and the size of this 41st Anniversary Number make it necessary to omit certain standard departments this week.

'20s Had Its 'Abie,' '30s Its 'Road'; B.O. Wows of '40s Are 'Father,' 'Okla.!'

The Winnahs!

Ten leaders in the longrun legit stakes, for the modern era in New York, are:

	Performances
"Tobacco Road"	3,182
"Life With Father"	2,995
"Abie's Irish Rose"	2,327
"Oklahoma!"	1,617
"Arsenic and Old Lace"	1,444
"Hellzapoppin"	1,404
"Angel Street"	1,295
"Lightnin'"	1,291
"Voice of the Turtle"	1,133
"Pins and Needles"	1,108

By ARTHUR BRONSON

The shades of Denman Thompson, Harriet Beecher Stowe and Lottie Blair Parker must smile a bit tolerantly at all this talk about the long runs of plays like "Tobacco Road," "Abie's Irish Rose," "Life With Father" and "Oklahoma!"

Their plays — those wonderful melodramas of the last century like Thompson's "The Old Homestead," Miss Stowe's "Uncle Tom's Cabin" and Miss Parker's "Way Down East"—ran on and on. Thompson played in his "Homestead" for 20 years after its presentation in 1896. "Tom" troupes roamed the country for years after its dramatization in 1852. "East" was played in stock innumerable times after its 1898 premiere.

But, at the same time, those serenely celestial shades must stir a little enviously when they hear of the boxoffice grosses of the modern long-termers. "Abie's Irish Rose," the wonder of the twenties (1922-27), grossed about $2,500,000 from its New York run and about $17,500,000 more from the myriad troupes that played the road, to reach the colossal total of $20,000,000.

"Tobacco Road," the phenomenon

(Continued on page 73)

Europe Expects Big 1947 Tourism

Manifold ramifications for show biz are foreseen in predictions in shipping circles that 300,000 U. S. citizens will visit Europe during 1947, in a tremendous renaissance of the pre-war travel boom. According to a State Department report, Americans will be spending $1,500,000,000 annually for foreign touring within the next few years—and a whopping sum like that, it is agreed, is bound to be felt by U. S. show biz in lightened expenditures for amusement at home.

Demand for American acts in faroff boites, films for ships and planes, bands for hotels and aboard boats and a myriad of other manifestations of the pitch that practically every

(Continued on page 73)

CBS 'Award' Nix Burns Film Crix

Some members of the New York Film Critics Circle were burned last week at CBS because the net, purportedly, turned down an offer to broadcast the Circle's ceremony of annual award presentations. According to CBS execs, however, the "offer" of the show and its turndown had been exaggerated beyond the actual facts in the case.

The CBS people say that the Circle did not come with a ripe proposal for a show, but offered on a "maybe" basis a number of names which it might have been unable to produce for actual airing.

Additional gripe is that CBS, which carries a number of shows depending on top Hollywood talent and story material, refused to broadcast the show on the grounds of "why should we give time to plugging a rival industry?" One CBS exec, asked about that, simply smiled and asked, "Well, why?"

'UNCLE DON,' GRANDAD OF KID SHOWS, QUITS

"Uncle Don," known by that monicker to millions of moppets who have virtually grown up on his kid radio shows on WOR, N. Y., is folding his afternoon air strip late in February or early in March.

Don Carney is the oldest of the current radio "uncles" specializing in children's shows, and took over on WOR about 23 years ago after the format had been started by "The Man In the Moon" over WOR and WAAT (Newark, N. J.).

With Govt., Little 3 and Most Exhibs Unsatisfied, the New Anti-Trust Decree May Never Go Into Effect

By IRA WIT

The new anti-trust decree which changed very little in the original court decision may, actually, never go into effect at all, industry legalites believe. Its terms have left unsatisfied at least three of the cohorts—the Government,' the Little Three and large bodies of exhibs—and all of these have indicated intention to appeal. There's little doubt, moreover, that the Big Five will counter with their own appeal and that all parties (possibly excepting the Government) will ask for a stay of enforcement until the Supreme Court ru'es.

Statutory court, on its own, has granted a 60-day stay plus 30 additional days provided there's an appeal. Legalites think it highly likely that the U. S. Supreme Court would grant a further stay, pending its decision, since parties would suffer real damages if the decree is carried out and later declared invalid. Importance of the case, involving as it does a leading national industry, makes a blanket stay all the more likely.

High court is almost up-to-date in its calendar and should the parties push printing of record, appeal could

(Continued on page 33)

D. of J. Didn't Say No So 'Duel' to Roadshow Despite Decree Provisos

"Duel in the Sun" definitely will be roadshown, despite terms of the court decree handed down in New York last week, according to an authoritative spokesman for David O. Selznick. Decree doesn't mention roadshows at all, but very explicitly prohibits fixing minimum admission prices, prime point in setting roadshow engagements, with resultant interpretation generally accepted that such a policy is prohibited.

Selznick Releasing Organization was not a party to the anti-trust suit which brought on the decree and thus could not be held in contempt of court for violating it. The Dept. of Justice, nevertheless, could institute a separate suit to force compliance. However, that possibility has been ruled out, Selznick spokesman said, as result of talks the company has had with the D. of J.

There remained the possibility of

(Continued on page 33)

ZUKORS' AND GUS SUNS' GOLDEN ANNIVERSARIES

Two vet showmen will celebrate their 50th wedding anniversaries within a few days of each other next week.

Adolph Zukor, founder of Paramount Pictures and chairman of the board, and Mrs. Zukor celebrate their golden wedding anniversary Saturday (11) at the Savoy-Plaza hotel, N. Y. Mr. and Mrs. Gus Sun—he's the vet vaude circuit booker—will celebrate their 50th anni the following Thursday (16) at the Springfield (O.) Country Club.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

Helen Walker Severely Hurt in Auto Spill

Hollywood.

Helen Walker is recovering at Redlands hospital from a traffic accident in which her car turned over six times injuring the actress severely and killing a soldier riding with her, as well as injuring two hitchhikers. Miss Walker, x-rayed, was found to have suffered fractures of pelvis, clavicle and four toes. Redlands police stated the car, registered to director Bruce Humberstone, was traveling "in excess of 80 miles an hour" at the time it overturned on highway between Palm Springs and Hollywood. Actress is scheduled to work on "Heaven Only Knows," which will be shot around her for time being.

Cohn Would Lend Out Vidor But NG's Work On Columbia Home Lot

Hollywood.

Charles Vidor is understood to be available for any and all loanout deals from Columbia.

Harry Cohn, although winning contract suit and thereby retaining Vidor's services, is understood to be firmly against ever letting the director handle a film on the home lot again, although he would farm him out to any other studio "with no questions asked."

MISS MARTIN SLATED AS 1ST FCC FEMME

Washington.

Miss Marion Martin, recently fired from her post as asst. national chairman of the Republican Party and head of the GOP women's division, is pretty certain of getting President Truman's appointment to the single vacancy on the Federal Communications Commission.

Miss Martin, who is from Maine, is strongly endorsed by the Congressional delegation from her state, led by Sen. Wallace White, Jr., new majority leader in the Upper House and designated to head the Senate Interstate and Foreign Commerce Committee which must deal with radio legislation. Miss Martin's appointment would bring to the commission not only the first woman member but also complete Republican control.

238th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
"I think you should dispense with changing years. Just call it 'Blackouts of 194-EVER'!"
BING CROSBY.

A&C's 469G Tops '44-'45 Salaries

Washington.

A supplemental list of big salary earners during 1944 and in fiscal year ending in 1945, made public this week by the Treasury, shows Bud Abbott and Lou Costello among top earners of the period with $469,170

The supplemental list follows:

Columbia	
Samuel Bischoff	$75,250
Charles Boyer	160,000
Irving Briskin	79,291
Charles Coburn	88,333
Harry Cohn	278,900
Jack Cohn	140,650
Irene Dunne	245,000
Al Hall	124,291
Rita Hayworth	110,708
Zoltan Korda	77,500
Abraham Montague	78,000
Paul Muni	127,083
Rosalind Russell	100,000
Abraham Schneider	88,400
Virginia Van Upp	118,833
Charles Vidor	107,500
United Artists	
Gradwell Sears	139,537
Universal Film Exchanges	
William A. Scully	92,750
Universal Pictures	
Joseph R. Seidelman	76,850
Abbott and Costello	469,170
Nate Blumberg	234,624
J. Cheever Cowdin	234,624
Brian Donlevy	93,750
Deanna Durbin	310,728
Felix Jackson	114,875
Charles Laughton	116,666
Jack Oakie	150,000
Merle Oberon	170,000
Charles D. Prutzman	134,192
George Sanders	82,666
Franchot Tone	150,000
Walter Wanger	301,127
Cliff Work	163,342

DIETRICH'S FRENCHIE

Marlene Dietrich left for Paris Friday (3) on the Queen Elizabeth to make a French film after finishing "Martin Rogmenac." Picture, as yet untitled, will be produced by Alcina. Star will return in four months.

'47 Workshop

The Era of Wonderful Nonsense II is over. The past year was and henceforth will go down as The Awakening. The Nonsense of pre-Wall Street Lays an Egg was almost as nothing compared to the post-Pearl Harbor period, until the GOP landslide in November.

Show business saw all that manifested, perhaps, as no other industry. The furriers, the jewelers, the smart specialty shops, the resorts saw it in a large measure—sure!—as the blacketeers peeled it off in folding money (never by check), proving that GI adage, "We never had it good like this."

But show business, a natural lure for a free-spending, wartime-enriched public, saw Nonsense Era II at its peak. It's all been said before—defense workers in shirtsleeves in front pews at the top hits; gambling in Saratoga and Florida as if it was with cigar coupons; profligate tipping and no regard for nitery tabs—all that is now familiar. What's more, a good deal of it being dispensed loosely in the form of largesse and *pourboire*, it's no gag that many a waiter is now on his second apartment house, and quite a few maitres can retire to Lake Como without worrying whether their Escoffier sheepskin is in jeopardy.

Anyway, this is 1947. It's a case of buckle-down Winsocki, or else. Values must achieve stature and durability if they're to endure. And in all branches of show business.

Plays with dinner intermissions, or Mr. and Mrs. breakfast shows, must fundamentally be worthwhile, whether Eugene O'Neill cometh or the Fitzgeralds goeth. And that goeth also for critics with ideas about 8 p.m. curtains in order to make deadlines. There's more concern right now about UN, CIO and GOP than CC (Critics' Circle).

Whether biographical films and whodunits on the screen and radio give way to psychological whodunits, or cafes give the stews an even break, or television booms, or whatever it may be—the important thing is boxoffice value. The return to showmanship will be the answer to whether $5,000,000 productions can get it back at the boxoffice; whether Rank will grab a commercially successful share of the American (and world) screen; whether the influx of French canteurs will bother the Milwaukee chantoosey—or even Menasha Skulnik.

Main thing, henceforth, must be showmanship. That alone will get show business to "Heaven in '47."

The honeymoon's over. *Abel*

L. A. to N. Y.

Phil Baker
Curtis Bernhardt
Janet Blair
Frank Capra
Ed. Gardner
Jeanne Cohen
Dudley Nichols
James R. Grainger
Nunnally Johnson
Jesse Lasky
Milton Lewis
Lauritz Melchoir
Sam Moore
Michael O'Shea
Sabu
Lou Smith
Milton Sperling
Virginia Welles
John Whedon
Ralph Wheelwright

N. Y. to L. A.

Maurice Bergman
Milton Berle
Jack F. Dailey
Armand Deutsch
George B. Evans
Matty Fox
Betty Garrett
Sam Goldwyn
Abel Green
Hal Horne
Harry Kurnitz
Milton Lazarus
Bea Lillie
William Lundigan
Joyce Matthews
Allan Meltzer
Alita de Meto
Ivor Novello
Monte Proser
Quentin Reynolds
Arthur Schwartz
Bill Scully
Joe Seidelman
George A. Smith
Louis Sobol
Earl Wilson
Louis Sobel

N. Y. to Europe

Cecil Beaton
Bertha Belmore
Rod Cameron
E. T. Carr
Madeleine Carroll
John Corfield
Marlene Dietrich
Lawrence Evans
Margot Grahame
Dame Myra Hess
Arthur Kelly
Sir Alexander Korda
Michael Powell
Paul Sheriff
Paul Soskin

15 NEW THEATRES

Washington.

Fifteen theatres were included in the less than $22,000,000 of non-housing construction authorized during the week ending Dec. 26 by the Civilian Production Administration.

The Christmas week made it the second lowest total of any week of the CPA veterans housing program.

U.S. Theatres Plan To 'Adopt' 15,000 Greek Orphans; $120 a Year

Heading an "Orphans of Greece" appeal for the Greek War Relief Assn. as co-chairmen are Si Fabian, of Fabian Theatres; Ned Depinet, exec veepe of RKO, and Jack Cohn, veepee of Columbia, all of whom accepted the posts last week.

As part of the Greek War Relief's 1947 drive for $12,000,000, Fabian said, "We are calling upon personnel of the motion picture industry to adopt a Greek child for a year. No solicitation of theatre patrons is planned." Aid for orphaned children will be administered entirely through Greek War Relief Assn., whose campaign headquarters are located in the Paramount Bldg., N.Y.

With a goal aimed at securing support for at least 15,000 orphans, Fabian said the plan is based on care. Foster homes will be sought for children, and the Assn. estimates the annual rehabilitation cost for one child to be $120, of which $80 will come from the Assn. and the balance from the Greek Government.

Margot 'Ambers' and Lams

Margot Grahame became the first featured player to finish her assignment in "Forever Amber," and left for England Friday (3) to begin work on J. Arthur Rank's "It Always Rains on Sunday." Miss Grahame played Bess Columbine in "Amber," which she said is only a day behind its March 1 finishing schedule.

English star will remain in England six weeks on her first homeward trip in over a year. She will return March 1 to begin work for Hal Roach studios where she has a two pictures per year contract, in conjunction with Walter Wanger and Alexander Korda.

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Top-Drawer Industry Leaders Accent Staggering Production Costs But Fear No B. O. Dip

Film Fans May be Shopping But if Present Super-Quality Is Maintained (As Seems to Be General Intent) Business Will Hold Up--New Audiences Being Found But We Have Yet to Hit That 110,000,000 Weekly Paid Admissions of 1930

SKYROCKETING production costs are the No. 1 headache of the U. S. film industry today. With picturemaking budgets continuing to mount—and no means in sight of bringing them down—the problem is plainly giving industry toppers qualms about the future. On the other hand, they are pretty much agreed that b.o. returns will remain on a high level if general conditions do not too unfavorably affect the nation's and the world's economy.

Those are salient conclusions drawn from a roundup by VARIETY of opinions on the present and future by leading motion picture executives. The matter of production costs is one on which there's virtual unanimity. On some other of the queries, as might be expected, there's less focalization of viewpoint.

Samuel Goldwyn and David O. Selznick—traditional disagreers—find themselves on opposite sides of the fence regarding Goldwyn's recent statement that more serious and meaningful pictures are called for. Selznick declares: "I definitely do not think that the public wants its problems reflected on the screen." DOS feels pretty much the same way about what people abroad like, and is in disagreement on the point with William Goetz, Universal-International production chief, who points out: "Serious problem films seem to be better liked in the European markets."

"Any good picture which is bright, fresh, new and entertaining and which does not concern a subject which for topical reasons is timed wrongly, will appeal." That's RKO topper N. Peter Rathvon talking and it succinctly sums up the opinions of all the other trade leaders on the question: "What type of films do you think will sell well?"

On the matter of cycles, Hal Wallis feels that a "danger lies in concentration on any one style of production." He sees a resurgence in the future of historical biographies, and musical productions and adds: "Within the next five years I believe the great pictures of World War II will be produced."

Major Albert Warner, Rathvon, Selznick and others who commented on a query concerning the effect of the change from Democratic to Republican control in Congress and many states, all agree that it will have little bearing on the industry. "I believe both the Democratic leaders and the Republican leaders recognize the value of the American motion picture industry in our foreign relations," Rathvon stated.

"Boom period in motion picture attendance has been reached and is passing" is the opinion of Nicholas M. Schenck and is concurred in by his colleagues. Darryl F. Zanuck, on the b.o. question, makes this interesting observation; "We are, like Mahomet's coffin, suspended in midair, while the receipts on some pictures are going up and those on others are coming down."

Nate Blumberg, Universal prexy, calls the production cost situation "alarming." He sees the solution in increased rentals, as do most of the other execs. Wallis thinks budgets are now near their peak, but as Zanuck points out: "We can't retrench in the scope of our production efforts. We can't cheapen our pictures or weaken our entertainment values."

Most of those queried said that income is now commensurate with the higher costs, but are concerned because, as Goetz points out: "The margin between costs and returns is getting narrower every day."

Full answers to VARIETY's querying are presented herewith:

Good Entertainment Will Always Find Big Audiences—*Nate Blumberg*

Nate Blumberg, president of Universal Pictures, tees off:

It is not news for me to say that our business will be just as good as our pictures.

The history of the motion picture business clearly shows that trends follow our ingenuity, and our ingenuity is the backbone of the business.

N. J. Blumberg

It is not possible to make too many predictions as to what will happen in the motion picture business. The one I always like to make is that good entertainment will always find big audiences.

The big problem is to consistently make entertaining pictures.

In my opinion it is wrong to talk in terms of trends or cycles because that inevitably leads to the stereotype.

I think it is much better to think in terms of our experience and realize that the basic formulae of diversified programs is as near to a general answer as one can find.

It is true that our business naturally reflects the national economy. But it is also true that we suffer less when the economy is impaired than do other businesses.

The cost of picture making seems alarming, and it is to be hoped that we can soon reach some type of stabilization.

In view of cost it is quite evident that producers will have to receive more money for their films.

Exhibitors definitely have a responsibility in helping producers develop new personalities by joining with them in giving appreciable support to pictures sponsoring new personalities.

It is to be hoped that the world markets will continue to expand so that the loss of revenue we suffered during the war may somewhat be regained.

If this develops, then of course our position will be much improved as far as the increasing overhead is concerned. Universal feels itself in a very fortunate position due to its affiliation with the J. Arthur Rank organization. We believe our position is greatly improved in the world market. Certainly our position at home becomes more favorable with the product we are receiving from the J. Arthur Rank studios.

I think one of the most significant developments in the next few years will be the prestige and revenue which will accrue to our British cousins in the making and distribution of top product.

More and more we note that exhibitors are developing a keener appreciation of the British product. I am confident that in the near future all theatres in America will gladly welcome the opportunity of playing the product from abroad.

No Tremendous Swing Either Way; It Should Be a Good Year—*Barney Balaban* Paramount Prexy

Barney Balaban, president of Paramount Pictures, declares:

I look forward to no tremendous swing in any direction during 1947. It should be a good year. As a nation, we are completing our conversion to peacetime operation. Slowly our manpower and equipment are being improved. There is no new problem on the horizon ahead with which we have not had some experience in the past. If our national income stays up and our national economy achieves full production and distribution, we can look ahead with hope and confidence.

Barney Balaban

Production-wise, the motion pictures that will be made by Paramount are those which have broad public appeal. This does not mean we shall always follow established dramatic patterns. "The Lost Weekend" was far off the beaten path but it attracted a large public. No postwar condition has altered the basic need of people of all countries and all classes for good entertainment. At the same time the rising cost of production presents problems which must be reflected more strongly than ever by new merchandising methods which look toward larger audiences for each motion picture.

During 1947, we all shall maintain our interest in the obligation of our medium to the people it serves. As we learn to serve our audiences better, and their communities, we shall prosper and increase our stature as well as that of our industry in all parts of the world.

Margin Between Costs and Sales Getting Narrower—*Bill Goetz*

William Goetz, president of Universal-International, has this to say:

I should say that the "type of films that will sell well" is any good motion picture, regardless of its so-called type. Of course, type alone will not sell, any more than any type made with showmanship will bar an audience from the boxoffice.

Bill Goetz

The discrepancies between domestic and foreign markets seem to be narrowing. Our experience to date in the marketing of J. Arthur Rank productions is indicating that good entertainment can sell anywhere, regardless of its point of origin. Certainly, most of the top American hits are equally successful abroad. At the moment, rather serious problem films seem to be better liked in the European markets than at home, and undoubtedly certain of our highly colloquial American films might not do equally as well abroad.

To me the boxoffice outlook seems to indicate that receipts will hold at their high levels. There is no indication of any domestic deflationary trend and certainly the foreign markets will continue to rise as conditions abroad improve. The inflationary trend, I think, will keep the boxoffice dollar at a high level regardless of whatever downward trend there might be in business generally.

Your questions about costs and sales returns can be answered simultaneously. Costs continue to increase at an alarming rate—it is all up. The sales departments of all companies are doing wonderful jobs in expanding markets and increasing grosses, but if costs do not soon level off we are going to be in dangerous waters, because the margin between costs and returns is getting narrower every day.

Goldwyn Believes Something Big Is Happening in Film-Going Habits

Samuel Goldwyn opines:

The difficult thing about a trend is that it is frequently not recognizable until its meaning is an accomplished and accepted fact.

Something important is happening to the habit of picture-going. Maybe it is just ending as a habit. Maybe people are not going to pictures without thought of whether they are good or bad. People are shopping. "Another picture" isn't the answer. It has to have something more—an idea, an appeal, a new personality, something personal, exciting, stimulating. Hollywood has to give them something to take home with them, something to talk about, something to remember.

Sam Goldwyn

Habits, changing as they do, may bring families to our theatres once a week instead of twice. That's the way habits are.

Picture-going can and should be an event as well as a habit. It should be something that captures the imagination, that you look forward to, that you anticipate.

One of the promises of the future is that motion picture audiences will arrive at our theatres on time to see the beginning of a picture, just as they do to see a play. The habit of "dropping in" is certain to die for everything but the most ordinary pictures.

A factor that will contribute enormously to encouraging the production of better pictures is longer runs. When the exhibition policy of motion picture theatres is geared to big pictures, not routine, run-of-the-mill production, the arbitrary policy of having one picture, good, bad or indifferent, follow another, good, bad or indifferent, will end. A good picture will get the playing time it deserves.

B.O. Recession Always Lags Behind General Biz Decline—*Rathvon*

N. Peter Rathvon, president of RKO Radio Pictures, thinks:

This is a period when we must beware of being too positive lest we lose flexibility and the ability to change course which is necessary in view of the current uncertainties that are greater than at any time since I have been associated with the industry.

N. Peter Rathvon

On the matter of types of films that will sell well, I don't think that one can ever generalize on that subject. Any good picture which is bright, fresh, new and entertaining and which does not concern a subject which for topical reasons is timed wrongly, will appeal. It makes no difference whether such a picture is a comedy, musical, drama, suspense or mystery story, except as there are too many of one nature at a time. This answer also is an answer to the subject as to whether there are any cycles that might be wearing themselves out. However, that gets into the subject of the freshness and newness and because there have been fewer of the wholesome stories recently, I believe that their possibilities are enhanced today. Nevertheless, I do not think that the possibilities on good pictures of any particular type will ever become exhausted. That is illustrated by the continuous success of Westerns over the years. It is the individual picture, not the type, that counts.

Distribution of American films in territories cut off during the war has been renewed in most territories. Because of state monopolies it was necessary for the American companies to join forces for distribution in such territories. Production has increased and quality improved in England and in other countries. Not only has the industry become more international in distribution but in production also. Development of the 16m field augurs well for greater distribution in areas which have not the necessary 35m equipment. Development in that field will be one of the definite trends over the next few years in the more remote foreign territories. There also will be continued experiments in devising the best method of adopting English language pictures for foreign territories.

On boxoffice outlook I can express no opinion except that it is dependent on general business conditions, but if there should be a recession the box office would lag behind general industry in feeling it. However, I have no worthwhile opinion on the general business outlook.

Except as it may influence the general business conditions, a subject about which I cannot prophesy, the results of elections will have no particular special effect on the motion picture industry. I believe both the Democratic leaders and the Republican leaders recognize the value of the American motion picture industry in our foreign relations.

Nobody a few years ago would have dared to predict that costs would be as high as they are today. While current attendance is supporting the high costs of production of the period when current releases were produced a year or so ago, the current costs will require increased returns when pictures now in production are released next year if results are to be maintained. Moreover, one cannot predict that costs will not increase further. To date the trend has been upward steadily and rapidly for many years. The danger in the situation lies in the great difficulty of reducing costs under our rigid contract system if revenues drop.

They're 'Shopping'—*Nick Schenck*

Nicholas M. Schenck, Metro president, states:

Not being Nostradamus—our own short subjects can be referred to—I have no faith in prophecies and do not make them. But I do not hesitate to say that I believe that the peak of the boom period in motion picture attendance has been reached and is passing to a more cautious "shopping" attitude on the part of the public. As far as the company is concerned our policy is to produce the best possible pictures we can.

Selznick Is Committed Entirely to Escapist Film Entertainment

David O. Selznick observes:

Any type of film will sell well that provides entertainment. I disagree entirely with Goldwyn; and I definitely do not think that the public wants its problems reflected on the screens. I think it is sick of war, and sick of postwar problems, and goes to the theatres to get away from them.

D. O. Selznick

Ditto on foreign. In fact, I think that pictures that deal with American postwar problems will do poor business abroad—and present costs, plus competition of locally-made films, makes the foreign field one that will have to be catered to, even more than in the past.

Cycles occur and recur, but an outstanding picture in any field will always do well. But usually, the man who starts the cycle again does best.

Boxoffice outlook is difficult to predict. Of course, it depends upon general business and employment conditions,

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strike conditions, et cetera. But I am operating on the theory that if a picture is big enough and good enough it will do big business even in depressions, since during depressions people shop for entertainment and flock to the ones they would most want to see. I do think at present costs there is going to be a big shakeup of a lot of people who don't have first-class pictures to offer, and who only thrive during extraordinary conditions.

As a Republican of many years standing, I can only hope that my feeling that the country needed a change desperately will prove to have been correct. I think we always need changes, and that the whole American system is dependent upon no one group of people being in office too long.

Costs are fantastic to the point of being frightening. The percentage of increase is different with different studios; but I can only tell you that a picture which I could have made for $2,000,000 two years ago, or for a million seven or eight years ago, would cost me around $3,000,000.

Sales returns are fortunately commensurate with costs; but unfortunately, are not commensurate with what returns will be, on most pictures, if we have a serious depression.

Labor, Costs and Foreign Will Determine Prosperity of Pix Biz—*Skouras*

Spyros P. Skouras, president of 20th Century-Fox, has this to say:

The prosperity of the motion picture industry in 1947 depends upon three propositions: first and most important, is the solution of our labor problems; second, cost of production; and third, foreign business.

Experience has shown that the rise and decline of the boxoffice parallels general business conditions. Unless the labor problems throughout the country are solved, and the hazards of strikes, slowdowns and work stoppages are ended; and the employer can receive full value for wages paid, we will be facing a declining income.

Spyros Skouras

The key to our prosperity is full production. Anything that will curtail or halt production endangers the security of our business and all of us who are dependent upon it for existence.

Costs have risen until they are at meteoric levels and ordinary common sense indicates that these costs provide a perilous obstacle to the prosperous continuance of our business. It is imperative therefore that the industry concentrate its best business efforts towards increasing its foreign business in order to be able to absorb these extraordinary cost responsibilities.

Encourage Foreign Films

In line with this, we should do everything to encourage foreign producers and the importation and exhibition of the films of other nations, which are playable here.

In doing so we will be only furthering the democratic principles and ideals for which we fought in the last war and help to bring about an even closer relationship between all the peoples of the world and ourselves.

The foreign market resists the rigidly native American drama. Also, experience has shown that pictures which distort the truth regardless of the motive behind their development have proved undesirable in the domestic market as well as overseas. When they are truthful and sincere, they are acclaimed everywhere.

We have seen an unusual surge in our business in the past three years. The war has brought about a change in standards, individual thinking and public thinking. One of the great evolutions which have taken place, affecting our industry fundamentally, has been the increasing public sensitivity as regards film entertainment.

In consequence, there has been a great change reflected in production. There are fewer but better pictures. Studios today are concentrating in producing only worthwhile entertainment.

We are on the threshold of a new era in our industry where each film must stand upon its own merits. Every film must be sold individually on the strength of its own quality, production, story and cast. This importance in film production has resulted in added prestige and added benefits for all engaged.

We Have Still to Top 110,000,000 Weekly Admissions of '30—*Hal Wallis*

Hal B. Wallis, v.p. in charge of production, Hal Wallis Productions, Inc., details:

On the question of what types of films will sell well, I think the danger here lies in concentration on any one style of production. All types of stories, if prepared with thought, are salable to the moviegoing public. The pitfall to avoid is an epidemic of similar types. A program consisting entirely of escapist fare is as shortsighted as a lineup exclusively devoted to war themes.

Hal B. Wallis

As for discrepancies between domestic and foreign markets, there are none, according to what I was able to observe on my trip to England and the Continent last spring. People abroad are hungry for film entertainment and share with American audiences a keen interest in new personalities. It is this desire for new faces that has prompted my continued search for talent and the signing of such people as Lizabeth Scott, Burt Lancaster, Kirk Douglas and Wendell Corey. I feel that musicals will be particularly in demand abroad, as good music transcends language limitations. To that end, I am planning a biography of Tschaikowsky which will feature at least six of the great composer's works.

On the matter of cycles, I look for a resurgence of interest in historical biographies and, as I have said, in musical productions. Also, within the next five year: I believe the great pictures of World War II will be produced. It took almost eight years after the last Armistice for "What Price Glory" and "The Big Parade."

I am optimistic that boxoffice returns, stimulated by more careful picture making, will maintain wartime gains. We have still to top the record weekly attendance of 110,000,000 paid admissions established in 1930. Europe and Asia, I believe, will offer greater revenue than before the war.

Costs should not soar too far beyond present levels. Increased efficiency in production is essential.

I feel great optimism about the future. Regardless of temporary lulls, I look for continued boom business. This maintenance of revenue can only be accomplished, however, by close cooperation between the producer and the exhibitor. The picture-maker cannot relax on past laurels or records. He must constantly apply increased care and efficiency to his product. The exhibitor, on the other hand, will have to get out and hustle to keep the customers coming. Exploitation and showmanship, sadly neglected during the lush war years, must be revived if we are to maintain our gains.

Production Costs the No. 1 Concern for Entire Industry—*Major Warner*

Major Albert Warner, vice-president of Warner Bros., states:

The type of films that will sell well, now or at any time, is good films. There never is any change in public taste for high grade entertainment, whether musical, drama, biography or western. It is significant that the industry in general is showing greater appreciation of this fact by cutting down on quantity so as to increase quality.

Major Albert Warner

The foreign situation is one that requires a lot of missionary work to convince all nations that they have much to gain from a more receptive attitude toward American films — especially since it is being demonstrated all the time that our product and stars are the most popular throughout the world. One unfortunate factor in the situation is that other countries cannot yet turn out pictures that are as popular here as our films are abroad. Then there are the political factors, which have nothing to do with quality of entertainment and which are even harder to contend with.

"Cycles" have practically ceased to exist in our business. They are more or less a coincidence, since all companies strive for a diversified schedule of pictures each year.

Unless the industrial economy of the country and the world as a whole is seriously impaired by new strife, the outlook for motion picture business continues very good both here and abroad. In times of such widespread unrest, no one can predict future conditions with any degree of certainty, however. Unforeseen day-to-day happenings can change the picture completely, unless we all do our part to keep the prosperity boat on an even keel.

The film industry, as an industry, does not take sides politically. The screen performs its functions of entertainment and public service just as conscientiously under one administration as under another.

Production costs have reached the point where they are the industry's No. 1 concern. They have doubled in the space of a few years and more than tripled since 1936. Only the wartime prosperity has made it possible to absorb these skyrocketing costs, and that kind of prosperity is over now.

There is no way to meet rising costs except by increased rentals. That's plain arithmetic. It means exhibitors must either draw more customers or charge higher admissions. Ultimately the saturation points in both attendance and price increases will be reached. Then we'll all be caught high and dry unless we start now to check costs at the source—stories, salaries, materials.

Yates Sees Foreign Production as Greatest Challenge to U. S.

Herbert J. Yates, president of Republic Pictures, has this to say:

From all the evidence at hand, and from extensive discussions with leaders, I believe that 1947 is going to present a challenge such as film-makers have never faced before.

We have to face the fact that Hollywood no longer holds the undisputed position of film capital. Great competitive motion picture producing organizations have sprung up in England, India, Mexico, South America, Spain, France, Italy and Egypt. Moreover, they are booming with all the dynamic vigor of a new movement. The foreign movie-makers will have fresh viewpoints which will appeal to the public taste which is becoming more and more international-minded.

Herbert J. Yates

Regarding type of films that will sell well, I have always been a firm advocate of the entertainment value of wholesome action and adventure pictures, and Republic has pursued this policy to excellent advantage. Now, more than ever, I believe the public will clamor for this type of film. Eleven million men in the armed forces have been seeing action in the far corners of the earth, and they have developed an interest in action and excitement. The days of the effete drawing room drama, with supercilious conversation and false motivations, have ended.

There always have been certain discrepancies between domestic and foreign markets in that certain types of films which our domestic audiences enjoy and demand would not be appreciated or understood by foreign audiences. But the development of radio and television on an international scale, the extensive nation-to-nation entertainment tours inaugurated during the war and continued now, plus numerous other factors, all will serve to create a common denominator of international interests.

Among the cycles that have run themselves thin are the psychological murder drama and spectacle musicals without stories. The psychological drama has to be extremely well done, and it has to be startling. The novelty wore off quickly, and cheap imitations dealt the death blow.

Silly Musicals

Spectacle musicals may come dangerously close to insulting the public intelligence. We have been through a long, grueling war, and the public is more serious, less frivolous. The public has acquired depth, and golden bathtubs filled with champagne are no longer exciting to a world that has started to think.

This movement toward realism became apparent in the field of literature some time ago, with the popularity of such down-to-earth writers as Hemingway, Cain and others. The picture industry has been late in following the trend.

The foreign market will reflect our own domestic market. Industrial strife here in America affects every country with whom we do business; this was demonstrated in the recent coal strike.

The GOP landslide will undoubtedly affect the picture business. Motion pictures certainly shouldn't be in politics, and speaking in this connection I will have to voice my personal sentiments. But I candidly believe that with the Republicans in control of Congress, certain detrimental laws and regulations will be cast out—regulations that were created as wartime emergencies and then falsely applied to our peacetime economy.

Proposes a U. S. Pic Congress

It is going to be a difficult proposition to set up a ratio of sales returns commensurate with costs of production. In order for the structure of this motion picture industry to remain sound, production costs and the boxoffice intake will have to be balanced so that the producer and the exhibitor will share equitably in the public's ticket buying dollar.

To iron out all the inevitable difficulties in this transitional period I would suggest that the industry formulate an American Motion Picture Congress, composed of key men in both production and distribution ranks. The men selected should represent both the independent distributors and the circuits, as well as independent and association producers. They should be men who have made a careful study of their business so that they can bring intelligent ideas into any discussion, and above all, they should be empowered to present honest facts both as to figures and policy.

Producers and distributors must be honest with each other, more so than ever before, and such a Congress would serve to implement that faith.

Our whole salvation lies in presenting a united front between producers and exhibitors, and above all things, to be frank and honest with each other.

We Just Can't Cheapen Our Films in Cost Or Quality—*Zanuck*

Darryl F. Zanuck, v.p. in charge of production, 20th Century-Fox, states:

I have never had much success in gazing into the crystal ball, possibly because my faith in prophecy isn't very strong and more probably because in my considerable years in the industry I have seen the prophets too often confounded.

Darryl F. Zanuck

However, that question about costs does interest me, as it should interest everybody who has the future of the industry at heart.

Repeatedly I have pointed out how metorically the costs of production have soared of late, with the end not yet in sight. With the restivness of labor, and the unwillingness of its leaders to set a policy of patience for the sake of future stability, it would be folly speculate about future costs. So today we are, like Mahomet's coffin, suspended in mid-air, while the receipts on some pictures are going up and those on others are coming down.

I can only interpret this as a sign of coming crisis. Yet I can't, for the life of me, see how we are going to bring the costs down; how we can trim sail. If the economic situation crashes, economic laws will take care of that for us.

On the other hand, we can't retrench in the scope of our production efforts. We can't cheapen our pictures or weaken our entertainment values. Audiences will not stand for it. Regardless of the economic situation, producers will have to spend on a picture whatever its inherent production values call for. On this point I am sure all Hollywood is resolved. Today a picture that hardly more than a year ago cost around $1,000,000 to film costs $2,000,000. And forevermore we are committed by public responsibility to continue to make pictures that look like at least $2,000,000. And since we are also making pictures like "Forever Amber" and "Captain From Castile," which cost not far from $5,000,000 apiece, I am sure we will have to go on making more pictures of that type.

The solution, if things get tough, will have to be through showmanship in exhibition, extended playing time and other devisements for expanding the drawing possibilities of our pictures. Scrutiny of the past, to my mind, is more revealing than any searching of the future, and I think the past shows us that regardless of conditions, if we can provide the entertainment at a cost not too exorbitant, the public will reimburse us.

AMBITION RUNS ITS COURSE

Harry M. Warner likes to tell this as his favorite story:

Thirty years ago, or 10 years before they launched talking pictures, the Warner brothers—Harry, Col. Jack L., Major Albert and the late Sam—were striving hard to establish their small company as an important factor in the motion picture industry. In those days, raising capital for film ventures was difficult, and they sometimes had to pay as high as 40% interest.

The boys' father, the late Benjamin Warner, meditating on whether the struggle for expansion was worth all the tribulation, asked Harry what was his ambition. Mindful that branching out required money, Harry replied that his goal was "to owe a million dollars."

In a very few years, the enterprising Warner organization had achieved its $1,000,000 indebtedness, whereupon old Ben Warner said to the eldest son and guiding spirit of the family fortunes:

"Well, Harry, you got what you wanted. You owe $1,000,000. So what is your ambition now?"

By this time, Harry was aware that the size of a company's importance often was measured by the amount of debt it had, so he answered:

"To owe 10 million dollars."

It didn't take many years for the Warners to pile up the new debt total, and again the father asked his son:

"Now you owe 10 million—what's next?"

Reflecting on the fact that several Warner competitors were bigger and had a larger debt, Harry declared he would not be satisfied until his company owed a 100 million dollars.

In due course, there was $112,000,000 in red ink on the Warner Bros. books, and once again Papa Warner consulted with Harry.

"All right, son," said the father, by now apprehensive and pleading, "so you finally owe more than 100 million dollars. And *now* what's your ambition?"

This time Harry replied without hesitation:

"To pay it all back!"***

***That was about 16 years ago. Today the story has an even bigger punchline. The Warners *have* paid it all back.

The Sunny Side

On a visit to my uncle in Copenhagen a few years before the war, the old gentleman invited me on a sunny Sunday to go with him to the cemetery, and there he showed me the burial lot he had chosen for himself. The headstone was in place and the carving was complete except for a space to be filled in with the date of death.

For 10 years every Sunday, my uncle had gone there. He would sit for hours contentedly. When I suggested it was a strange thing to be doing, he replied, "Not at all; here is where I am to sleep for eternity. I like it, it is pleasant and peaceful."

Every Sunday, too, there came to a neighboring cemetery lot two spinsters, who apparently felt the same as my uncle. But one day they said that they envied my uncle his lot, and were wondering if he might not consider trading it for theirs.

Uncle was disturbed and asked me what to do. I said, "Why not invite them to your home some Sunday and discuss it over a bottle of port?"

This he did. The ladies said they favored his lot because it was on the sunny side of a small rise in the land, and they would enjoy their eternal rest better if they knew they were to sleep in the sun.

A few years later I returned to Copenhagen. They were all gone—my uncle and the two spinsters and they were sleeping there in the cemetery where they had spent so many pleasant Sunday afternoons—my uncle, gentleman even in death, on the shaded side.

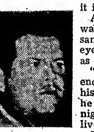
—*Carl Brisson.*

Idea Man

By CLAUDE BINYON

Hollywood.

I started going crazy a few minutes after our story editor called me about this man. "I don't claim he can write a script," said the story editor, "but he's up to his ears in ideas. Will you talk to him?"



Claude Binyon

"Certainly," I said. That's how easy it is to ruin your life. Just a word.

Almost too quickly my office door was opened, and there he stood. He had sandy, cropped hair and disarming blue eyes. He was short, and smiled widely as he offered a hand.

"Murphy," he said. That seemed fair enough. I shook his hand and offered his a chair. "Thanks for seeing me," he said. "I met your story editor last night through my sister that used to live in Pittsburgh's girl friend."

My eyes must have widened, because Murphy shook his head and smiled reassuringly. "Not what you think," he said. "This girl and I were together because she had the use of a fellow who was out of town's car."

There was nothing to do but say, "Oh." Murphy leaned back, completely at ease. "I always wanted to be a writer," he said. "My uncle that drank himself to death's third wife used to borrow a fellow that lived next door's typewriter. Then when she'd go out I'd sneak in to write poems with a kid that wanted to be a burglar's pass key."

There was a pause while I tried to digest this. "The story editor said you had some ideas for pictures," I said finally. Murphy smiled his wide smile again. "All you want," he said. "Of course they're not all put together like pictures you see in a theatre's stories. What I mean is they need a little work from a fellow like you that's been in this racket a long time's brain."

I lit a cigarette shakily. "For instance?" I asked.

"Well," said Murphy, "do you remember that murder picture with Barbara Stanwyck's middle?"

"Barbara Stanwyck's middle?" I said dully.

"The part where she finally arranged to have her husband bumped off with her boy friend."

"You mean arranged with her boy friend," I said hopefully.

"That's what I said. Now I figure we can take that and add on that other murder picture with Betty Grable's end. Then all we need is a beginning."

"How about that one with Jane Russell's front?" I asked.

"Nobody'd believe it," said Murphy. "But here's another idea I got from reading about that rich woman that divorced her husband's maid." Murphy chuckled. "By the way, that was pretty juicy, wasn't it?"

"It must have been," I conceded.

"Here's what I figured," said Murphy. "Instead of it being about the rich woman that divorced her husband's maid, we could have a story about a rich fellow who lost his memory when he got hit over the head's wife. When she comes home from out of town she finds out her husband thinks he's married to the fellow in the next apartment's cook."

"I don't know," I said uneasily. "I'm afraid we couldn't get by with it."

"You mean that fellow who took over when Hays left's office?"

"I don't know what I mean," I answered truthfully. "I have a very bad headache and I'm going down the hall to borrow some of that writer who just got fired from Columbia for bawling out Harry Cohn's aspirin."

Murphy was all sympathy. "See you after lunch," he said. "I got a date with the guy that draws Elsie The Cow's secretary."

When I came back to my office Murphy was gone, but his spirit permeated the room like a man who drinks corn whisky's breath. I sat down at my typewriter nervously, feeling akin to the fellow who just got married's bride. Could I fight this thing? I started typing my script:

FADE IN:

A-1 EXT. MARY'S MOTHER IN CHICAGO'S HOUSE—(DAY)

About to enter the house, a man pauses to pat the child's dog that lives next door's head.

MAN

You remind me of a lady who sells false teeth in Ohio's dog.

DOG

(*Smiling*)

I'm not, sir. I'm the little girl who is sweet to her daddy's bitch.

Tearfully I pushed my typewriter from me. Obviously Murphy had driven me crazy. My telephone rang.

"This is the story editor," came the voice. "What do you think of Murphy?"

"I think," I said bitterly, "that Murphy should be sent to that people who were removed from its island where they dropped those scientists from New Mexico's bomb."

THE PICTURES ON MY WALL

Jolson, Ziegfeld, Will Rogers, Jimmy Walker, Bert Williams, et Al., Come to Life

By EDDIE CANTOR

Hollywood.

Every one of us in Show Business, fortunate enough to own a home, has one room filled with pictures. Photographs of friends with whom we played, with whom we've worked, guys that bring back a lot of pleasant memories. I have such a room in my home in Beverly Hills. The house Fanny Brice decorated. (She does these things as a hobby, and heaven help you if you should move a chair out of place. As a matter of fact, I can't remember when I have been able to sit down in my own house because I'm worried about what Fanny will say.)

Eddie Cantor

Well, back to the pictures. Do you want me to point out a few and reminisce a bit? The one on the left is Al Jolson, hero of "The Jolson Story." I recall that very severe winter of 1925-26 when we both played in Chicago—Al, in a Shubert show, and this pop-eyed comic under the Ziegfeld banner. Al and I both lived in the same apartment hotel on the north side. Both of us were doing a smash business. (I mention this because it has something to do with the story.) Came the day when I got a terrible attack of pleurisy. It made playing on the stage almost impossible. However, I was afraid to quit. I could visualize the story in VARIETY: JOLSON RUNS CANTOR OUT OF TOWN.

I suffered this way for several weeks and finally, one Saturday night, told Al that I was quitting the next day. I could go on no longer. Jolson suggested that I go back to New York and up to the mountains for a rest. He even bought me a new windbreaker. We closed "Kid Boots" and imagine my surprise when I got back to New York to pick up the paper and read: Cantor closes show because of illness on Sunday—Jolson closes *his* show on Monday. I didn't learn until months later that Jolson was sicker than I was, but was afraid of the story VARIETY might print: CANTOR RUNS JOLY OUT OF TOWN.

* * * *

A little farther to the left, right next to Max Baer, there is a picture of that great international favorite, Maurice Chevalier. In the early '30s he was one of the most popular males in all the world. Freeman Gosden and Charlie Correll (Amos 'n' Andy) and their wives came over one evening to visit. When I mentioned Chevalier to the women they did a little pre-Sinatra swooning. Being an obliging guy, I phoned Chevalier and asked him to come over to the house. The women were in ecstasy. Later that night we went out to an ice cream emporium in Hollywood. When the waitresses spied Chevalier, their eyes widened, they bumped into each other, dropped dishes and acted perfectly natural. Imagine then, the look on the faces of Mrs. Gosden, Mrs. Correll, Ida and all the waitresses when Chevalier, a half of a coffee ring in his hand, started dunking—but dunking way up to his wrist watch!

* * * *

While we're in the neighborhood, here's a photograph of Max Baer in fighting togs. What a physique! Broad shoulders, thin waist—nothing like Jessel. Two days after he was knocked out by Joe Louis I asked him, "Max, did you see the fight pictures?" I love his comeback. "What t'hell do I want to see the pictures? I was there the night Louis wrote the script!"

Mrs. Cohen and Will Rogers

A little farther down we have the wisest and most beloved performer I have known in my lifetime—Will Rogers. I can recall playing a benefit performance with Will one Thanksgiving week in Pittsburgh. For more than 20 minutes he spoke of what he had been reading in the newspapers and his comments were gems of wisdom. After the performance I met a certain Mrs. Cohen, who asked me the question, "Haddie Cantor, you vill tell me. Vill Rogers is Jewish?"

"No," I told her, "he's not." She insisted that he was. "But, lady, look—I work with him, I live with him, I *know* he's not. What makes you so sure he is?"

Mrs. Cohen told me. "He's got to be Jewish, he's such a sweet man!"

* * * *

I love this photograph of Ziegfeld seated at his desk. He has a pen in his hand and probably was sending a telegram at the time the photograph was taken. He loved to send wires on any and every occasion. And even when there was no occasion. He would watch the performance from the back of the New Amsterdam theatre and if he had something to say, instead of sending his manager back to say it, he'd go out and send one of the performers a wire. I recall with a smile the 12-page telegram he sent me to Boston one day, with the last line reading, "Will write you in detail tomorrow!"

* * * *

And next to the Great Glorifier, is Samuel Goldwyn, probably the greatest independent producer of our time. At least 50% of the stories emanating from Hollywood concern the fabulous Sam. Some of these are made up, but if the truth were known you cannot possibly start to print all the things he says that are laughable. I was a witness to this one. When we were contemplating transferring "Whoopee" from the stage to the screen, Goldwyn, in his most persuasive manner, was trying to convince Ziegfeld. "Ziggie, let me tell you, in Hollywood we can give you the things which you cannot get anyplace else. For instance, in that big Indian scene I would get you the real things—regular Indians, direct from the reservoir!" And there was the occasion when the late Larry Hart was supposed to bring in a song for Anna Sten. Goldwyn called him at his home and discovered that he was in bed. Sam thought he was feigning illness. "Larry, whatsamatter with you?" Larry said, "Sam, I'm sick. I'm in bed."

"Well, get out of bed," Sam yelled, "don't be such a nymphomaniac!"

Bert Williams and the Freight Elevator

Right in the center I have a fine likeness of Bert Williams. It's hard to think about Bert Williams without smiling. What a pantomimist he was! What timing! What subtleties! And yet he knew every trick of hokum that was possible to know. I never look upon the picture of dear old Bert without remembering that he made me cry a little. It was New Year's Eve, 1918, in Chicago. He was permitted to live at the same hotel at which we stopped, but because of his color, had to use the freight elevator. We walked home from the theatre and were going to have a midnight bite in my room. I had some sandwiches and a bottle of wine prepared for the occasion. As we got close to the hotel, Bert said, without any rancor, "Son, I'll see you in the freight elevator." I patted his hand. "Y'know, Eddie," he said, still without bitterness in his voice, "going up the freight elevator wouldn't be so bad if I still didn't hear the applause ringing in my ears."

* * * *

Well, look who's here—Sophie Tucker! Sophie takes me back to Knoxville, Tenn. I had a sore throat and went to a specialist. After the spraying and the painting and all the other junk that goes with a visit to a throat man, the doctor said, "Mr. Cantor, do you know Sophie Tucker?"

"Why, sure, she's a good friend of mine," I told him. He became very serious.

"She was in here last week for a treatment and that poor girl's voice can't last six months. She doesn't know how to use it. She puts too much of a strain on her vocal chords and she won't be able to work in her profession in less than a half a year."

Are you still reading? This was September, 1912! At this writing I have learned that the doctor has been dead for more than 20 years and Sophie is singing 20 songs nightly at the Chez Paree in Chicago. I wish that girl would take care of herself!

* * * *

To the right of Sophie is a strange combination—Elsa Maxwell and Georgie Jessel. And I have a little anecdote for that team. Elsa, who is probably the best known person in connection with parties and social events, was on my radio program several years ago. I confided to her that I wanted to give a party for my company which consisted of about 50 people. She said that she could get me the Gold Room at the Waldorf for $1,000. "Too much," I said. Then she thought perhaps she could arrange the Harlequin Room at Pierre's for $750. I said that I would let her know. In talking to Jessel that night I asked his advice (for a change). I told him that I could get the Gold Room at the Waldorf for a thousand or the Harlequin at the Pierre for $750.

Georgie said, "Save your money. For $200 I can get you in the Men's Room at the Astor!"

Jennie Grossinger Goes to Saipan

Barney Ross, one of the fightingest champions of all times, adorns a prominent place on my wall and a warm spot in my heart. Truly a great guy. When he returned from his heroic venture in the Pacific, he spent a couple of days with me in Palm Springs. You had to drag the story of his night-long fight with the Japs, out of him. "Barney, please tell me," I begged him, "what were you thinking about when you were surrounded by these Japs who kept firing at you?"

He told me in all seriousness, "Eddie, I said to myself this can't be the end. Just once more I'd like to eat that chopped liver at Grossinger's!"

* * * *

Here's a fine photograph of another fighting champion who left us but a while ago. The immaculate, well mannered, warm hearted Jimmy Walker. I have told this story before, and I want to tell it again and again. It illustrates more than any other line the sharp mind of our late, beloved friend. It happened on my broadcast day at Mitchell Field in New York several years ago. Jimmy went along to have dinner with me and watch the broadcast. He asked me to come along with him and visit an old friend in the Catholic chapel, a short walk from the theatre where we were to broadcast. The priest was most entertaining and we spent a very pleasant 15 minutes. Then someone invited us to walk over to the Protestant chapel, which we did. And then, having paid the third visit to the Jewish synagogue, as we walked out Jimmy affectionately put his arm around my shoulder and uttered these memorable words,

"Eddie, we've just played God across the board."

Must I Do it Again?

His name was Morris. He and his wife were taken by the Nazis from a territory in middle Europe known as Galicia and this poor Galitze was taken to a concentration camp near Berlin as a slave laborer and after a couple of years of misery, suddenly through the grapevine, he found out that the RAF and our own boys were starting to bomb Germany and one night about 10 o'clock he said to his wife: "Kitty, I feel the Allies are going to win the war and get us out of this and I am so without fear I am going down to the main street in Berlin, go into a big saloon, and I will order a drink of schnapps."

"Morris," said his wife, "don't do that. They'll take a look at your kisser and they'll kill you."

He said, "No, I'm not afraid."

Lo and behold, the little fellow walked down the main street of Berlin, Unter den Linden, walked into the big barroom at the Hotel Adlon and said to the big Nazi bartender: "Give me a drink." The bartender looked at him and said: "You little something I'll hit you over the head with this bottle." And as the bartender reached to hit him over the head with the bottle, suddenly out of the sky came Allied planes and they bombed Berlin to pieces. One bomb dropped on the Adlon right into the bar. It knocked everything helter-skelter. The bartender was under the wreckage of the bar but the little Galitz was still standing and he said to the bartender: "Well, do I get the schnapps or should I do it again?"

George Jessel.

Top Grossers Also Demonstrate Potency of Bigtime Sales Force

There's considerably more than meets the eye in the tabulations, presented herewith, of the industry's 60 top-grossing films of 1946. Figures, in keeping with the idiom of the trade in discussing film strength, show rentals received by the distributor. And so, almost as much as the statistics reveal the b.o. drawing power of the films themselves, they reflect the policies and strength of the sales organizations behind them.

It thus becomes clear why Metro has almost one-third of the films in the over-$4,000,000 category. Company has consistently fought for percentage dates right down the line as against flat rentals and pioneered in sliding scale deals, so that it gets a larger share of the boxoffice dollar than most other companies. It is freely admitted among sales execs that on a mediocre b.o. picture, Metro can extract probably $1,000,000 more in rentals than some of the lesser companies.

Exhibs accept Metro's terms because those terms have been established over a number of years. When they were set, M-G was in a unique position in the industry as a producer of a very steady run of high quality pix. Exhibs, in need of the product, were forced to accept the terms because they couldn't get the films they needed anywhere else.

Goldwyn's Mulvey a la Metro

Metro, in order to force acceptance of its terms, stayed out of some towns for a year or longer. The result of that tough—but acknowledgedly fair—policy is being reaped today, as it is made so clear in the tables presented herewith.

Paramount, which has come through in the past five years of so with a heavy barrage of strong films, has thus also placed itself in the position of being able to ask and get good terms, with the results likewise evident in the "60 Top-Grossers" table. All companies, as a matter of fact, are now emulating Metro's practices in trying to get more percentage dates and sliding scale deals.

With very strong b.o. fare, getting highest terms is no trick and Metro's results aren't much better than any other company's. It's in the class below the very top that it really counts. The $3,750,000 that M-G got in rentals for "Ziegfeld Follies" is a prime example, sales execs for the company admitting the pic's limited b.o. pull.

Columbia and Universal

It's because distribs like Columbia and Universal haven't been able to establish such preferred terms that they don't have films in "The Golden Circle"—those 19 pix that have earned more than $4,000,000. Lesser companies are forced to accept too many flat rental deals. Difference is seen in the $2,750,000 "Dark Mirror" got, as against $2,500,000 for "The Killers," although the latter was undoubtedly a bigger b.o. draw. With "Dark Mirror," an International picture, U was able to start breaking heavily into the percentage column, and with improved results. Since the merger with International, U, of course, will seek to still further bolster its terms.

Columbia's "Bandit of Sherwood Forest," with an acknowledgely exceptional b.o. potential, is in exactly the same class as "The Killers." Sales heads think M-G could have probably added another million dollars to the $3,000,000 Col got—and that's no reflection on Col distrib chief Abe Montague or his sales organization, since it is obvious that it hasn't had the product over the years to force preferred deals.

60 Top Grossers of 1946

Following are domestic rentals earned by all pictures which grossed more than $2,250,000 in 1946. List includes some pictures released at the tail-end of 1945 and excludes late 1946 releases (such as "Jolson Story" and "Razor's Edge") which haven't played sufficient dates to give adequate opportunity for estimating what total gross will be at the end of each company's standard amortization period.

1.	Bells of St. Mary's	RKO	$8,000,000
2.	Leave Her to Heaven	20th	5,750,000
3.	Blue Skies	Par	5,000,000
4.	Road to Utopia	Par	5,000,000
5.	Spellbound	UA	5,000,000
6.	Green Years	M-G	4,750,000
7.	Adventure	M-G	4,500,000
8.	Easy to Wed	M-G	4,500,000
9.	Notorious	RKO	4,500,000
10.	Two Years Before the Mast	Par	4,400,000
11.	Lost Weekend	Par	4,300,000
12.	Harvey Girls	M-G	4,250,000
13.	Saratoga Trunk	WB	4,250,000
14.	Holiday in Mexico	M-G	4,000,000
15.	Kid From Brooklyn	RKO	4,000,000
16.	Margie	20th	4,000,000
17.	Night and Day	WB	4,000,000
18.	Postman Always Rings Twice	M-G	4,000,000
19.	Smoky	20th	4,000,000
20.	Gilda	Col	3,750,000
21.	Two Sisters From Boston	M-G	3,750,000
22.	Ziegfeld Follies	M-G	3,750,000
23.	To Each His Own	Par	3,600,000
24.	Anna and King of Siam	20th	3,500,000
25.	Kitty	Par	3,500,000
26.	Monsieur Beaucaire	Par	3,500,000
27.	The Virginian	Par	3,350,000
28.	Strange Love Martha Ivers	Par	3,250,000
29.	They Were Expendable	M-G	3,250,000
30.	Tomorrow Is Forever	RKO	3,250,000
31.	Undercurrent	M-G	3,250,000
32.	Stork Club	Par	3,200,000
33.	Bandit of Sherwood Forest	Col	3,000,000
34.	Big Sleep	WB	3,000,000
35.	Centennial Summer	20th	3,000,000
36.	Do You Love Me?	20th	3,000,000
37.	Dragonwyck	20th	3,000,000
38.	My Reputation	WB	3,000,000
39.	San Antonio	WB	3,000,000
40.	Sentimental Journey	20th	3,000,000
41.	Stolen Life	WB	3,000,000
42.	Three Little Girls In Blue	20th	3,000,000
43.	Without Reservations	RKO	3,000,000
44.	OSS	Par	2,800,000
45.	Blue Dahlia	Par	2,750,000
46.	Dark Mirror	U	2,750,000
47.	My Darling Clementine	20th	2,750,000
48.	Spiral Staircase	RKO	2,750,000
49.	Bad Bascomb	M-G	2,500,000
50.	Cloak and Dagger	WB	2,500,000
51.	Killers	U	2,500,000
52.	Sailor Takes a Wife	M-G	2,500,000
53.	Scarlet Street	U	2,500,000
54.	Two Guys From Milwaukee	WB	2,500,000
55.	Deception	WB	2,300,000
56.	Caesar and Cleopatra	UA	2,250,000
57.	Canyon Passage	U	2,250,000
58.	Make Mine Music	RKO	2,250,000
59.	The Stranger	RKO	2,250,000
60.	What Next, Cpl. Hargrove	M-G	2,250,000

Money Toppers

Continued from page 3

the 60 top-grossers during the 12-month period. Films are those which got the heaviest portion of their income during 1946 or at least played a sufficient number of dates to provide experience for estimating their potential.

Most significant fact revealed in the figures are that 19 pictures made "The Golden Circle"—that creme-de-la-creme of picturedom, the $4,000,000 or over class. The 19 compares with only 25 films having reached that category in the entire history of picturedom preceding 1946.

The 60 top films—all that earned $2,250,000 or more domestically—returned an aggregate income to their distributors of $208,450,000. The foreign market usually can be counted on to add about 40% to a picture's revenue.

Metro retained its Big 8 leadership with $47,250,000 in rentals received from the top 60 films. It had 13 pix in that class. Paramount wasn't far behind, however, with 12 films turning in total rentals of $44,650,000.

In "The Golden Circle" category of $4,000,000 or over, Metro also led with six of the 19 pictures, while Par followed with four. Then came RKO and 20th-Fox with three each, Warner Bros. with two and United Artists with one.

"Bells" was followed in the money picture classification by 20th-Fox's "Leave Her to Heaven," $5,750,000. That was followed by three $5,000,000 films—"Blue Skies" (Par), "Road to Utopia" (Par) and "Spellbound" "Selznick-UA).

Crosby did a bit better than Miss Bergman on average rental per picture. He appeared in three with a total gross of $18,000,000, which would be an average of $6,000,000, against an average of $5,437,000 for each of the femme star's four.

Surprising — and probably a healthy sign for the industry—is the wide range of players with star billing who must have accounted for at least a bit of the tremendous grosses piled up during the year. Aside from Crosby and Miss Bergman, there were at least 30 other stars in the 60 top pix. Most of them were in one or two films.

Gene Tierney and Alan Ladd

In the case of well-established stars, Gene Tierney moved forward with two b.o. powerhouses to her credit—"Leave Her to Heaven" ($5,750,000) and "Dragonwyck" ($3,000,000). Even more important, however, was her appearance at the year's end in "The Razor's Edge," which wasn't counted in the gross compilations because of the lateness of its release, but which on the basis of its Christmas day openings and the engagement at the Roxy, N. Y., was outstripping "Heaven."

Alan Ladd likewise again proved himself an exhib's good luck charm, with three pix to his credit that garnered a total just short of $10,000,000 in rentals. They were "Two Years Before the Mast" ($4,400,000), "OSS" ($2,800,000) and "Blue Dahlia" ($2,750,000).

Other b.o. stalwarts included Clark Gable, Greer Garson, Judy Garland, Cary Grant, Bob Hope, Danny Kaye, Ray Milland, Gary Cooper, Olivia DeHavilland, Claudette Colbert, Barbara Stanwyck, the Humphrey Bogart-Lauren Bacall team, and Bette Davis.

Also Directors, Producers, Writers

Almost as diverse as names of the players are directors, producers and screenwriters responsible for the year's 60 big pictures. Directors seem closest to fitting into the pattern of repeat winners, with Mitchell Leisen responsible for "Kitty" and "Each His Own," Curtis Bernhardt for "My Reputation" and "Stolen Life," Irving Pichel for "OSS" and "Tomorrow Is Forever," Hal Walker for "Stork Club" and "Road to Utopia," John Ford for "They Were Expendable" and "Clementine," Robert Siodmak for "Spiral Staircase," "Dark Miror" and "Killers," Fritz Lang for "Scarlet Street" and "Cloak and Dagger," and David Butler for "Two Guys from Milwaukee" and "San Antonio"

Among producers of repeat winners were Arthur Freed with "Ziegfeld Follies" and "Harvey Girls"; Charles Brackett with "Lost Weekend" and "Each His Own"; Paul Jones with "Virginian" and "Utopia," and Henry Blanke with "Deception" and "My Reputation." Screenwriters are even more infrequent repeaters on the list, Brackett being one of them, with the same two pix he produced, and Norman Panama and Melvin Frank duplicating with "Utopia" and "Beaucaire."

Top-Grossers by Companies

Here's how many pictures each company had among those top 60 of 1946 (all over $2,250,000) and how much each received or will receive in domestic rentals from them:

		No. of Pix In Top 60	Total Rentals
1.	Metro	13	$47,250,000
2.	Paramount	12	44,650,000
3.	20th-Fox	10	35,000,000
4.	RKO	8	30,000,000
5.	Warner Bros	9	27,550,000
6.	Universal	4	10,000,000
7.	United Artists	2	7,250,000
8.	Columbia	2	6,750,000
	Total	60	$208,450,000

Jane Russell, The Bard and GBS Also Among Unusual Grossers

In addition to those films which made VARIETY'S 60-top-pictures-of-the-year list, published herewith, there was an unusual number of flicks released during 1946 which made no great dent in terms of total income garnered, but were interesting b.o.-wise for one reason or another. Perhaps the leaders in this category were "The Outlaw" and "Henry V," both distributed by United Artists.

"Outlaw" probably gathered as much newspaper space during the year as any picture in film history, what with producer Howard Hughes' various battles with the Motion Picture Assn., a flock of lawsuits and sundry censorship throughout the country. "How would you like to tussle with Russell?" key-line in a much-disputed ad featuring a large scale picture of star Jane Russell reclining in a haystack, became almost a national byword. And even the sedate Reader's Digest, in its January issue, tells the tale of the guy on the quiz show who replied to a question, "What are California's twin peaks?" with "Jane Russell."

All that and a five-year ad campaign between the time the film was made and its release early in 1946 resulted in a terrific b.o. swell. It virtually never failed to set a house record in any opening (and right now is getting sensational grosses in London)—but the openings haven't been numerous enough. With pressure from churches and local civic and moral-minding groups, UA is experiencing difficulty in getting sufficient dates for the film.

Result is that the picture now has returned to UA's till about $1,750,000. From the way it draws, however, UA figures it would be good for about $6,000,000 if it were played off in the usual manner through the circuits and with the usual number of indie contracts.

"Henry V" is a standout since it's the first time Shakespeare has ever proved a film b.o. power in the U. S. Not a little responsible for the great return the picture is getting is UA's carefully worked out policy of roadshowing it on the same basis as a legiter and even tying up with the Theatre Guild. UA has rented all houses on a four-walls basis, giving it a return of about 51% of the b.o. gross. Result is $700,000 in the bank with only 10 engagements.

Rank's $5,000,000 'Cleo'

"Caesar & Cleopatra," J. Arthur Rank's $5,000,000 Technicolor production of the George Bernard Shaw play, was another interesting UA release. It just managed to get on the 60-best list with $2,250,000 in rentals. It got a heavy ad campaign and, with Vivien Leigh starred, invariably teed-off to nice biz, only to slump miserably within a few days or a week as word-of-mouth got around that the pic didn't live up to its advance billing as far as average American audience tastes go.

Universal's "Seventh Veil" proved unusual inasmuch as it seemed to be the first British-made to really crack open the American market, the first foreign production to honestly break into the consciousness of the average U. S. filmgoer, doing so without the extravagant publicity campaign of "Caesar" or the studied handling of "Henry." It went into release in the manner of the standard American feature and came out with around $2,000,000—and a reputation for James Mason, its star, which promises to put him in the upper strata of b.o. draws.

Two of the minor companies succeeded in their efforts to break into the big time during the year, as a result of the majors' cutting down quantity of production and the accompanying product shortage. Outstanding in this respect were Monogram's "Suspense" and PRC's "Wife of Monte Cristo," both of which got respectably-long Broadway runs. Mono likewise found playing time on Broadway and in many houses throughout the country for an exploitation picture, "Black Market Babies," which rolled up a sizable income for this type product.

Top-Grossing Stars of 1946

Following are the stars whose names predominated on the nation's marquees, with the number of pictures in which they starred during the year (from among the 60 top-grossers), aggregate rentals their films earned—or will earn—and the average per picture. These figures obviously do not reject a star's b.o. power, per se, since they make no allowance for draw of co-stars or for story, director, production values and the other ingredients which make a film a top-grosser.

		No. of Pictures	Aggregate Rentals	Average Per Pic.
1.	Bing Crosby	3	$18,000,000	$6,000,000
2.	Ingrid Bergman	4	21,750,000	5,437,500
3.	Fred Astaire	1	5,000,000	5,000,000
4.	Dorothy Lamour	1	5,000,000	5,000,000
5.	Gregory Peck	1	5,000,000	5,000,000
6.	Clark Gable	1	4,500,000	4,500,000
7.	Greer Garson	1	4,500,000	4,500,000
8.	Van Johnson	1	4,500,000	4,500,000
9.	Gene Tierney	2	8,750,000	4,375,000
10.	Joan Caulfield	2	8,500,000	4,250,000
11.	Jeanne Crain	3	12,750,000	4,250,000
12.	Judy Garland	1	4,250,000	4,250,000
13.	Cary Grant	2	8,500,000	4,250,000
14.	Bob Hope	2	8,500,000	4,250,000
15.	John Garfield	1	4,000,000	4,000,000
16.	Danny Kaye	1	4,000,000	4,000,000
17.	Fred MacMurray	1	4,000,000	4,000,000
18.	Lana Turner	1	4,000,000	4,000,000
19.	Ray Milland	2	7,850,000	3,925,000
20.	Cornel Wilde	3	11,750,000	3,917,000
21.	Paulette Goddard	1	3,500,000	3,500,000
22.	Gary Cooper	2	6,750,000	3,375,000
23.	Alan Ladd	3	9,950,000	3,317,000
24.	Olivia DeHavilland	2	6,350,000	3,175,000
25.	Claudette Colbert	2	6,250,000	3,125,000
26.	Barbara Stanwyck	2	6,250,000	3,125,000
27.	Lauren Bacall	1	3,000,000	3,000,000
28.	Humphrey Bogart	1	3,000,000	3,000,000
29.	Maureen O'Hara	2	6,000,000	3,000,000
30.	Linda Darnell	2	5,750,000	2,875,000
31.	Bette Davis	2	5,300,000	2,650,000
32.	Edward G. Robinson	2	4,750,000	2,375,000

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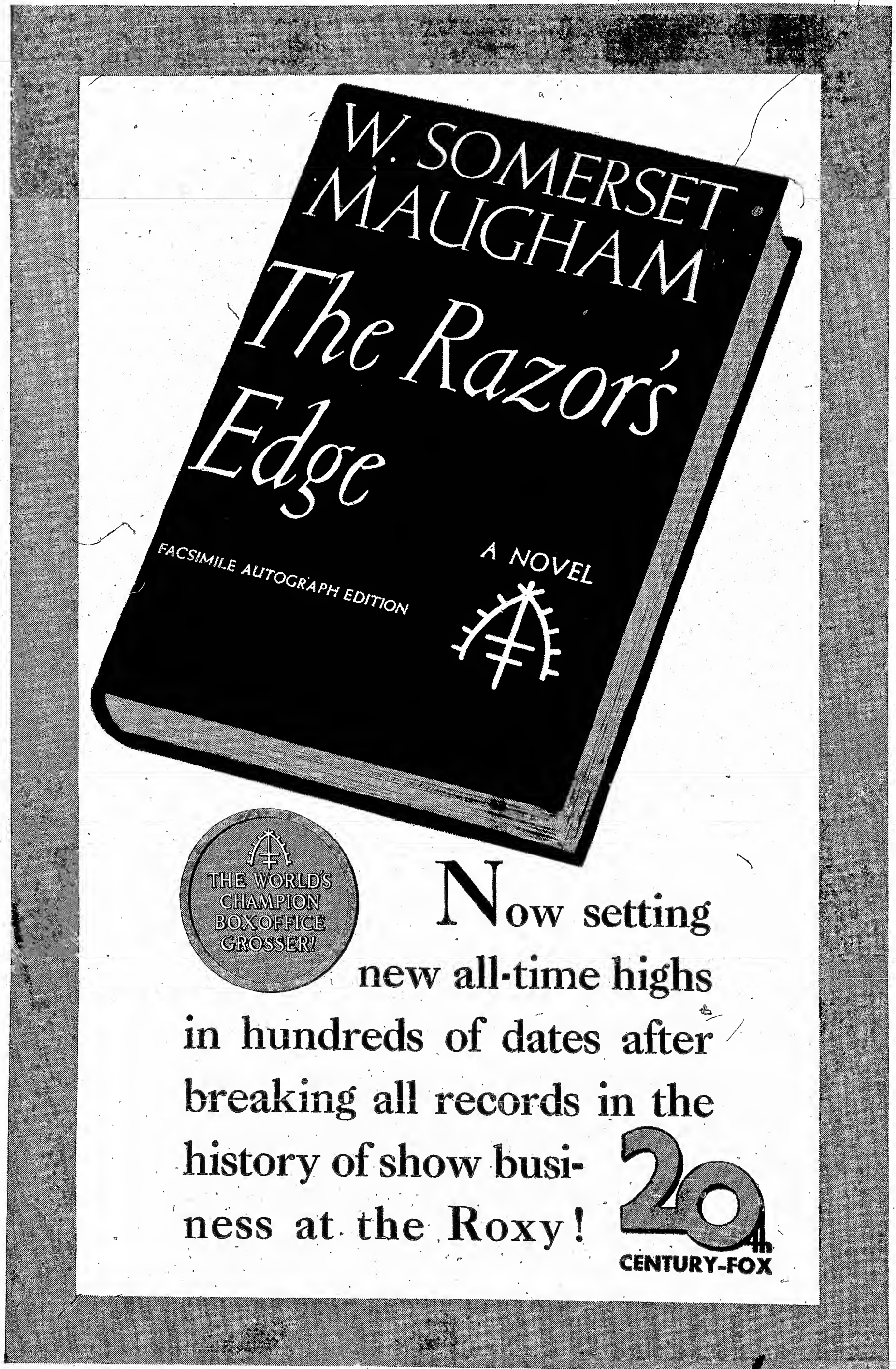
Century-Fox.....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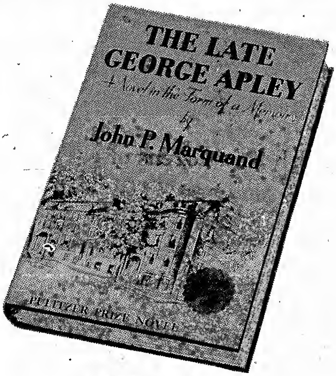

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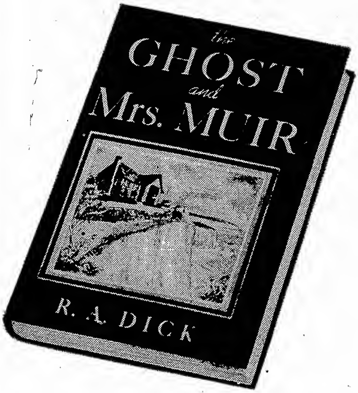
Long-run stage success!
Saturday Evening Post serial!
10 year best-seller!



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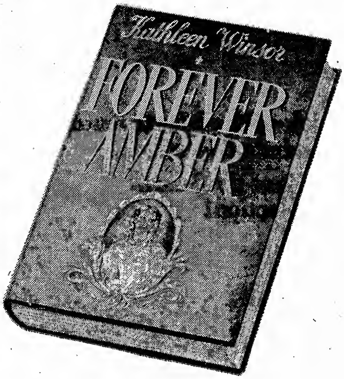
Ladies' Home Journal!
Best-seller from coast-to-coast!



Greatest of best-sellers!
Destined to be the greatest of boxoffice attractions!

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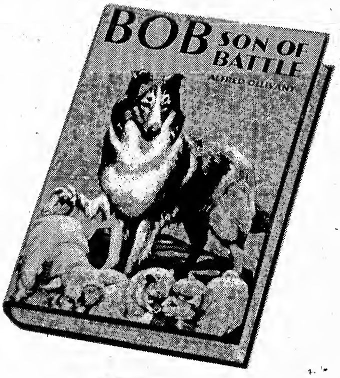

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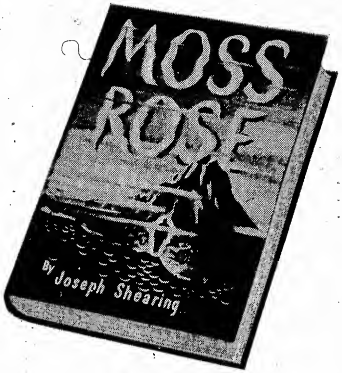

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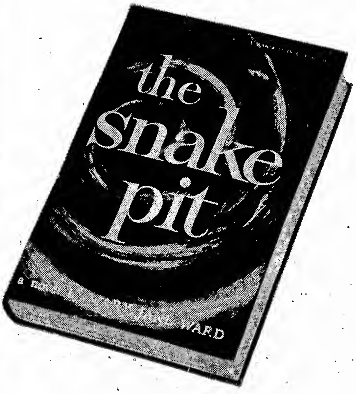

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A Book-of-the Month Club selection!

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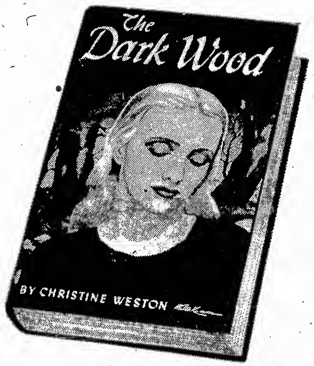

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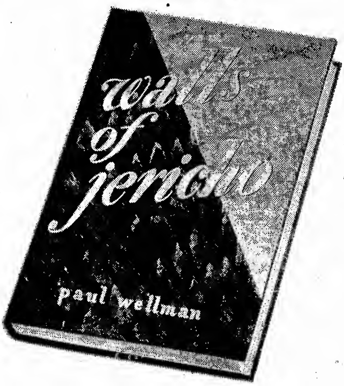

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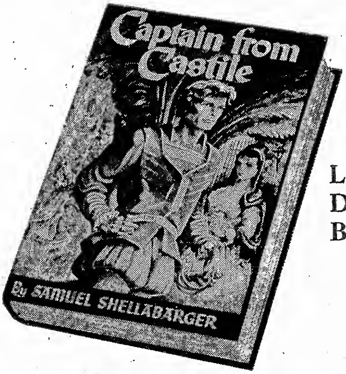
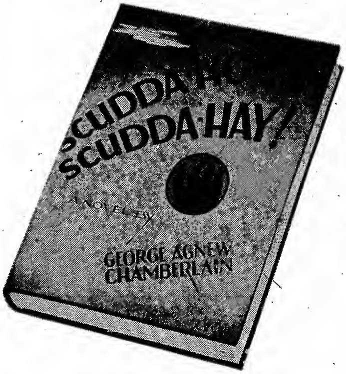


Literary Guild selection!
Dollar Book Club selection!
Best-seller sensation!



Book-of-the-Month in Readers' Digest!
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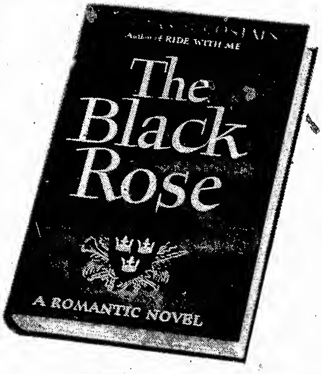

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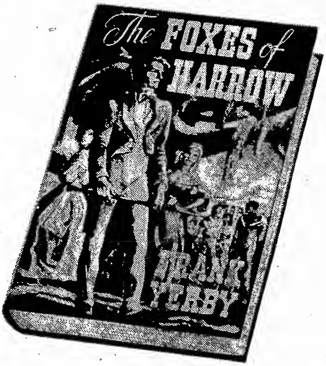
A solid year on *ALL* best-seller lists!



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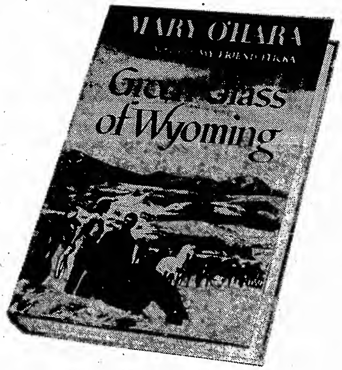

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20th CENTURY-FOX

U. S. Films, A World Target Today, None-the-Less Welcome Competition

1947 Bound to See New Demands For Barriers of Pix From One Country To Another

By ERIC JOHNSTON
(President, Motion Picture Assn.)

Washington.

In the year ahead, we are certain to witness new and more widespread demands for barriers against the free flow of motion pictures from one country to another. The new barriers will take various forms. One may ask for an increase in quota restrictions; another may ask certain films be banned because they are alien to ideological views of the country they seek to enter; still a third proposed barrier may be in the form of increased import duties for revenue purposes only—or, perhaps, in anticipation of protecting a not-yet-born but prospective "home industry."

Eric Johnston

Whatever their form, singly or in combination, or whatever their purpose, it is quite obvious the target of them all at the moment is the American film because it alone reaches around the world and because, as of today, it enjoys a majority of playing time on the world's screens.

The American film industry, on the other hand, has no barriers to propose. It welcomes foreign productions. It is one of the few large industries in the world which believes in free trade for its product. It invites competition.

In this position, it is naturally vulnerable to the charge that it invites competition because it has no reason to fear competition in any form.

But the charge—emphatically—is not true. Informed producers—indeed, informed men in every walk of the motion picture industry—know that bigness is no armor-of-proof against well aimed arrows in any field which must, in finality, depend upon public favor for its support. There is only one earthly deity in the motion picture world—and that's the motion picture-going public.

That public cares very little who makes pictures as long as it likes them. In our industry, we invite competition because it is the stimulus to stepped-up effort; monopoly could make us moribund. Keen competition inspires us to rise a cut above our previous efforts.

We want a free screen—a screen as free as the press, the radio, the book; a screen free to explore and portray every aspect of human activity within the realm of good taste. We want a screen which will serve at once as a medium of delightful entertainment and as a rich instrument of enlightenment and information. We think that kind of screen—if universally accepted—would go a long way toward construction of an enduring world peace; we think it would go a long way toward lifting living standards through satisfaction of man's innate urge to be informed—to know. And once man knows what is possible of attainment, man usually endeavors to fulfill his new-found wants.

A free screen means a screen free from governmental censorship; it means a screen which governs itself; which guides itself by the dictates of good taste and thereafter suffers no confining shackles against realistic portrayal of all that life contains.

But the sacred right of freedom of expression for the screen everywhere is violated whenever and wherever the distribution of films is hedged in or circumscribed by insurmountable tariff barriers, exorbitant customs levies, unreasonable quota restrictions or any one of innumerable other devices which might be applied.

A free screen and freer distribution of films, in my opinion, are almost inseparable.

But what are we going to do about it? It is not enough to preach, to plead or to exhort. It is not enough for us simply to deny the charge that because we are big we don't mind competition. It is not enough to say "this too will pass away, and after all, nobody can out-Hollywood Hollywood."

Too Much at Stake

There's too much at stake for us to sit on our hands or let our minds meander pleasantly away from a very real threat to the future of the world screen—to the film industry everywhere. The potential world market—big enough for every producing company to share—is too big to permit it to be threatened; the responsibility of the American screen industry to the world industry and to the very institution of the film itself is too huge to be neglected. With our bigness, that responsibility is inescapably ours. We must accept the role of leadership.

In accepting that role, we must recognize whatever weaknesses we may have, honestly and completely, turn a friendly ear to constructive criticism, exercise every patience with thoughtless, heedless, pointless and picayune needling.

Sincere and honest criticism never hurt anything or anybody, certainly no one engaged in creative pursuit. The artist uses the ashes of the fire of criticism to scour his tools and begins to carve anew.

And this is "open season" on Hollywood.

Along with the innuendo that Hollywood is interested only in freedom for itself to sell abroad, come accusations from home and abroad that Hollywood has grown smug and slothful in its attitude. Hollywood is said to be thoroughly content to send inferior pictures to other countries, confident that it has no threatening competition. It is supposed to be in dire danger of losing markets because its films have not kept pace with the times. We are told that world audiences have been through bitter years and are thinking along serious lines. Such are the stories we get, such is the criticism we hear.

Let's concede that our American industry has made mistakes. Let's concede that, in some instances, we have overloaded the foreign market. Let's concede that we have sent some pictures abroad that never should have gone.

What we are saying is that there are many respects in which we need to improve. Of course, we do. What industry doesn't? Like all successful industries, we must constantly strive to turn out a better product if we are to continue to deserve the support of the world public.

World Market Events Emphasize Nationalistic Barriers to Yank Films

By NATHAN D. GOLDEN
(Consultant for Motion Pictures, Office of International Trade, U. S. Department of Commerce)

Two years ago, in the 39th Anniversary Number of VARIETY, I posed the question: "Will American distributors get an opportunity in a free world market to distribute their product?" An examination of this question at this time is appropriate and timely. Events which have transpired in world markets indicate that American film distributors will not have the good fortune of releasing their films freely without first having to meet nationalistic barriers imposed to help foster national industry.

During the last two years of world reconstruction one finds a tightening of legislation designed specifically to foster domestic motion picture industries. Not one can rightfully find fault with such a program, providing that in the process of such aid it is not aimed at foreign competitors or intended to eventually force foreign product from the screens of the country. Many foreign countries have instituted varied legislation which will cut down the showing of our American films within their borders, and an examination of some of these barriers which have come about in the last two years are now in order.

In Albania, not too important as a market, a State Film Monopoly has been established and no American films other than "pirated" films have been distributed since World War II started. In Argentina, a projected bill has been prepared for presentation in the Chamber of Deputies calling for a quota which will permit importing companies to bring in but 20% of the quantity of films brought in at present. Another provision of this proposed legislation will force all importing companies to produce films in Argentina so they may secure import rights for additional films beyond the quantity established under this proposed quota bill.

In Brazil a decree law of Jan. 24, 1946, contains certain nationalistic articles covering distribution and exhibition of motion pictures which are as follows: (1) A national short (or feature film) must be included in every theatre program. (2) A different Brazilian feature film must be shown in each theatre every four months. If no national feature film is available, the theatre is automatically exempted from this provision. (3) A censorship tax is imposed on each imported copy of a film where domestic produced copies are exempt. (4) Newsreel importers must purchase each year for export domestic produced newsreels in the amount of 10% of the total footage of imported newsreels.

In British Malaya, effective March 17, 1946, a British film quota was established. This legislation represents a 10% British films screen quota applying to Singapore and the Malayan Union. In Bulgaria, a government monopoly created by legislation in October, 1946, forces all American companies to turn over their films to the monopoly for distribution under penalty of a fine and prison sentence for failure to comply. In Czechoslovakia, too, American films are distributed through a State Film Monopoly recently instituted in September, 1946. Under this agreement, the American film distributor representative in Czechoslovakia has the final say on bookings, and dollar remittances are made in New York for our share of rentals.

France and England

In France, on July 1, 1946, all restrictions on imports of feature films ended. In its place, however, a screen quota providing for the showing of French films for four weeks out of 13 in all theatres was put into effect. If it is shown during a two-year period that French films enjoy a greater average of playing time (five weeks), provisions of this agreement automatically reduce the reserved playing time to three weeks in 13, and if this five-week average is maintained in each quarter the entire screen quota will be abolished effective Jan. 1, following the expiration of such two-year period.

The Quota law of Great Britain is operative until March 31, 1948. This law has restrictive quotas which apply to distributors and exhibitors covering both short and feature films, minimum requirements on labor costs of production for quota pictures, as well as provisions against blind and blockbooking. It also contains a monetary quota, a system of multiple quota credits based on labor costs of production which has assisted film distributors to meet their quota requirements under reduced production facilities resulting in loss of studio stages taken over by the government during the war. On Oct. 8, 1946, the British Board of Trade instructed three large theatre circuits to reserve screen time for six feature films from British independent producers for the next year. The result of this instruction will materially affect and curtail American play dates in these three circuits.

After lengthy negotiations between representatives of the principal producing countries and the Greek Ministry of National Economy, the latter issued a decision on June 22, 1946, establishing revised regulations for the importation of motion pictures and the payment of royalties during 1946-47 theatrical season, ending May 31, 1947. These regulations provided for the classification of feature motion pictures under two categories, (a) those imported on a consignment basis, and (b) those imported on an outright royalty basis. This regulation removed the restriction on the number of feature films (180), imported on a consignment basis for exhibition in Greece for an entire season. Today both importation and exhibition of feature films on consignment are completely free.

Films brought in on a royalty basis during 1946-47 have been increased from 60 to 80 features. Additional licenses may be issued to importers who can produce evidence that the pictures allotted to them have already been booked for exhibition during the current season. Film importers are required, under penalty of forfeiting their rights to exhibit and remit funds abroad, to deposit with the Bank of Greece

The full amount of the minimum guarantee in royalty payments must be deposited when the picture is released, not on importation, and the producers' share of the boxoffice receipts will be applied against this amount and remitted on application.

In June, 1946, a decision was reached by the Italian government, retroactive to Jan. 1, 1946, that foreign films would be subject to no import control during the calendar year 1946. Provided reciprocity of treatment is accorded Italian films by the exporting countries, the only official restriction (under an unofficial trade agreement between the Italian distributor and exhibitor association, that 60 days' screen time per year is to be reserved for the showing of Italian films) on the distribution of foreign films in Italy is the requirement that all such films be sold against unremittable lire and deposited in a non-transferable account in an Italian bank authorized to handle foreign exchange. The revenues of the foreign countries can be used for certain specified motion picture activities within Italy, or for other purposes approved by the Ministry of Foreign Trade. Foreign companies which export Italian films are allowed free use of foreign exchange derived therefrom up to the amount of the expenses incurred in connection with the local production of the Italian films exported.

In September, 1946, the long controversy in the Netherlands between American motion picture distributors and the Bioscoop Bond, a film trade association, was ended. The agreement reached provides for membership in the Bond of the Motion Picture Export Assn. and, if so desired, the various major American companies, and an increase in the number of picture theatres in the Netherlands and non-discriminatory treatment of American film companies in connection with the erection and ownership of Dutch theatres. For the year 1946-47 the board is recommending to the Netherlands government that approximately 60% in foreign exchange in dollars be reserved for the importation of American films from the total amount available for payment of all foreign films.

Spain's Elaborate Barriers

There are no major film trade barriers in Rumania except those relating to the transfer of earnings out of the country. Filmul Popular, while functioning as a private enterprise, might, because of its political support, become the foundation for a government monopoly. The MPEA is establishing distribution in Rumania.

Spain has probably the most elaborate set of barriers against foreign motion pictures than any country in Europe. Import licenses are required which go only to Spanish producers; the greater the cost of a Spanish film, the greater the number of rights granted to permit the Spanish producer to recoup his production costs by the sale of the rights to distributors of foreign films. A foreign film can be imported only if a "compensation contract" has been made for the exportation of the Spanish film from which the rights are derived. In practice, the Spanish producer enters into a fictitious form of contract to export the Spanish film at some stipulated price in foreign currency.

Import rights are issued only to producers of Spanish films; they are not directly available to a third party. After the Spanish producer has an import validated, he makes an arrangement with a foreign producer, or his agent, on whatever terms agreed upon between them, whereby the Spanish producer transfers to the importer the "right of importation" by appropriate notification to the government. The amount to be paid to the Spanish producer for the right to import a foreign film varies from 175,000 to 225,000 paper pesetas, depending upon its category. (One paper peseta equals $0.091 U. S. currency.)

In addition, high import duties are imposed upon feature film imports, which run from $3,000 to nearly $10,000. Also all dubbing must be done in Spain, for which a tax amounting to 20,000 paper pesetas is charged, or nearly $2,000. All in all, to bring into Spain a feature film of the first category for distribution American film distributors are obliged to spend more than $35,000.

Yugoslavia, too, has created a State Film Enterprise (monopoly) with exclusive right to import films from abroad and to export domestic films.

It is very evident from the above summary that American film distributors abroad have many hurdles to overcome. Whether they will overcome these legislative barriers, time and intelligence alone will supply the answer. The one big factor in our favor is that American film companies have a large accumulation of product, from which they can choose their finest quality pictures for distribution in foreign markets—quality films that foreign film patrons are eager to see and are clamoring for. The next major question is whether artificial film legislation, designed to promote nationalistic film industries, can prevent quality films from reaching the screens of foreign countries. Such barriers would result in the loss of customs duties and taxes to those countries. A free world film market where ideas and ideals may be exchanged through the medium of motion pictures is the surest approach to an everlasting world peace.

Advice to Jokesmiths

Twenty years ago I sold this joke to the old Life Magazine:

DINER: Hey, waiter, there's a hair in my soup!
WAITER: One moment, sir, while I refer to my comic magazines' file for an appropriate rejoinder.

For this I received $5. Four years later I sold the following joke to College Humor:

WORLD'S SHORTEST MYSTERY STORY

A shot rang out. The great detective fell dead. The end.

For this I received $5. So I talked things over with my wife and decided to get a job on the side. This necessitated leaving the comfortable home of my wife's family, moving to Hollywood, getting a job in a motion picture studio and building a home with a swimming pool. The ordeal was so trying I have not been able to sell a joke since.

My advice to a young joke writer is to talk things over with his wife. If you don't have a wife, talk things over with some other joke writer's wife. She'll be open to any proposition.

—*Claude Binyon.*

Defeat for the Virus Sinatra

Or a Triple-Threat Parlay From the Voice to the Torso to the Groaner

By H. ALLEN SMITH

Recognizing the cruelty of one child toward another and the general unhappiness of juveniles, I have refrained, up to now, from writing much of anything about my own children. Today, however, they are all but grown, and they can punch pretty well and know the uses of insult and thus are prepared for social intercourse on an adult plane. Moreover, the Sinatra plague has abated somewhat and I feel that I can think back on it with a small degree of objectivity.

H. Allen Smith

Back around '43 the daffiness hit my house and all but ripped it asunder. My daughter and her little group of girl friends took down with the murrain and stayed semi-conscious for months. When Frankie's voice came over the radio other members of the family were not permitted to speak, whisper, or use the sign language; no one was allowed to move around, scratch himself, or belch. I made the error once of uttering a disparaging remark about Frankie. I didn't say he was horrifying; I simply remarked that I didn't think he was particularly good looking. Five girls, including my daughter, quit speaking to me for two weeks.

It was enervating to me as it was to millions of other parents throughout the land. Yet of all those who suffered under this miasma, I believe I am the only one who by chance found a way out. In the midst of the pestilence we moved to Hollywood and put my daughter in a school at Buddy DeSylva's home town, Azusa. She could spend weekends with us in Hollywood.

Sinatra was then engaged in making a movie and broadcasting from the Coast. One day, with Marc Connelly, I attended a broadcast rehearsal and after that we went to the program itself. It was a weird experience and I made a ghastly error. At the conclusion of things I fought my way through the screaming kids and found George Evans, and got him to have Frankie autograph a picture for my daughter. I mailed the photograph to Azusa.

I should have known better. That picture sent her temperature to a new high, aggravating the malady to a point where its chief symptoms were loss of appetite and chronic trance.

Something had to be done about it.

A Ladd to the Rescue

I was having my shoes shined on the Paramount lot one afternoon when George Brown came along with a couple of ladies and introduced them. I was interested in one of them more than the other, for she was Sue Carol, wife of Alan Ladd. I knew that Alan Ladd was the No. 2 man in the affection of my daughter and her friends. He had been top man before Frankie came along and he was still up close in second place. I explained this state of affairs to Mrs. Ladd and made a deal with her.

The following weekend Nancy came in from Azusa and on Saturday morning I took her on a tour of the studio. She met a number of picture stars and was reasonably impressed, and grateful to me, and we went home early in the afternoon. Then I told her that I had to make a business call on a producer and she could go along; that she would get to see a different phase of Hollywood life. She asked me the name of the producer and I couldn't think of anything to say except Sistrom.

We drove out to the damned land of Lost Felix, up Rufus Blair's street, and stopped in front of a house. As we walked up the sidewalk I saw Sue Carol open the front door. I took a few steps ahead, winked at Mrs. Ladd, and said, "Mrs. Sistrom, this is Nancy."

"Mrs. Sistrom" welcomed us and led us into a nice living room where we stood talking for a minute or two.

Then into the room came this guy. He had on nothing but a pair of trunks and sneakers. Nancy turned around and looked at him and grabbed her face with her hands and started making noises in her throat as though she had swallowed 15c worth of bubble gum.

I led her over to a chair and eased her into it. She hadn't taken her eyes off Mr. Ladd. It turned out that he is a shy sort of person, that he was as embarrassed as Nancy, that he didn't know what to say, what to talk about. He got into a chair opposite Nancy, keeping his eyes averted from her, and finally said, "Let's have a drink." I asked Nancy what she would like and she gurgled unintelligibly and I ordered a coke for her. Mrs. Ladd went to get the drinks.

We sat there in silence for a while, then Mr. Ladd and I started talking about motion pictures. Occasionally he would steal a glance at the cataleptic creature opposite him, then quickly look away. Mrs. Ladd and the drinks arrived. Mr. Ladd picked a glass off the tray, stood up, walked over to Miss Smith, held it out, and said:

"Here you are, Nancy."

She took it with a trembling hand. She looked into his face and summoned her voice. She said:

"I've got friends back in New York who're just gonna DIE when they hear this!"

Mr. Ladd retreated to his chair. Mrs. Ladd went upstairs and got the baby and brought it down. Nancy asked if she might touch it. Permission granted. Considerable more in the way of talk and then we decided to go. As we moved toward the door Mr. Ladd ducked into the dining room, got a photograph of himself, and wrote something on it for Nancy.

I led her by the arm back to the street and driving home she sat with a blank, staring look in her eyes. I took her up to the apartment. All she had to say to me, repeated over and over as though addressing God, was, "Oh, thank you! Thank you! Thank you!"

Her mother had to take her shopping for some clothes but it was an hour or so before her knees were steady enough for routine walking. She just sat and quoted the thing he had said to her.

"'Here you are Nancy.' 'Here you are Nancy.' That's what he said. To me. Mother, he said, 'Here you are Nancy.' He used my name. 'Here you are Nancy.' Oh, you don't realize what it means! You *can't* understand what has happened to me! Back home we always said the one thing we always wanted to see most of all in this life was Alan Ladd stripped to the waist. And mother, there he was! *In the flesh* 'Here you are Nancy,' 'Here you are Nancy.'"

I thought of calling Dr. Harry Cagney and having him operate but after a while she seemed to improve. That evening she completely forgot to tune in Sinatra. She was gone, gone into another world. Her report card for the following month was a fright. Her letters contained nothing but Alan Ladd talk.

Something had to be done about it.

The next weekend she was in town I took her again to Paramount. I escorted her to Lucey's and told her this was the place where her father sinned. Between Lucey's and the studio we met Buddy DeSylva and I introduced her to him. When we left him she said, vacantly, "Who's he?"

Then we went on the set of "Going My Way." Bing was there, garbed in cassock and Roman collar, looking 25 years old. He was off on the sidelines talking to some Waves. When he saw me he excused himself and came over and I introduced him to my daughter. He talked to her for half an hour. He sang a couple of little songs for her—songs out of the picture he was making. He asked her about her school. He asked her what songs she liked best and he sang another one for her. Then Leo McCarey called him back to work and he all but kissed Nancy goodbye.

She was stumbling when I got her away from that sound stage. She had locomotor ataxia with chills.

Outside I found a bench and eased her onto it.

"Oh!" she sighed. "Ohh! Ohhhhhhhhh! Those blue eyes! And that Voice! Oh, thank you, thank you, thank you! Oh, daddy, I love him!"

"What about Frankie?"

"Oh, pooh! Oh, Bing, Bing, Bing!"

"What about Alan Ladd?"

"Bing, Bing, Bing!" she repeated.

I had killed off Sinatra and in the process I had given her the Alan Ladd shakes. Now I had killed off Ladd and she had the Crosby trembles. But that was all right. Paw sorta goes for Crosby himself.

IT HAPPENS ONLY IN THE MOVIES

By SIDNEY SKOLSKY

Hollywood.

THERE ARE MANY things that happen only in the movies. The heroine always manages to choose the correct man, and there are no bitter divorces. The correct man is always the romantic hero, as against the solid, substantial guy who's been loyal to the heroine while she's been trying to decide about the unreliable, charming leading man. This hero always winds up with the girl, while good old substantial gets a pat on the check and a condescending, "You're awfully sweet and I like you a lot, but I don't really love you."

Next take the little matter of lighting a cigaret. It never takes more than two matches to light any cigaret in the movies, and it doesn't matter if the hero and heroine are standing on a mountain top with a high wind blowing, or if they are out in the pouring rain. For that matter, you never see a cigaret burn out in pictures. They always stay a nice length. Look closely and you'll find that Humphrey Bogart is always throwing away practically full-length cigarets. And you never saw Cary Grant smoking a butt. No, you only see butts in pictures when a director can't think of a more original method of showing the passing of time.

* * *

NOW LOOK AT the movies about the theatre. The movies have their own version of show business. Fred Astaire or Judy Garland or Dick Haymes or Betty Grable are always working in a fourth-rate joint, trying to get on the big time, trying to make good. An agent catches their act, watches them do a song or dance, and then mutters, "Sorry, kids, but you're not ready for the Palace." It doesn't make any difference that Astaire has just done a terrific dance routine and that Haymes has sung some songs that the audience loved. No—the paying patrons are supposed to believe that Astaire, Garland, Haymes and Grable are very bad.

Then take the audiences that are shown in the pictures. They are always in evening clothes, and they applaud harder and longer than any genuine audience that you have been part of. And, as if this wasn't enough, many members of the audience stand up to applaud, a few of them shouting "Bravo! Bravo!" The Broadway theatrical producers would certainly love it if their audiences behaved in this manner.

* * *

IN THE MOVIES the heroine is always bringing guests up to her brownstone front flat. A little apartment that is larger and classier than anything on Park Ave. Then the heroine, who is generally a poor but virtuous secretary, goes into her kitchen to prepare a snack, and the kitchen turns out to be a sparkling gem of a thing, full of light and air and goodies. And, of course, there's a great view of the entire city from the windows. Then John Hodiak wanders into this kitchen, finds Lana Turner cooking the meal herself and he is so delighted that he spends the next reel there making love to her while the others wait patiently for the food in the other room. Then John Hodiak walks back to join the crowd without any telltale lipstick on him. Heroes and heroines never get mussed up, and heroines always look as pretty getting out of bed in the morning as they do at the party the night before.

* * *

THERE IS THE hero who never pays a restaurant tab or a taxi fare, and the heroine who can go shopping all day and never have to be concerned about the bill. But these are all minor, compared to the tried and true standard movie yarn about the bold and brazen movie hero who enters West Point, Annapolis, Oxford, the Army, the Navy, or the Marines, and spends all but the last reel making himself universally hated.

This hero is insulting to the superintendent's daughter, the colonel's ward, the admiral's daughter, or the football coach's niece—but the girls love him because he's obnoxious.

It's only the sergeant who hates him. Our hero has been handed every penalty in the book. He's about to be kicked out of the Air Corps, or the Army, or the Navy, or the Marines, or not allowed to play in the "big game."

But then in the last reel Errol Flynn stops them at the pass, Van Johnson shoots down all the Zeros, Robert Cummings makes the touchdown and Fred MacMurray realizes the Marines are the thing and is not going to try to get out. The hero has changed overnight. He has learned his lesson. He becomes modest where he used to be a braggart, and he learns how to take orders from his sergeant or coach, and the girl, who loved him all along, is proved right. All the lousy deeds he has done for reels are forgotten. One good act and you are no longer a heel—in the movies. Oh, the movies are really wonderful.

"LAYING OFF"

By J. C. NUGENT

You know one time I laid off in Hollywood between pictures so long that boredom became a tragedy. One afternoon I went to sleep on the beach between two large, fat tatooed women. I was between pictures but neither of them would give me a job. So I jumped in the ocean and looked at the mountains beyond and tried to get some of their California enthusiasm. For there within a few miles was the hot summer of the springs, the snow on Mount Baldy, the desert, the ocean, the city and the great world of make-believe which is Hollywood.

J. C. Nugent

But somehow beauty makes you lonely when you are idle. There is nothing but ennui in waiting for a telephone that never rings, or in being up for a picture that is later called off.

The beautiful days come and go but such is the ingratitude of the actor that he sees no beauty anywhere. He has but one medium through which he can enjoy existence and that is work; work in the studios, work in radio, work on the stage, work in the stock companies or tents or anywhere so long as he is going through what he laughingly calls the practice of his art.

It is not for money and it is not for fame—it is just a cure for idleness. It is just to be busy. The yearning for it becomes a positive disease.

At this time I was suffering from it acutely. I would awake in the morning in my rather handsome hotel suite and look with melancholy eyes at the squares of that infernal sunshine streaming relentlessly through the windows. For relief I would jump into the shower to dress, grab a taxi and go to the Lakeside Golf Club. It also was a beautiful place with a big mountain on one side of it shaped like a Haig & Haig pinch-bottle. After playing a few holes during which I sometimes hit the ball, I would return to the cool and shady dining room which was banked by a provocative bar. There the pinch-bottle was in more immediate evidence. It gave me an idea. In fact it gave me several of them. So I killed quite a few days between it and the golf but still the agony of idleness was so acute that there was no pleasure anywhere.

Then, as always, relief came most unexpectedly. Positive and joyful relief. Suddenly out of a clear sky I had an attack of gout. My foot swelled up till it became the size of my head when I was working. It meant a trip to the hospital. I don't think I was ever so happy. At last I had something definite to take up my mind. To those who have not enjoyed the gout, I may say that it is akin to the pain of drilling a nerve in a tooth magnified by a million. The noise of a bird chirpping a mile away gives an added thrill of pain. I didn't care now whether I ever got another picture or not. My whole ambition was to keep from screaming with ecstacy and trying to keep the foot in a pan of hot water, mingled with epsom salts. It also made me a very kind-hearted person. I forgave everybody whoever forgot to send for me for a part. I explained to the doctor that I had seen everything and could he slip me something to end it all while I was still very happy, and willing to call it a day. He gave me a little capsule—I think it is called secanal—he left a box of them by my bedside.

They enabled me to take some very interesting journeys.

Flash Back: 45 Years

At their magic touch, I was suddenly in a living room of a hotel suite in the Navarre Hotel, 37th and 7th Avenue in New York City. There were several of us around a large library table. The proprietor of the suite had invited us there and I felt honored to be amongst the guests. His name was Henry Lee. He wore a clerical collar and spoke in the grand manner. I remembered him distinctly as saying to his audience: "I shall endeavor to give you an impersonation of great men past and present. If you do not like them, the fault is either theirs or yours." He never thought it could be his. Anyhow he was at the same table and with him was Young Jim Corbett, Maurice Barrymore, Otis Harlin, Dave Montgomery, Lew Fields, Paul Armstrong, Bert Coote, George Fuller Golden, who was referred to by the others as "the big chief."

I got a glimpse of myself in a mirror over the mantelpiece. I was surprised to see that I was an apple-faced boy of somewhere in the twenties and had much curly hair. Old Joseph Murphy of "Kerry Gow" fame was also there. Also Sam Bernard.

Mr. Golden announced that Mr. Keith had sent word that he would like to meet a committee of the Order which was then known by the euphonius name of The White Rats. A committee consisting of George Fuller Golden, Henry Lee and James J. Corbett was sent over to Mr. Keith's hotel to confer with him. I insisted that they write down a memorandum of what they were going to ask for. It was for a meeting of a joint committee of the Managers and Vaudevillians organizations to agree on an equitable basic form of contract. Also to eliminate the commissions, also to abolish the black list. The committee left and after some hours returned. They were laughing and joking about having kidded Mr. Keith. They had not settled anything. I was very angry and indignant. Filled with the fire of the young patriot who is going to save the world and possibly re-write it, I arose and denounced them with sound eloquence. At first they were all stunned at my impudence in declaring to them that they had missed a great opportunity. But finally, De Wolf Hopper took my part. I had threatened to leave. He stopped me and said: "You must not leave here—there is a greater future for you than that."

Somehow the scene changed again. There were several dim nights and days during which I learned from the nurse's talk that I had taken more secanals than had been prescribed. I remember I refused to take anything more in the way of sleep-soothers, that it was two or three days before California and its surroundings came slowly back to me and incidentally the gout was gone and may I knock wood in saying that it has never returned, but the memory of that night has often returned and what it led to. It finally led to a constitution which declared even back in 1900, that no consideration of religion, politics, creed or color could be considered as being within the jurisdiction of the Order. That an actors' order should concern itself only with the relations between employer and employee.

It is rather sad to realize how far present organizations have strayed from the principles of their founders, because Equity, AFRA, the Screen Actors' Guild and even the Authors' League all sprang from the outgrowth of that little meeting in the Navarre Hotel on that far night some 45 years ago.

Jesse James Still Packing Them In

By W. A. S. DOUGLAS

Chicago.

I rode through St. Joseph, Mo., a few weeks ago and found that a young man with an idea has been cleaning up on it all summer and is still doing nice business showing folks through an old framehouse where 64 years ago, one of the nation's most infamous outlaws, Jesse James, was murdered by a member of his gang—for the $10,000 reward set on Jesse's head.

W. A. S. Douglas

A short time ago, the house—maybe shack is a better descriptive word—was being rented for $8 a month. Then along came George Miller, the man with the idea. Mr. Miller is in the automobile business—as well as in the grisly momento business—and so many tourists used to ask him where Jesse James was murdered that he came to the conclusion it would be a good idea to find out. He located the shack, bought it, put in a caretaker-guide, did some advertising along Highway 71, where he had set up the house after hauling it out of a St. Joseph back street, and then sat back to enjoy the fruits of his endeavor. About 600 people per week have been taking a peek at the place at 25c a head and Miller says business will be much better this coming summer when he plans to put in a Jesse James service station, a Jesse James hot-dog stand and a Jesse James miniature golf course in the field back of the shack.

Indications of the treat in store for the student of banditry in the '80's are carried by road signs as you approach the place of entertainment; right alongside is this legend:

"Stop! This is Jesse James' Home! See the Bullet Hole!"

So you stop, pay your quarter and go on in. The scene of this great American murder is a square, sparsely furnished room. The plaster walls are covered with scrawled names from every state in the union. The famous bullet hole is about a foot and a half above the head of an average man for Jesse was standing on a chair straightening a picture when he was bumped off. The hole is encased in glass to prevent souvenir-hunters from picking out adjacent pieces of plaster; about everything is nailed down to prevent its being carried off by the Jesse James enthusiasts.

In November, 1881, the great train robber and bandit came to the conclusion that further residence in Kansas City was too dangerous. In a covered wagon he moved his wife, his two children, a boy and a girl, his furniture and himself to St. Joseph where he rented the framehouse in which he met his death. He was accompanied by Charles Ford, for three years a member of the James train-robbing gang. In St. Joseph Jesse called himself Thomas Howard, and Charles Ford was known as Charles Johnson.

"Howard," during his five months residence in St. Joseph, became a popular member of cigar-store society where he posed as a man of fair means awaiting a chance to take up some land in the west. Nobody knew he was the sought-after bandit except Ford, and Ford planned to kill his chief and collect the reward. For this purpose he brought into the James entourage his younger brother, Bob.

The Fords' opportunity for murder came on the morning of April 3, 1882, when Jesse James came in from a walk, took off his coat and threw the belt containing his pistols on a table and sat down in a rocking chair—which is part of the present exhibit. He noticed that a picture on the wall hung awry and stepped up into another chair to straighten it. This was the chance for which the Fords had waited weeks; they, at last, were between the great desperado and his guns; both drew their pistols but Bob Ford shot first. The bullet went through the back of Jesse James' neck, emerged through his forehead and was embedded in the wall. The bandit fell backward, instantaneously killed. The murderers rushed out to inform the law and to collect the $10,000. Mrs. James and her two children, sensing what had come to pass, huddled together in the little back bedroom; they did not move until the sheriff and his men arrived.

When and if you visit the scene of the crime you can buy the life of Jesse James in ballad form; the name of the balladier has been lost but the lament is still with us; it begins:

Jesse James had a wife,
She's a mourner all her life,
And her little children, too, were brave;
It was a dirty little coward
Who shot poor Mr. Howard
And laid Jesse James in his grave."

Ghost of (Lily) Langtry, Texas

Jesse James is a ghost who is still paying off at the box-office but Langtry, Texas, is a sports ghost-town which old time scribblers, wracking their brains for copy in the dull seasons seem to have forgotten; from here came the finale of the first "Battle of the Century"—that of Carpentier and Dempsey was the second—when Judge Roy Bean, "Old Vinegaroo," slipped something over on the governments of two nations, the United States and Mexico.

Whenever a writing person sets down words about Langtry the subject is always Old Vinegaroo and his unrequited love for beautiful Lily Langtry, internationally known actress and the favorite of old King Edward VII of England. Roy Bean, a two-gun cowhand, set himself up as chief jurist of the Pecos Valley and for a quarter of a century was known for what he said he was—and was: "The Law West of the Pecos." He pasted weekly magazine pictures of Lily all over his courtroom, which was also his saloon, and built a wooden theatre for her when she wrote—only once, and in reply to scores of fervent love-letters—that she would make an appearance in the town he had named after her. But she never did come and Old Vinegaroo died without laying eyes on the woman he adored.

In the winter of 1895 gangling "Ruby Robert" Fitzsimmons—aspirant to the heavyweight championship of the world and later its holder after defeating Jim Corbett—had been matched by promoter Dan Stuart to fight "The Irish Adonis," Peter Maher, the winner to fight "Gentleman Jim." Owing to a rash of blue laws all over the country the from-time-to-time scheduled bout had been jumping from state to state until Stuart arrived in El Paso shortly before Christmas with "Ruby Robert" and his pet lion in tow and announced that the fight would positively take place "in the vicinity." Old Fitz posed for photographs, drank deeply with the reporters, made an all-round good fellow of himself, set up training quarters in Juarez, just across the Rio Grande in Mexico, but paraded daily through El Paso arrayed in high silk hat, frock coat and accompanied by his lion.

"The Irish Adonis" came into town a few days later, twitched his handle-bar moustache angrily at reporters and photographers, refused to pose shaking hands with Bob or the lion and departed at once for his own training quarters in Las Cruces, New Mexico, just over the Texas line.

The world was waiting for the fight; wires hummed from London, Paris, Berlin, and particularly from Dublin where Irishmen were already calling the Adonis the next champion and backing their conclusions with all the money they could gather together. But the anti-sports groups and certain religious groups were working hard on Gov. Culberson of Texas—and they succeeded. The Texas Rangers were mobilized in El Paso and trod on the heels of promoter Stuart, Ruby Robert and the lion; in New Mexico a sheriff's posse stood lynx-eyed around Peter Maher's quarters and so irritated the saturnine Irishman that he offered to fight the posse bare-fisted, two at a time.

Mexico followed the lead of Texas and barred the battle; the governor of Chihuahua sent a regiment of cavalry to Juarez to halt any assembly for the business of fisticuffs. It looked like no fight, time was a-wasting and it was the first days of February before Dan Stuart received a solution in the form of a telegram from "Old Vinegaroo," dispensing justice and bourbon in equally large doses at Langtry, Texas. Said the judge—in substance:

"There's a large sandbar in the middle of the Rio Grande Canyon near my place. According to my view of the law this is neutral territory. Hold your fight there and tell Mexico and the United States to go to—."

Desperate Dan Stuart took up Roy Bean's suggestion but the gate was a fearful disappointment; there had been too much delay and too much shilly-shallying and people hadn't too much faith in Old Vinegaroo's interpretation of the law. Four hundred fans made the trip out of El Paso to Langtry on a special train on Feb. 14, 1896. These paying customers descended into the canyon, Old Vinegaroo collecting his counsel's fees from the first 50 tickets. About 150 cowboys rode over from the ranches and saw the fight free from the heights above the Rio Grande.

Inside of the first two minutes of the first "Battle of the Century" Bob Fitzsimmons kayoed Peter Maher.

BOOKS ARE SOLD IN BOOKSTORES!

Columnistic Puffs Fan Authors' Vanity But Leave Their Pocketbooks Becalmed

By BENNETT CERF

Anthony Bump, the debonair book publisher, and his partner, John Biddycumb, were locked in a private conference—angrily debating the proper odds on the Rose Bowl game—when Richardson, the head editor, who didn't believe in signs, barged into their room, and declared, "That fellow Marbury is here again. We'll have to make up our minds once and for all on his novel."

Bennett Cerf

"Oh dear," sighed Bump. "You know our spring list has too much junk on it already. What's the angle on this Marbury manuscript again?"

"It's one of those cafe society sagas," Richardson reminded him, "and boys, it is God-awful. The angle is that Marbury has been palsy-walsy with all the big columnists for years, and he swears they'll all go to town for him when the book is published. To make sure, he's got at least one paragraph about each of them in the book, saying they are absolutely wonderful, and the greatest influence in the country."

"Well, I don't suppose we can lose much on it," decided Bump, anxious to get back to the Rose Bowl discussion. "Tell him we'll take it if we can have 10% of the pic rights."

And so Marbury's little schnitzel, "The Tales of Callypigous Kate," was published in book form. The columnists crashed through nobly.

On his weekly broadcast, Mallory Modest exploded. "Swellodramatic! Stardustiefskish! Tolstoyriffic! Don't wait for the bookstores to open tomorrow; break into the windows!" (Several people who had tuned in late asked anxiously, "My God? Where's the earthquake? How many thousands were killed?")

Godfrey Garble gave "Callypigous Kate" a full-paragraph in boldface. Unfortunately, he got the names of the author and the book wrong, but his heart was in the right place. "As readers of this column knew last Wednesday," he concluded, "this book will not be on sale Dec. 25."

At a cocktail party for the critics, Randy Seagram devoted several minutes to Marbury's wife, and duly noted in his column, "Now I know where Marbury got his title. That boy has given us something to sink our teeth in."

Out-of-town byliners did their bit, too. A syndicated Hollywood gossip wrote: "Seven editions of Charlie Marbury's sensational bestseller, 'Callypigous Kate,' were sold out before publication date. Five studios are fighting for the film rights. One of them wants to test Marbury himself for the male lead. His agent is asking for two million down against 95% of the gross."

A fashion expert declared: "'Callypigous Kate' will revolutionize milady's silhouet next season. We understand the first edition of 800,000 copies was sold out in three hours." A drama newshawk informed his readers, "O'Neill, Shaw and Sherwood want to dramatize Charley Marbury's sensational new bestseller. The author, however, probably will decide to do it himself. The book is in its fourth million."

When "Callypigous Kate" had been mentioned at least twice in 114 different columns, Bump, the publisher, asked for a detailed report. It read as follows:

Advance sales: 2,319
Subsequent sales: 422
Returns: 14
Review copies: 407
Advertising placed: $3,744.50
Cocktail party: $2,900.00
Inquiries from Broadway producers: 0
Inquiries from Hollywood: 0

Bump shook his head sadly. "Maybe enough book-buyers don't read all those columns," he hazarded.

"And maybe," said his partner, "the public isn't quite as dumb as some of you boys think!"

A SALOON REPORTER'S ODE TO A MYSTIC SYMBOL

By LOUIS SOBOL

It's a dozen or more years since the Ha-Ha Club folded its tawdry wings and gave up the ghost. Most of us who were patroling the Broadway beat in those days felt that a friendly refuge vanished with the passing of this boistrous upstairs firetrap saloon. It was a place to sit around in after 3 in the morning—to sit and gab and flirt and grow melancholy or gay until the faint glimmer of dawn came creeping through the dirty back windows.

Louis Sobol

The show was never very elaborate at the Ha-Ha. There was a black-haired smoothie named Dan Healy, who tossed a wicked hoof (when he wasn't too tired) and a wickeder set of eulogistic adjectives; there was a thinnish, sad-faced glib-tongue named Jack White with a roguish sense of comedy values; there was a sawed-off, elfish-panned genius of travesty named Jerry Bergen; and there was the slim-legged, still pretty if not too youthful pixie—Lillian Fitzgerald.

There were, of course, others to embellish the show—some remained a few months—others a few weeks—still others a few days, and any number who lasted only a few hours. They all probably mattered in their own way, but to the columnist only the Messrs. Healy, White, Bergen and Miss Fitzgerald, the band and the waiters mattered. And even they didn't matter so much as the guests.

You could expect almost anything and anyone in the Ha-Ha Club. Your table neighbors were the President's son or a fugitive from a chain gang, a topflight public enemy or the No. 1 G-man. For an idea of the diversified patronage—get a load of some of these folks whom I encountered in the stuffy little upstairs saloon: Marlene Dietrich, Admiral Byrd, Al Jolson, Owney Madden, George Raft, Ernst Lubitsch, Mary Pickford, Lilyan Tashman, Harry Richman, Janet Gaynor, Ted Husing, Jimmy Durante, Sime Silverman, Walter Winchell, Russ Columbo, Abel Green, Bill Hearst, Jr., Gracie Allen, George Burns, Mark Hellinger, Sophie Tucker, Jack Dempsey, James Barton, Dudley Field Malone, Joe Frisco, Virginia Bruce, Norma Talmadge, Georgie Jessel, Heywood Broun, Sir Hubert Wilkins, Mack Sennett, Quentin Reynolds, Lillian Gish, Jack Pearl, Woolie Donahue and Swifty Morgan.

Because people we considered interesting foregathered at the Ha-Ha, some of the best stories that ever broke in this town came out of the club.

The routines of Healy, White, Bergen and Fitzgerald were by no means sedate or constructive. They were the goofiest patterings and banterings and carrying-ons that ever lifted the roof of a night spot. Banks closed, ruined investors jumped out of windows, neglected wives shot their husbands, a crazy man ran amok and took over control in Germany, the Japanese situation seemed threatening, the United States recognized the Soviet, Byrd went off on another of his vaguely important Antarctic cruises, eminent national figures were indicted for alleged income tax frauds, J. P. Morgan sat a midget on his knee, gang chiefs were either shot down or sent to the hoosegow, beer became legal, prohibition was swept out, NRA began to intrude into our daily lives, Dolfuss was fired upon, Tammany was defeated, the world became Mae West conscious—and a thousand and one events sizzled and buzzed around us—but came the early morning hours and we drifted into the Ha-Ha Club and all was right with the world again as Mister Bergen delivered a senatorial address in double talk, Mister White assumed the role of a tried and true successful songwriter, Mister Healy danced a few steps and poured out golden words in a fervent stream, introducing everybody present right down to the bus boy.

Miss Fitzgerald might be bitten in Lindy's—Mister Bergen drew a tattered American flag out of a hat, Mister White cut them to fit the kisser—these were the things that mattered at 3 o'clock or 4 o'clock or 5 o'clock in the morning and when dawn came sneaking through the crevices of the heavily curtained little window in the rear, you would slink out into the newborn daylight and wonder what it was all about.

Those Scofflaw 'Raids'

Occasionally there was the added thrill of a quiet raid. The Ha-Ha Club—let us face the cold truth bravely, chin-up—sold liquor brazenly and openly in defiance of the law. It was nice to stand up at the bar and drink the illicit booze while you wondered whether you should feel guilty or not for breaking the law. There would then enter on rare occasions two or three husky gentlemen who would confer with various gentlemen connected with the place. The word would go around. The Ha-Ha Club was being raided. This would call for considerable indignation from the patrons. But the Ha-Ha Club would go on as usual the following night. For that was the way in this town of ours and only a few clubs ever suffered any serious effects from raids.

It may appear to you that I am devoting a great deal of space to a defunct night club. I would feel very hurt if you did not understand that to me the Ha-Ha Club represented something far more important than a nightclub where a few clowns carried on and an orchestra played dance music until sunup. The Ha-Ha was during its comparatively brief reign one of the genuinely few meeting places of this much-too-large city. Here for want of something better, it was our clubhouse. We could go up there and brood in a corner or go gay on the floorside or wander into the back-room and steal an hour's nap. The world passed by in review here—so much of the world as we considered necessary to our scheme of things.

There were nights when we felt bitter at all mankind. We could go into the Ha-Ha and sneer at the patrons, the waiters and the performers—with no harm done. Sometimes the cream of human kindness gurgled through our sluggish veins. In the Ha-Ha Club we let out our beamings of good nature, our goodwill to men and love for all—let the checks fall where they might, to be signed or paid. Came time, too, when a fellow wanted to be alone—craved complete loneness. What better place than the Ha-Ha at 10:30 of an evening when not even all the waiters had arrived. For the Ha-Ha did not come into life until midnight.

You must not regard this as a belated obituary of an old dive. Actually this is a tear being shed for the passing of what was almost a symbol—although now that I settle back and think it over, I find much difficulty clearly defining just what it was the Ha-Ha Club symbolized.

Thar's Blackstone In Them Hills

(Early Ozark Legal Environment)

By JULIAN T. ABELES

(Special Copyright counsel to Loew's, 20th Cenutry Fox Film and Universal Pictures)

In Little Rock. My first summer vacation from law school in the North. Mordecai, one of dad's colored drivers: "My Julian, I hears you been to law school. I'm in a terrible mess of trouble. About a year ago I bought a Sunday turn-out from one of them walk-up-a-flight-and-save credit clothing outfits. They told me it would only cost $31.60, at a dollar a week. Well, they've collected a dollar for 53 straight weeks and I owes $42.83. So now they sues me and the case comes up before a J. P. tomorrow morning." I went to see my cousin, who was secretary to that illustrious U. S. Senator, Jeff Davis, whose every word was the code of the hills. He told me that regardless of what the plaintiff's attorney said, I should answer "Jeff Davis says 'taint so." The next morning plaintiff's attorney read page after page from Kirby's Arkansas Law Digest, the sum and substance of which was, that interest compounded at 25% on $31.60, plus sundry items of expense, less $53, left a balance of $42.83, for which plaintiff demanded judgment against Mordecai Isaiah Brown, plus costs, etc. The J. P. looked down at me, as I gulped out: "Jeff Davis says 'taint so." Plaintiff's attorney started bellowing that Kirby's Digest was the undisputed legal authority in the State. Thereupon he was fined $20 for contempt of court in disputing the word of Jeff Davis—and the case was dismissed with $4 costs to Mordecai.

He Lost His Hide Skinning a Yokel

A carnival came to town for two days. I was hired at $2 per to hawk souvenirs, etc. Youth and ambition, I sold out. When I asked the big boy for my $4, he would only pay me four bits. When I summoned him before the J. P., he told how he had really paid me the $4, of which four bits was in currency and the balance in experience. "You see," he told the J. P., "I don't travel round with a regular hawkster. I would really have to pay him $2 a day and he would knock down about $2 a day more. Instead, when I comes to a town I hires a little yokel like that one, promises to pay him $2 a day, and only gives him four bits, and he's too dumb to knock down anything. But the boy can't complain. the $3.50 I charged him for the experience is the best $3.50 he will ever spend." The J. P. raised his eyebrows. "Well, son, what have you got to say to that; seems like you was paid your $4." I replied, "Yes. Your Honor, I was, and the $3.50 I spent for that experience was certainly worth it. I only knocked down $18 on this year, but just wait till the next carnival comes to town."

Clothes Don't Make a Man

The train to Heber Springs had one car, divided in three parts, white, colored and baggage. The farmers never had any baggage, so they were permitted two hogs in the baggage part without extra fare. One day the conductor was sick and I took over. At a signal I stopped the train. A farmer opened the baggage part, shoved in two bedraggled looking kids, and took a seat in the white part. When I came to collect, he would only pay one fare, insisting that the two he put in the baggage part were hogs. When we arrived in Little Rock I had him pulled before the J. P., and told my story. When he persisted they were hogs, the J. P. wanted to know how I could be sure they were kids. I told him they had clothes on, whereupon the old farmer took a big chew of tobacco, got a bead on the cuspidor, and between chaws burped: "Yap. brought them up just like they was members of the family."

The Sheriff Deputizes a Twister

One day I went with the sheriff to bring in a moonshiner. When we approached his cabin he opened fire and yelped: "If you want me, your gonna have to take the cabin with me." We decided to return the next day with help. That night a twister took the cabin and set it smack down in the jail yard. Early next morning when I called at the jail to pick up the sheriff, the old moonshiner opened the cabin door, looked around in surprise, and gulped out: "You polecats never could a done it, if I wasn't such a sound sleeper."

Destry Rides Again in a Brooks' Uniform

Jackson was defending again. One of those Yankee outfits was suing an Arkansas company. Plaintiff had a battery of New York lawyers, accountants and witnesses, and cases of exhibits. For three weeks plaintiff put in its air-tight case, and Rhotan never said a word—just sat there, listless and bored, and from time to time looking towards the door. Was he waiting for a surprise witness for the defense? Then one afternoon in walked a character with a package under his arm. He put it on the counsel table in front of Rhotan and whispered in his ear. Everytime plaintiff's counsel tried to score a point, Rhotan would move the package up and down the table with a knowing look at the jury—to the utter disconcertion of his opponent. At last plaintiff's case was finished.

Rhotan rose and faced the jury, with the package in his hand. Slowly he took off the wrapping, and disclosed a Confederate uniform, as he spoke in a faltering voice, with tears rolling down his checks: "Men of the South, once before them Yankees came down here and our brave forefathers gave their life blood to send them back. Here I have my granpappy's uniform that I found in an old trunk in the attic. See this Yankee bullet hole in the coat right over my gran'pappy's heart. He gave his life then. as I am ready to give mine now—to send them Yankees back across that Mason & Dixon line. Look up there and you'll see Robert E. Lee on his white charger ready to lead us to battle against the Yankee horde. What say you soldiers of the Confederacy?"

The jury rose. as the foreman spoke, "We find for the defendant, and we further recommends that all them Yankees be tar-and-feathered and borne out of town on a rail."

Rhotan met the character outside the courtroom. "You had me worried, what took you so long to get that uniform?" The character frowned. "What took me so long, you try and rake up a Confederate uniform. Had to get it from one of them stage costume companies in New York, name of Brooks, and I did just what you said, fired a bullet right through the coat just where the heart would be."

Just then plaintiff's counsel walked out and turned to his assistant. "You know it's strange that I should smell gun powder on that uniform, after all these years."

Durante in the Swim

Beverly Hills.

All of a sudden they tell me that I am a chartered member of the film colony. I'm in the swim. Which means this. Lou Clayton and Eddie Jackson talk me into buying a new house in the heart of Beverly Hills. So I ups to the guy that owns the joint and I buys it. Then they say I gotta have a swimming pool. After 50 years Durante has to have a swimming pool. For what, I asks them, I've been doing all right in a shower bath ever since the Durante Club and before that I was doing my Saturday night splashing in our washtubs on Catherine Street.

So they keep twisting my arm until a hole is dug and filled with water and Durante has a swimming pool which I need about as much as I need a migraine headache. That Jackson and that Clayton tell me I am now in the swim and a member of the film colony.

So what happens. Instead of attending to my own business, all I do Saturday afternoons and all day Sunday is walk around the pool and if I see any guest standing still for a split second instead of thrashing around, I give him a knock on the head. Result is that on Mondays I'm so hoarse from shouting "Keep on movin'" that I can't rehearse my radio show.

But Jackson and Clayton keep on telling me that I'm happy. I'm a member of the film colony. I'm *in*. I'm also out 10 grand for the hole in my backyard that's filled with water and swimming guests. And believe me they swim. No stopping. That's Durante's orders. But I'm getting along alright.

I'm very happy. I like California. I like a lot of people I've met. We've got some grand people on that Metro lot, from Louis B. Mayer right down the line. Of course we have some jerks out here just the same as there are jerks in every city. Which reminds me of a story to show you what I mean.

I'm standing up at a snack bar the other night having my nightly glass of hot milk (honest) when one of the members of our party—he must have crawled out from under a rock—begins telling me what a powerful puncher he is. "Who did you ever fight," I ask this goon. "Well," he says, I battled Tony Canzoneri once." "And how did you come out?" I snaps back at him with both nostrils quivering. "First off," he says, "just as the bell rings, I come tearing out of my corner, let fly a hard overhand right for the head, step back a few paces, and dig both hands toward the stomach, step back again, and let loose a terrific haymaker for the jaw." "And what did Canzoneri do?" I asks, astonishment written all over my face which is considerable, when the outlying districts of my nose are taken into consideration. "Why," says this guy. "THEN CANZONERI COMES OUT OF HIS CORNER."

See what I mean?

—*Jimmy Durante.*

We Need an Experimental Theatre

By CHARLES O'BRIEN KENNEDY

Perhaps the most fascinating feature of experimentation is its unpredictableness as to result. It takes courage to throw one's lot into this arena of activity where the only weapons are brains and the prize is understanding. Consider the man in the laboratory peering through a glass, searching out a surer method for minimizing pain. He tries and fails and tries again until at last, perhaps, his goal is attained. At all events he has contributed something toward human progress for, in the long run, employed intelligence never fails to turn the seemingly futile dreams of yesterday into the certainties of tomorrow.

In a convention-bound theatre continuous experiment is necessary to discover new mediums that will stir the risibilities and the deeper emotions. What an exciting life for those who engage in it and, to be pragmatical, what wonderful results have been reached! Although a financial failure, James A. Herne's experimental theatre in Boston served to revolutionize American playwriting, direction and acting, bringing a naturalism into our theatre that it had never known before.

For some years now the University of Washington in Seattle has sponsored The Penthouse theatre under the direction of Glenn Hughes. Here the plays are given in the middle of the room, encircled by the audience. A rare degree of naturalness is achieved by the players, for they are never conscious of a proscenium arch or an auditorium. The venture has been highly profitable and time will decide its influence on our theatre as a whole. At any rate it may rouse the old guard from its smugness.

Another experiment which did major work in dispersing the cobwebs of the past was the Provincetown Players located in an old stable on McDougal street, New York. Here were brought to realization many visions of the theatre as it should be. All sorts and conditions of plays were produced—mostly American in authorship and theme. Many were successes, many were failures; but all were interesting.

The players were intelligent, educated, earnest people filled with the spirit of adventure, and their audience was of the highest order, including many Broadwayites who were beginning to doubt many of the accepted formulas. It is not extravagant to assert that many of the finest plays done on Broadway in recent years owe much to the influence of the Provincetown theatre. Certainly it helped many of the wiseacres to get rid of their inhibitions against highbrowism and to enjoy theatrical caviar as well as oatmeal.

It would seem that the time is ripe for another such theatre conducted by young, fresh minds whose enthusiasm is coupled with willingness to learn, together with older ones whose experience has not hardened into fixation.

Imagine an experimental theatre today with George Cram Cook, M. Eleanor Fitzgerald, Eugene O'Neill, Susan Glaspell, Edna St. Vincent Millay, Edna Kenton, Henry O'Neill, Thomas Mitchell, Margaret Wycherly, Harold McGee, Edgar Stehli, Charles Gilpin, Mary Morris, Ann Harding, Paul Robeson, Rose McClendon, Carlotta Monterey, Louis Wolheim, Abbie Mitchell, Jules Bledsoe, Frank Wilson, James Light, Theodore Dreiser, Saxe Commins, George Tobias, Luther Adler, Paul Green, Paidric Colum, Robert Edmond Jones, Cleon Throckmorton, Mordecai Gorelick, Walter Abel, Helen Gahagan, Hutchins Hapgood, John Reed.

This is only a partial list of those who contributed their efforts to the Provincetown theatre. Here was a group of strong individuals with enough self-abnegation to fuse their efforts into collective results. Another such group is not impossible. People are being born every day and so are new ideas. All they need is a medium to set them free.

Powder Room

By LEONARD LOUIS LEVINSON

Hollywood.

Announcer: The scene is the Powder Room of the Shrine Auditorium, Los Angeles, on the night of the annual Academy Award banquet. At the moment, the ladies' lounge has only one occupant—a famous film star we'll call Claudia, who is using the public telephone.

Music: In. Up and Out.

Claudia: (Fading in)...Yes, I know I'm the hostess and it's wrong to run away from my seat...but I couldn't stand it a moment longer.. I don't care what Myra and Rose think. When I invited them, I never dreamed that all three of us would be nominated for the same Academy Award .; well, I never dreamed that *they* would . . what's that . . . oh, I'm phoning from the powder room . No—to rehearse my speech ..Just in case I am the winner, you know. Now, be a dear, Roger, and the minute you find out who's won, phone me here—the number's Richmond 6131...what's going on now? ..Oh, Mr. Goldwyn's talking...Well, how long do you think it will be before you can find out?...In about five minutes?.. well, don't forget.

Sound: (Receiver click.)

Claudia: (To herself) Now, where was I? Oh, yes ..(reciting speech).. and so it is from the bottom of my heart of hearts that I thank all of you lovely people for this truly lovely tribute, not only for me, but for the entire cast of "Lovely Lady." I am just—

Sound: (Door opens and closes just before end of speech)

Myra: (Fading in) I am just seething!

Claudia: Uh—why, Myra dear, what's wrong?

Myra: It was that autograph hound. Of all the clumsy—

Claudia: What did he do?

Myra: He looked at Hedy LaMarr, stepped on Gary Cooper's foot and spilled popcorn down my back. You'd think they'd stop selling that stuff in the lobby one night a year!

Claudia: (Cooing) How perfectly terrible!

Myra: I'd call it sabotage, if the word wasn't so corny.

Claudia: Oh, dear, and your favorite gown, too! It must be like losing an old friend.

Myra: (Coldly) Take it easy, Claudia, I just bought this dress

Claudia: So sorry—my mistake.

Myra: You wouldn't make so many mistakes, darling, if you'd only listen to your doctor and wear your glasses all the time...Oh, this dress! Where's the maid?

Claudia: She's out trying to get Rochester's autograph.

Myra: Tsk—tsk—does it show much?

Claudia: No, darling—on you it looks good.

Myra: Let me look in that mirror. (Pause.) Oh, you can hardly see it. Thank goodness it wasn't a Hershey bar ., well, shall we go back in?

Claudia: Uh.. in just a moment. What was happening when you left?

Myra: Mr. Goldwyn was talking.

Claudia: He was doing that when I left. Oh, this suspense is killing me!

Myra: Just think what the disappointment will do.

Claudia: You're wearing your sharp set of teeth tonight, aren't you, dear?

Myra: (Laughing it off) Did I tell you that Rose is sitting there, simply drooling at the Oscars?

Claudia: After her last picture! They should give her an Oscar with a straitjacket!

Myra: Now, Claudia, you've got to admit her characterization was perfect. Playing a nasty little cat is right up her alley.

Sound: (Door latch.)

Rose: (Off mike) Now remember, Billy, the moment they're ready to announce the winners, come right back and knock on the door. (Fading in) Oh, hello, darlings, whose reputation have you been shredding—as if I didn't know.

Claudia: Why, Rose, dear, Myra was just telling me how much she enjoyed your last picture.

Rose: Was I as bad as all that?

Myra: Oh no—why I think your acting is gradually improving.

Rose: Will you two sweet children excuse me while I hone my nails?

Myra: Do go ahead, darling, I think they're getting a little dull.

Myra: You seem so confident—name me one reason why *you* expect to win.

Rose: Well, I seem to remember an eight-minute scene in "Woman Against Woman" which I played entirely with my back to the audience.

Myra: I remember it, too. I thought then. "How clever of Rose to present her best angle to the camera."

Claudia: Oh, dear, I can't bear it. I'd go out for a breath of air now, only I *know* those fans and autograph hunters would tear me to pieces.

Myra: Oh, no, Claudia, they never bear a grudge very long.

Rose: I don't know, Myra—

Sound: (Knock on door.)

Rose: (Fading off) Well, they must be ready to announce the award.

Sound: (Door opens.)

Billy: (Off mike) Better hurry, dear, Mr. Goldwyn's stopped talking.

Rose: (Off mike) Thanks, Billy, we'll be right there.

Sound: (Door slams.)

Claudia: Oh, dear, I'm so excited. Suppose they ask me to sing. I didn't bring any music.

Rose: You brought your piano player, didn't you?

Myra: Is my makeup all right, girls?

Rose: Sure, Max Factor never did a better job. How's my dress in back?

Myra: Everything's rosy, Rosie.

Rose: (With a gulp) Well, here we go.

Myra: Come on.

Claudia: Just one second, girls. Let's all promise that no matter who wins, you two will be good losers.

Rose: Well, of all the—

Sound: (Telephone rings.)

Claudia: Oh, I'm sure that's Roger this time.

Sound (Telephone receiver off hook.)

Claudia: Roger, is that you? Did you find out? You did! Quick, tell me, who's the winner...Who?...Who? . Oh .. (Tearfully) Thank you, Roger.

Sound: (Telephone receiver on hook.)

Myra: Who is it, Claudia?

Rose: Me?

Myra: Me?

Claudia: None of us—this year's Academy Award for the best female star goes to—Lassie.

Orchestra: Music up full.

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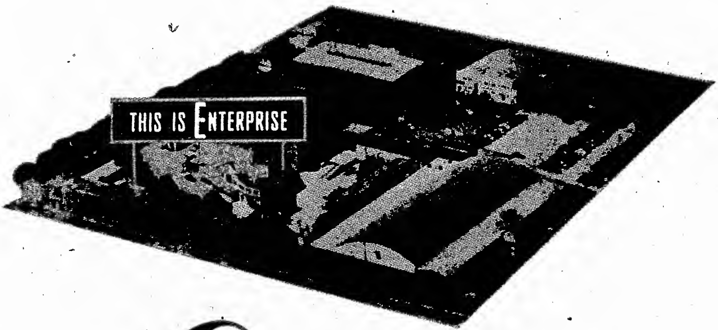
FOR 1947



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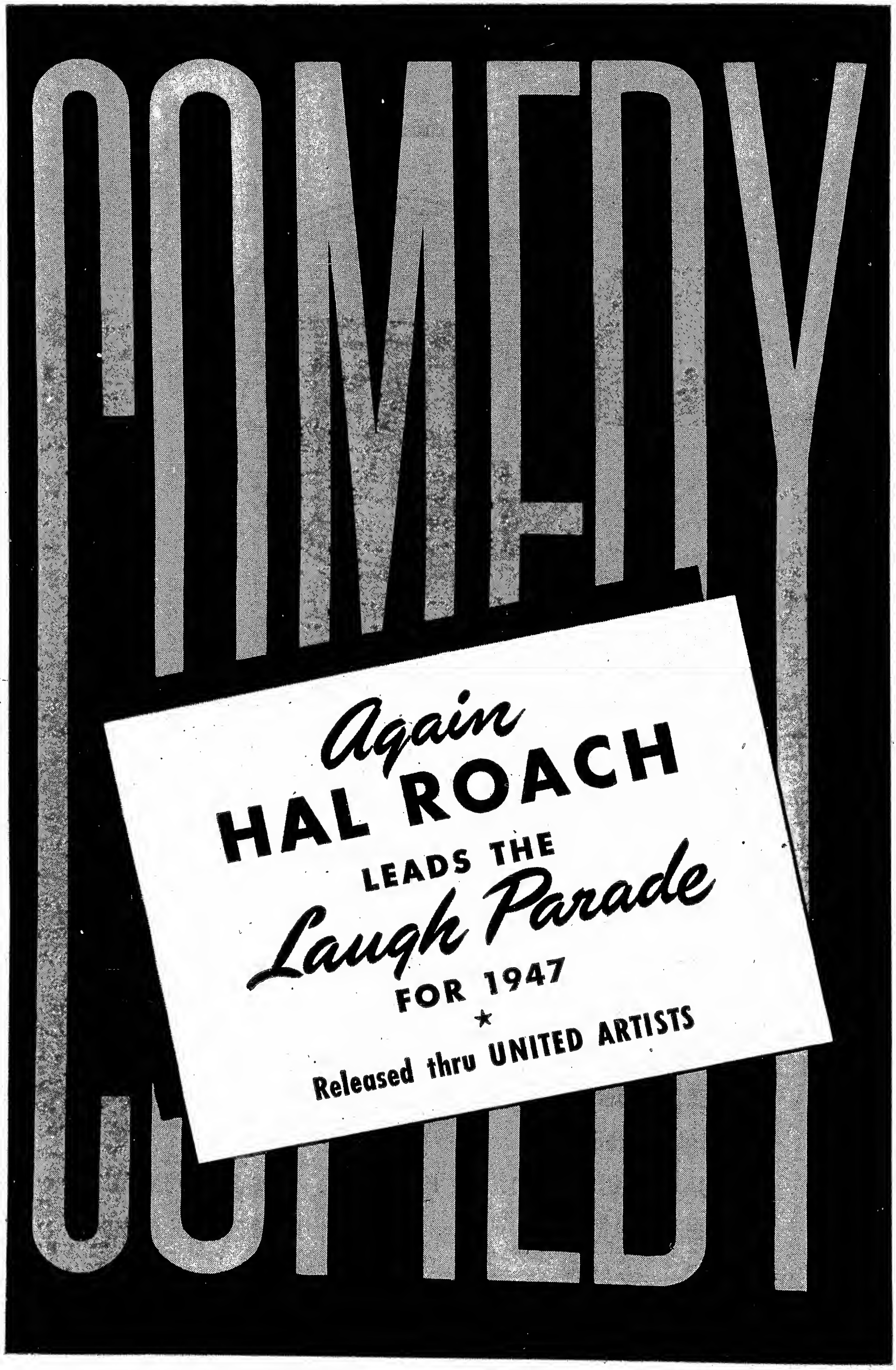
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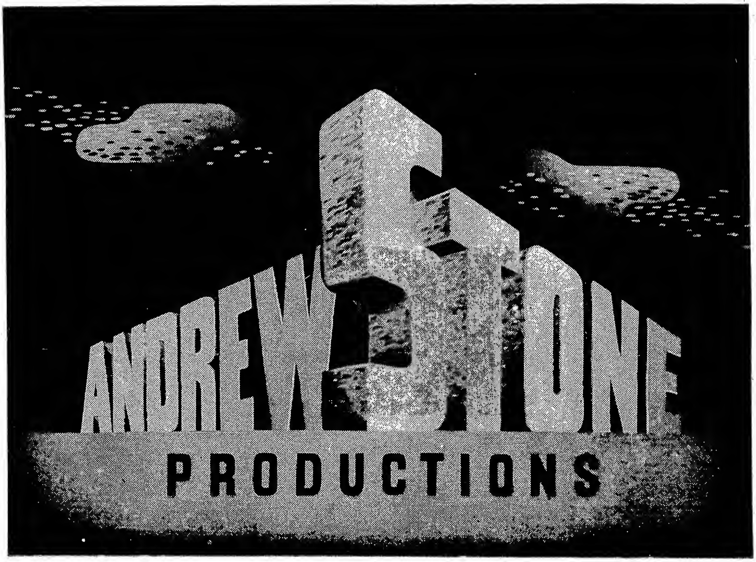

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A POLICY

FOR 1947's

TOP

MONEYMAKERS!

Industry Studies Omitted Provisos

While industryites studied the new decree carefully to learn who were getting the judicial works and who weren't, second topmost consideration was what provisions had been omitted. What the court didn't do would have as much bearing on the inevitable appeal as what it did, trade circles knew. Government appeal, for instance, became inevitable when the three judges refused to include a cross-licensing ban.

Without theatre divorcement, D of J lawyers had told the court that only other proviso which would leave the Government satisfied with the decree would be an injunction restraining any of the Big Five from licensing product of other theatre-owning defendants in an affiliated theatre. Provision was meant to diminish the economic power of the Big Five and pave the way for successful indie competition in areas currently under the majors' control. Big Five fought the Government application bitterly, citing facts to prove that their theatres could not operate successfully on product of the parent company plus that of the Little Three and the minors.

Roadshows?

Omission of any exemption in price-fixing bans in favor of roadshows proved surprising to the trade. Government had withdrawn objections to an exception in favor of one roadshow yearly for each defendant and the court, during the hearings, had indicated no serious objection. Indie producers, unnamed in the suit, might skirt the restriction by handling roadshow distribution on their own, some legalites thought, since injunctive provisions only applied to defendants in the action. However, it was noted, there was nothing to prevent the Government from stepping in via a new proceeding against the claimed offender.

Also important was the court's refusal to outlaw exhib booking-buying combos. Several of the majors had filed briefs asking for clarification on the point and claiming that the restraining order should ban the defendants from dealing with such combines. Claim was made that if it was illegal for distribs to coordinate selling practices it was just as improper for exhibs to buy in combo. Court, apparently, felt that exhibs were not the monopolistic threat and that what was sauce for the goose wasn't for the gander.

One other omission occurred. Purposely, of course. Shorts, serials and newsreels were left out of the decree entirely. Sales regulatory provisos are careful to say features. That's one headache less for beleaguered sales forces.

'Duel' Roadshow

Continued from page 4

a triple damage suit by another distrib or exhib, he admitted, on basis of commercial injury sustained. However, he declared, that has been eliminated by a formula which has been worked out to cover it. He refused to divulge this plan as yet.

Explaining his assurance that there would be no Justice prosecution, Selznick rep said that admission price-fixing was not illegal per se, but had been ruled out because of the historical tieup of the defendants with price-fixing as an integral part of clearances. Since SRO doesn't own or operate theatres, has no bonds with other distribs and is historically free and clear of all illegal actions in any such regard, it was justifiably not bound to anti-price-fixing provisions of the decree.

Any possibility of a rapprochement between Selznick and United Artists, with which he split three weeks ago, was seen totally eliminated as a result of the decree's interpreted prohibition vs. roadshows. With UA a party to the anti-trust suit, distribution by Selznick through that company would rule out all possibility of his roadshowing "Duel."

Decree's Effect?

Continued from page 4

be heard before recess for the summer. Then, and lawyers on all sides agree on this, anything can happen with an upset one way or the other more likely than not. Matter of fact, canvass of many of the legal experts indicate that few think the decision sound—though at that point divergence in views begin.

Columbia's Copyright Angle

Recommendation will be made by (Schwartz) & Louis D. Frohlich, counsel for Columbia Pictures, to Harry Cohn, prexy, for a company appeal. Columbia will maintain before the nine judges that the decree is a pure and simple violation of existing copyright laws since it seeks to limit a person in the licensing of his copyright monopoly, Frohlich said. Columbia expects to bang away at this point because it feels that to be the chink in the decree's armor.

American Theatres Ass'n officials, obviously unhappy over the competitive bidding provisions, indicate that ATA, will file an appeal from the denial of its application for intervention. This would be a necessary step to secure to the theatre unit the right to be heard when the case comes up for argument.

Feeling that auction-bidding was back in full force was shared not only by ATA but other trade circles. Unofficial estimates place some 8,000 theatres in competitive areas subject to the bid method of selling. Since only one exhib in any area can force auction sales by submitting a bid for a film, it's more than probable, trade circles say, that almost all films in those areas will be sold by that method. There's always one disgruntled exhib, it's noted, who feels he has little to lose and much to gain by fishing in troubled waters.

Meanwhile, Paramount seemed hardest hit of the Big Five since an estimated 1,100 out of 1,500 of its theatres are partner-owned. Par, preparing for the evil day, has been purchasing its own stock in the market with the idea of buying off partners with common stock rather than cash. Other of the Big Five have pooh-poohed effect of partial divorcement in stockholder statements which point out that few important theatres are held that way.

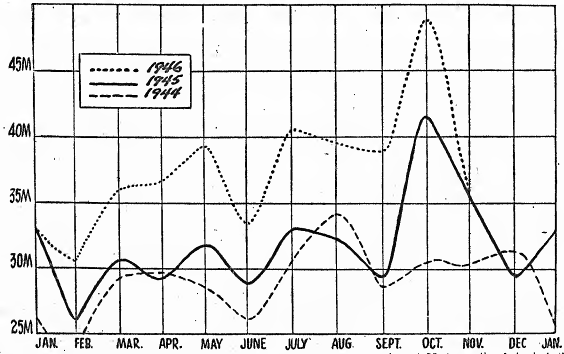
Nat'l Theatres' Study

Hollywood.

Charles P. Skouras and John Bertero have gone to New York to study the effect of the consent decree on circuit operations. But neither would comment until study had been made of court findings.

National Theatres division prexies expected to assemble in New York to huddle over decision with two NT Toppers.

Chart of 1944, 1945 and 1946 Amus. Taxes Reflects State of Show Biz



The amusement industry held a monthly $25,000,000 to $50,000,000 national gain during 1946 over the year before and lost that vital cushion in an almost vertical dip at the beginning of the fall. Telltale relationship between the years '46, '45 and '44 are charted by VARIETY through compilation of Federal amusement tax returns, generally considered the most accurate cardiograph of the industry's pulse. Moreover, the index is the best cross-sectional representation of film theatres throughout the country since exhibitors pay a fairly consistent 90% of all admission taxes.

While the 20% bite on films, the stage, niteries, circuses, sports and any other entertainment mounted to an absolute record of $48,597,428 in September, '46—indicating that the American public planked out the grand total of $243,000,000 to be amused during the month—October's take was $36,393,291, representing $1,700 less than that of October, 1945. In approximate figures, then, film patrons paid $220,000,000 in September of this year but a much slimmer $164,000,000 during the next 30 days.

Hardest hit, apparently, was the New York area with the Broadway district collections for October, $1,100,000 under the same month of '45. Some small part of this is accountable by the dizzy slump in nitery business which started tobogganing during the summer. But a drop as substantial as that of the mazda belt would necessarily draw its main skid from dipping film business.

Graph is valuable not only as an absolute barometer of amusement returns but also to chart the ebb and flow of patronage. Definite similarity in pattern is noticeable between 1945 and 1946, while 1944, at the height of the war, varies largely from its two successors. January through April show a fairly steady climb in patronage, and then a sharp dip through May when the outdoors first beckon.

September Ups Markedly

June registered an appreciable gain in returns followed by a gradual levelling off through July and August. Most sensational rise in both years was during September when, in each instance, b.o. takes mounted 35%. This gain is attributable to a number of factors, sales execs believe, most important of which is the hot weather windup and the public's return to the four-wall life. Added is the fact that film companies traditionally release some of their strongest product at the outset of the fall which acts as a booster to the normal rise.

Vertical October break in business which, in 1945, carried through November has sales toppers puzzled. Actually, they say, autumnal business until Thanksgiving should be the best of the year and fairly steady. Some trade circles believe that the parallel slumps may have arisen from general economic conditions. On this score, it's pointed out that the fall of '45 featured the slowdown of reconversion while that of '46 saw the Lewis blitz and other strikes hitting the nation's economy.

Through March, 1944, the tax rate was 10% on admissions and 5% on nitery checks. On April 1, 1944, the bite jumped to 20% on admissions and 30% on nitery tabs. On July 1, '44, the nitery nick dropped to 20%. Since the graph is used primarily to mark shifts in amusement business, the necessary arithmetic has been applied to keep the chart at a uniform 20% tax rate base. No compilation for the last two months of the year has been made because those figures are not yet available.

Salient Features of the New Federal Decree Regulating the Film Industry

PROVISIONS AGAINST THE EIGHT MAJORS:

1. Restraining the granting of a license in which minimum admission prices are fixed "either in writing or through a committee, or through arbitration" or in any other manner whatsoever.

2. From agreeing with each other or any other persons to maintain a system of clearance. Right to fix clearance is retained by defendants but not between theatres unless in substantial competition. Moreover, clearance must not be in excess of what is reasonably necessary to protect an exhibitor on a run granted. When a clearance provision is attacked as illegal, the burden is on the distributor to sustain its legality.

3. From continuing or making new franchises, formula deals or master agreements.

4. From block booking films. This ban goes into effect July 1, 1947. On any films not tradeshown, an exhibitor has the right to cancel 20%, right being exercisable within 10 days after an opportunity has been afforded to view the film.

5. Laying down the new system for selling films, effective July 1, 1947. The distributor must offer a license on each feature released in any competitive area to every theatre operator who desires to play the film on some run selected by the operator. However, run must be other than that of a theatre owned by the distributor.

Each license is to be granted solely on the merits and without discrimination in favor of affiliates, old customers or others.

When a run is desired, or is offered, upon terms excluding simultaneous playing by competing houses, distrib must follow this procedure. Distrib must notify all exhibs in area not less than 30 days in advance of date of bids, offering to license the films on one or more runs. The offer must state amount of flat rental as minimum for the license for specified playing time; time when pic will play; and availability and clearance, if any, which will be granted for each run.

Within 15 days of receiving this notice, any exhib in the competitive area may bid, for the films, and his bid will state what run he desires and what he is willing to pay. Terms may be flat rental, percentage of gross, both, or any other form. Bid will also specify clearance exhib is willing to accept; time and days when exhib wants film; and any other offers exhib may care to make.

Distrib may reject all offers made, but in event of acceptance of any, license must be granted on run bid for to the highest responsible bidder, having a theatre of a size, location and equipment adequate to yield a reasonable return. Bid method need not be practiced in non-competitive areas or in competitive ones when no exhib makes an offer.

6. From arbitrarily refusing demand of exhib, who operates a theatre in competition with another theatre not owned by defendant, from granting run selected by exhib instead of licensing it to his competitor. Demand must be made by registered mail to company h.o.

PROVISIONS AGAINST THE BIG FIVE

7. From continuing pooling agreements between two or more exhibs normaly competitors. Ban extends to agreements restricting building of theatres and to leases of defendants' theatres to another defendant or to an operator in the same competitive area.

8. Partial divorcement clause: Requiring defendants who own more than 5% of a theatre but less than 95% to either buy out their partners, sell to them or dissolve through transfer to a third party. All relationships must be ended within two years. A defendant may buy out its partner provided it first secure judicial approval based on proof that such acquisition will not unduly restrain competition.

Each of Big Five must submit statement within six months detailing extent to which it has complied and manner proposes to comply. Similar reports are to be made quarterly, thereafter, until provisions have been fully carried out.

9. Restraining five majors from any theatre expansion except that provided in the previous paragraph.

10. Restraining the five from operating, booking or buying features for any of their theatres through any agent who is acting in a similar capacity for another.

GENERAL PROVISIONS

11. Decree is not to be construed in any way which would limit the defendants in their rights to play their own films in their own houses.

12. Film industry's arbitration system, currently administered by the American Arbitration Ass'n, is out. Existing awards and those made under pending proceedings will continue to be enforceable. Nix on system is not to preclude the parties or anyone else from setting up a reasonable system of arbitration.

13. Department of Justice may inspect companies' books and records for purpose of determining whether decree is being complied with. Information so obtained is to be confidential except when used in a legal proceeding.

14. Jurisdiction is retained to permit defendants or others to apply for modifications, constructions or directions.

15. Decree is stayed 60 days, and, if appealed, an additional 30 days to permit appellant to move before Supreme Court for further stay.

Pool Breakups Pocket Indies

With the decree clamping on a pooling ban, flock of hot court battles between indie circuit operators and Big Five members are predicted by industry legalites in which the three-judge statutory court will be asked to unscramble the omelet. Foreshadowing fast legal footwork is the fact that parties to pooling pacts, acting on the belief that such deals were legal, have put themselves in a position where one or the other is bound to be financially hurt by severing of the bonds. Further complicating the legal snarl are the supplementary pacts restricting theatre acquisitions in the agreed area unless first offered to the pool.

Such top chains as the Fabian, Randforce and Skouras in the New York State area have a number of deals with the RKO and Loew's circuits. Elsewhere through the country this practice is just as widespread. In some instances, while indie's house was allowed to deteriorate both in patronage, product and physical condition, newer affiliate theatre in which both parties shared profits, was built up as prime house in the town.

Tougher yet are those instances in which indie shut down his house entirely under agreement with affiliate. With town's patronage won over to affiliate theatre, simple breakup of pooling deal without financial compensation is going to mean a sizable hole in the indie's income.

My Hollywood Story

By MAURICE ZOLOTOW

Everybody has a Hollywood story. This is my Hollywood story, a grim unvarnished tale. It has nothing to do with the Cain plan, Darryl Zanuck, the strike of scenery painters, or the art of the motion picture. It recounts my dreary adventures for two weeks last April when I went to Los Angeles on my first visit, in search of material for a magazine profile on Fannie Brice and also for background data for a projected biography of Billy Rose to be published in the fall of 1947. Following the technique of the great 18th century novelists, the tale is told by means of extracts from letters, in this case letters to the victim's wife.

* * * *

The Chief, Saturday, April 6, 1946.

Dearest Charlotte:

I am now about an hour out of Chicago. The train is an opulent streamlined job. All the butter and sugar you want at meals. Myrtle met me in Chicago and we talked for two hours between trains. For lunch today I had an excellent creamed macaroni with ham au gratin, a lettuce and tomato salad, and vanilla custard for dessert. A few minutes after lunch, I had a disturbing sensation. A slight pain on the right side of my mouth. I hope it isn't a toothache. No, it couldn't be, considering that I have just had two months of dental work at Dr. Gruber's and spent over $200 and my mouth is reeking with inlays, fillings, and two golden caps. No it can't be that...

Love and kisses,
Maurice.

* * * *

Las Vegas, Nevada.

(*Postcard*)

Darling:

The train is pausing at Las Vegas, the celebrated gambling town. The sun is very hot. The toothache becomes more and more unbearable. I think I shall bring suit against Dr. Gruber for malpractice. Regards to everyone.

Love,
Maurice.

* * * *

Western Union, Hollywood, Calif., April 8.

Charlotte Zolotow, New York City:

Arrived safely. Two publicity boys met me at station and am getting right down to work. Shall have to see a dentist as soon as possible. Am going quietly mad.

Love,
Maurice.

* * * *

Hollywood-Knickerbocker Hotel, April 9.

Dearest Love:

...so you can see the trip out here was not too boring, except for the pain boring into my upper right molar (I think I have pretty well identified the villain). It was a sunny morning when I arrived in Los Angeles, and Milt Samuel and Chet Brouwer, who are connected with the Young & Rubicam Agency, met me at the station and helped me carry my bags to Milt's car, and we drove to the hotel, where I have a nice sunny room. Sun, sun, sun—that's all you get around here. It was hot and I was sweating all over. We went to the Brown Derby on Vine Street for lunch and various notables, whose notability was highly dubious, at least to me, were pointed out. As we were leaving, I noticed a man and a woman at a nearby booth. They were drinking large glasses of some colorless fluid. I said to Milt, "I never saw people smacking their lips over water like that before." "That is not water," he said, "that is gin." "What a curious beverage to be drinking at this time of the day," I said, "and straight, too." "Oh," he said, looking at me in a penetrating way, "lots of folks around here drink gin—and STRAIGHT too." The way he said it was as if I had been casting an aspersion on somebody or something. I apologized. He said it was all right

Au revoir,
M.

* * * *

Darling:

...so, after that, I drove out to the Universal "lot," where I had a nice interview with Mark Hellinger, who recalled many funny anecdotes about Billy Rose. Hellinger was drinking this colorless fluid. I'm not saying it wasn't water but everytime he imbibed some he stiffened slightly and then shivered. Milt Samuel took me to the Farmer's Market for lunch. The pain in my mouth was now excruciating and I begged him to find me a dentist. He stopped the car and went into a booth and came out smiling. "I got you an appointment at 2.30," he grinned, "but I had to lie and tell the dentist you were a writer on the Fannie Brice program because he is a great admirer of Miss Brice." The dentist took five X-rays and finally told me that there were THREE teeth which were diseased. He wasn't sure which one specifically was causing the pain and he only had time to operate on one tooth as his anteroom was choked with patients and besides he was leaving for Palm Springs the following day for a week's vacation. He remarked that he certainly liked the jokes on the Fannie Brice program and I must be an awfully clever guy to think of such jokes. Finally he decided to remove an old gold crown on the upper jaw. He found a decayed cavity there. He hacked away eroded bits of tooth and then he put in a temporary filling which he said might last a week, or even two, if I walked carefully and didn't chew on that side. "It should hold you till you get back to New York," he said, "but if it doesn't here's the phone number of a dentist who's handling my patients while I'm in Palm Springs"

The sun was blazing fiercely as I took a taxi over to Warner Bros., where I was to meet Alex Gottlieb, the producer, and the fiance of Polly Rose, Billy's sister. Leo Guild, of Warners' publicity department, took me on a tour of the sets and I watched them setting up lights for a scene of "Life With Father." Russel Crouse was looking things over and we greeted each other heartily. Crouse showed me an empty space in his mouth, he just had a tooth extracted that morning. "Had quite a time finding me a dentist," he remarked proudly. The dentist, incidentally, had apparently picked the wrong tooth of my three possibilities, as my right jaw began throbbing violently again after I left Warners and went to...

Painfully,
Maurice.

* * * *

Beverly Hills Hotel, Monday, April 15.

Dear Charlotte:

Checked out of the Holly-Knickerbocker Hotel, where they only allowed me to stay five days, and I checked in here. My room wasn't ready so my luggage was left sitting in the lobby and I went off to interview Polly Rose, who was playing tennis at the hotel's tennis courts. It was hot, midsummer heat...When I got back to the hotel at 5.30, I found I'd been assigned to a room. In the dressing room closet I noticed a rate card tacked on a wall and to my horror I saw the rent was $14.50 a day and I wasn't on an expense account. I said nothing, just feeling crushed. The room was one of those fake "suites"—really a large single but furnished as if it was a double, and one part of it had French windows giving out on a small bit of pavement with two deckchairs, fenced in by a small paling fence. (I too, became like the fence—pale—as the whole thing took shape in my mind.) The "suite" was on the ground floor, convenient to all the autos pulling in and chauffeurs arguing with doormen. Fortunately, I was too busy concentrating on the pain from my three teeth to worry about the high rent. I then bathed and dressed. I have been wearing the same pair of shorts since Thursday. On Thursday I had given

(Continued on page 71)

J. L. Warner Returns 16th

Jack L. Warner is slated to return from his holiday trip to France and Switzerland Jan. 16. He'll stay at the homeoffice a week before heading back to the Coast.

Annual meet of Warners stockholders, meanwhile, has been set for Feb. 18 in Wilmington, Del. Members of the directorate whose terms expire in 1947 include Samuel Carlisle, Stanleigh P. Friedman, Charles B. Guggenheimer, Samuel Schneider and Morris Wolf.

Keenan Key Man In H'wood Labor Peace Proposals

Hollywood.

Huddles aimed at bringing labor peace to Hollywood are currently being staged in the east between Joseph Keenan and International prexies of the Carpenters, Painters and Electrical Workers. Keenan, who has offer of post as arbitration chief for Hollywood labor, has been working to get International heads together on an arbitration agreement ever since his return east last November.

Indications of a good chance for peace being effected within a short time is fact that James Skelton, business agent of the Carpenters' Hollywood local, was called to Indianapolis for huddles with William Hutcheson, International prexy of the Brotherhood of Carpenter Workers, last week. Believed sessions are result of Keenan's groundwork for peace.

Others figuring in eastern discussions are Richard Walsh, head of the International Alliance of Theatrical Stage Employees, and L. P. Lindelof, Painters' chieftain. If the Carpenters' Union and the IA agree on the set erection award as made in the American Federation of Labor directive of Dec. 26, 1945, and okay arbitration plan for handling future jurisdictional disputes, a big step toward film labor peace will have been made.

Principal stumbling block still remaining would be disposition of outlaw officers of the Film Technicians' union, which has ordered members to support the strike despite International orders to the contrary. IA has been firm in stand that it has right to discipline officers who defy the International, and is not likely to back down from that position.

Stand of the Conference of Studio Unions that its members will not return to work unless arbitration machinery is set up and contracts are signed, could easily be met by studios if the Keenan peace moves in the east are fruitful. Possible block is CSU's declaration that all workers currently respecting picket lines must be reinstated by studios without discrimination. IA Film Technicians come under this stand, making for not too easy a solution.

BUCHMAN SLATED FOR OWN RELEASE VIA UA

When Sidney Buchman's contract with Columbia end he will sign on as an indie producer with United Artists. Thus the four indie outfits who had originally planned to join forces with UA under the "Quality Pictures" banner will have gone over to that company.

Howard Hawks, Edward Small and Story Productions, the recently-created Hal Horne-Armand Deutsch group, already are set to release through UA distribution channels.

Katzman Sets Budget Of $4,000,000 for 1947

Hollywood.

Budget of $4,000,000 has been set by Sam Katzman for his Esskay Pictures unit releasing through Columbia for 1947.

Ten films will be made, comprised of six features and four serials.

Puppetoons Unshuttered

Hollywood.

George Pal resumed production of Puppetoons for Paramount release last week.

After shuttering for eight weeks, "Tubby the Tuba," "Date With Duke" and "Rhapsody" were resumed in production stages, while special sequence for "Variety Girl" went into work this week.

Those Revolving Hips

Production numbers in musical pictures are unfolding too many tossing torsos. It's no good. It's more than that. It means the stagers of dancers are coasting. It's also vulgar, reflecting credit on neither the dance director, picture director, producer nor studio.

As far as a dance director is concerned any broad with a nervous broadside is the easy way out for him. A good rhythm number takes thought, time and skill. There's another difference the dance directors are ignoring. That is when a girl dances she stays a girl. When she's told to heave those haunches she becomes a broad, a dame.

What's pretty about revolving hips and walking bumps? And in picture after picture. The studio spends a fortune on a set, costumes and color—then the dance director parades a line of undulating dames before the camera. Maybe he's fooling somebody but not himself. He knows what he's doing. Another thing, taking the easy way can lead to trouble because these choristers are doing a cooch no matter the effort to disguise it. It's a throwback to the burlesque idea of a chorus number and is being 'way overdone. A simple time-step is almost a novelty.

Stagers of dances on the Coast come east to see the shows. They see Astaire. They know what's going on. What can be done. But good rhythm or ballet, or the combination of tap and ballet, means work, lots of work—and ideas. Nothing easy about that. Yet the dance director adds to his own prestige as well as that of his picture, its producer and studio when he whips an outstanding routine into shape. Your modern picture audience understands and appreciates the breaks, stops and syncopation of a rhythm number. It's too bad the studios don't insist on more of 'em. But that's the hard way.

Dance directors can remember this—a break in a dance routine breaks clean, cleaner than the inference in revolving hips and walking bumps. Standing still or moving a cooch is a cooch. The nation's screen is no place for it.

A Call for Helicopters In the Theatre

By H. I. PHILLIPS

VARIETY,

The Voice of Amusement,

Gents:

You invited me to do a piece for the Anniversary Number on the theatre but I have not seen a show in several years, due to the fact I always attend the openings.

Now and then I miss an opening and go to the theatre on other nights, but the audiences are just as bad, or almost so, and the only way to see and enjoy a play in New York is from individual helicopters, and wearing a new type of helmet which excludes most of the sound and shuts off the view of everybody except the actors.

As I was saying, I have not seen a single play but I have been in a position to review the queerest collection of hats, furs, hair arrangements, ears, makeups, necks, teeth, heads and torsos in existence, and to give a critical opinion on the manners of people who must have at some time been either pickets, professional strike-breakers or both.

During my entire time in the theatre the past few seasons somebody has either been standing in front of me or asking me to get up so they can do so. On a couple of occasions I saw a little of the last act and how's about giving serious customers a break by staging the last act first on alternate nights or something? During the 1945 season I thought, as a critic, that there was some improvement in the way our best peepul barged into their seats too late to get the hang of the main event, but this year their barging technique suffered a marked drop, causing me to ask in wild exasperation, "What is the theatre coming to, and if so, is it due to late eating, trouble getting taxicabs or a determination to annoy anybody who likes to see a play begin?"

I have talked with many cooks, maids and butlers, thinking that perhaps it was their fault that so many New Yorkers never get to the French pastry before 8:30 p. m., but the unanimous reaction was a horselaugh and a cry of "We could get them screwballs to the theatre as early as the people who just eat plain food and take one slug of liquor with the pie, but they won't think of letting us start serving dinner until they know the theatre to which they are going to stage their disturbance is fairly full of people who are comfortably seated."

"My lady," said one Park avenue cook, "always phones to the theatre. She keeps a scout there. She won't let even the soup come on until she calls the scout and he tells her that the curtain is almost ready to go up."

One of the best butlers in Beekman Place declared, "I lost four jobs in two years through the fact I was instrumental in getting Mr. and Mrs. Thorntossle to a Broadway opening before 9:15. Now they leave the apartment before 9:30 over my dead body."

"I have a pretty good test for theatre time," he added. "If the master and the missus and their guests haven't even started to burp much I know theatre time is far away. When they begin slipping out of chairs, guffawing at bum jokes and closing one eye to get a good focus on the dessert I know the curtain must be within 15 minutes of going up. But I do not permit them to start for the playhouse until they have become 100% boisterous, inconsiderate and somewhat stinko."

That, if you ask me, is what is the matter with the American theatre. I look for no improvement until the doors are closed at curtain time and until it is made perfectly proper for a serious theatre-goer to stand on his hindlegs and shout, "Aw, sit down ya big exhibitionist!" at any male, female or intermediate who regards the theatre as a place in which to behave as if he or she got his breeding under rockpiles, his or her manners out of rodeo routines, and his or her love for the theatre out of the bylaws of the International Association of Drama Wreckers.

If you run across anybody who has attended a theatrical performance in New York lately and really seen the show on the stage instead of the one in the audience let me know. I would like to know what the shows I have tried to attend are all about.

Yours with an indorsement of the free use of tomahawks at opening nights.

REX HARRISON, WIFE BACK TO ENG. IN JUNE

Hollywood.

Rex Harrison and wife Lilli Palmer have notified their studios, 20th-Fox and United States Picts., respectively, that they will leave for England June 1, under agreement in their contracts.

Pair will be gone for six months during which time they will co-star in the Alexander Korda production of the "Scarlet Pimpernel." Both have two more films apiece here on their schedules prior to leaving.

Bill Holden's Remakes Of Old Wally Reid Pix

Hollywood.

William Holden may be spotted in old Wallace Reid starrers filmed by Paramount in early 1920s. Company is considering two properties, "Hell Diggers" and "World's Champion" made by Reid in 1921 for possible r e m a k e s. Executives have idea Holden is right for the hero in light adventure yarns such as made Reid a boxoffice winner of his time.

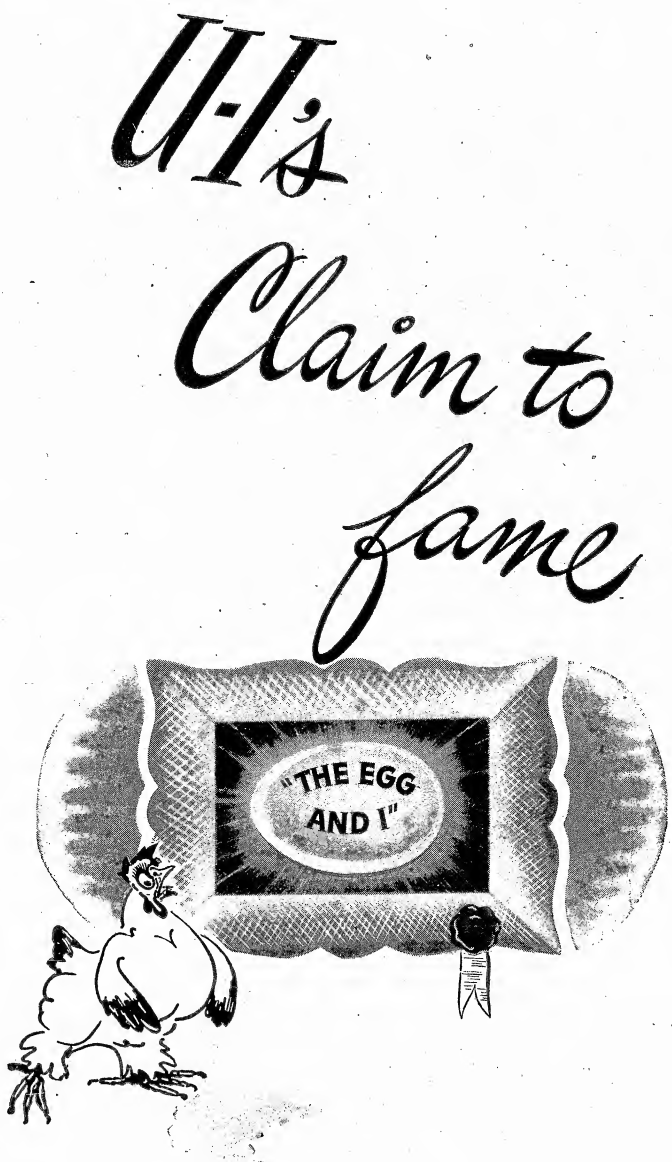
Holden's contract held jointly by Paramount and Columbia.

Raft, Bendix to 'Race'

Hollywood.

George Raft and William Bendix were inked last week to costar in "Race Street" for RKO.

Story of attempted payoff of fourth estate race dopester will have Bendix in the heavy spot for his first appearance on the RKO lot.


U-I's
Claim to
fame
"THE EGG
AND I"

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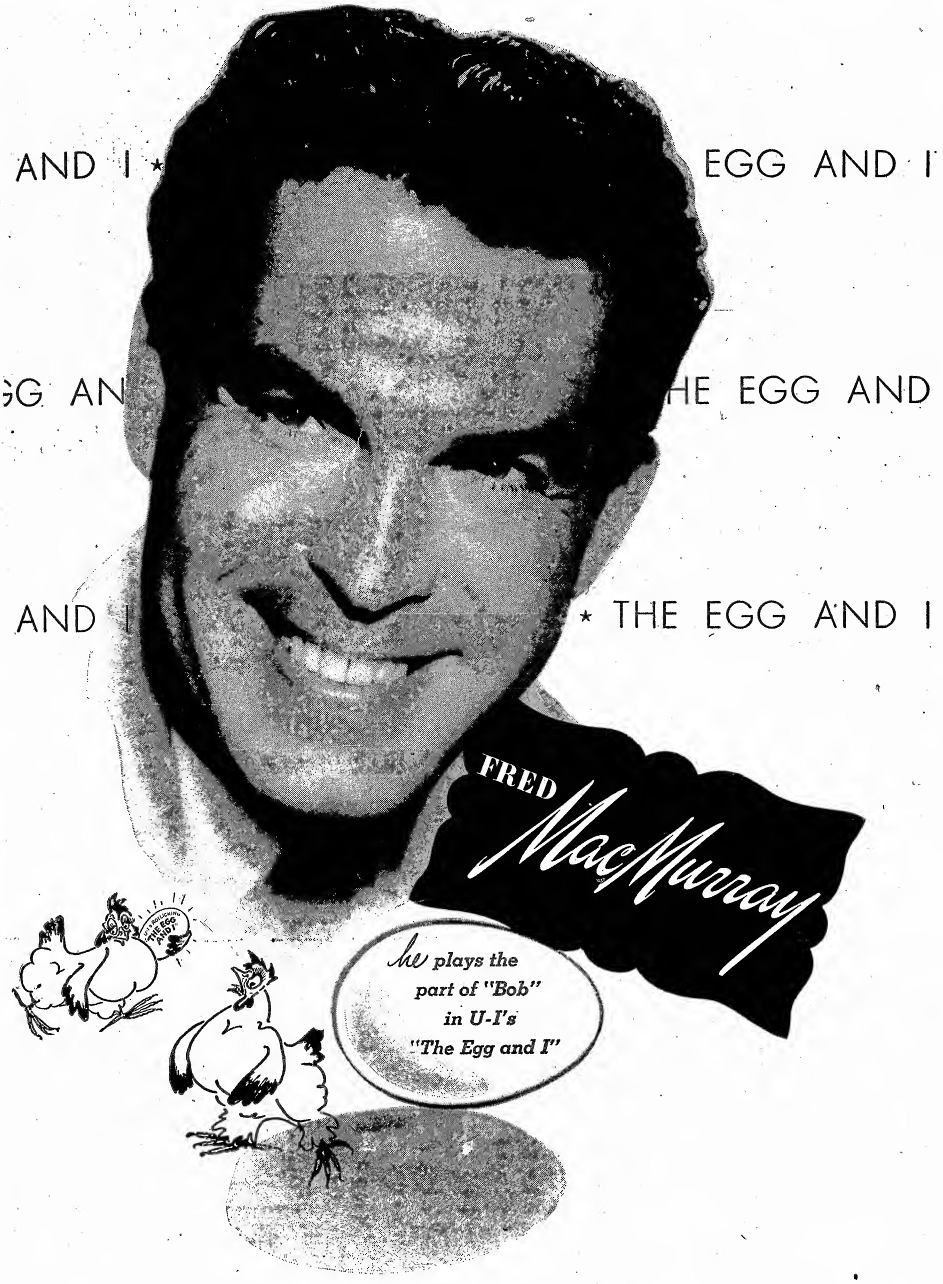
CLAUDETTE Colbert
she plays the part of "Betty" in U-I's "The Egg and I"


AND I ★ EGG AND I
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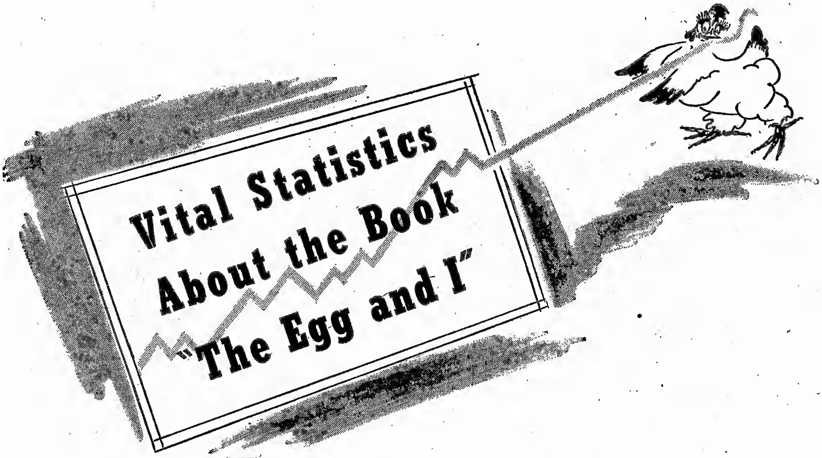
FRED
MacMurray
he plays the
part of "Bob"
in U-I's
"The Egg and I"



THE EGG AND I was written by Betty McDonald. It's a simple story of Betty and Bob who get married and start life anew on a chicken farm, and learned about how to raise eggs the hard way.

The book was first published by J. P. Lippincott on October 3rd, 1945 and was immediately selected by the Book-of-the-Month Club.

In the twelve months following its publication, it has reached its twenty-first printing.

In these same twelve months, the total copies of books printed was in excess of 1,000,045.

On December 31st, 1945, it was in the top spot of the non-fiction best-seller list in both the New York Times and the New York Herald Tribune and remained in this spot without a break until November 3, 1946 when it dropped to second place.

One week later, November 10, 1946, it returned to the number one spot in the New York Herald Tribune and has remained there ever since.

UNIVERSAL INTERNATIONAL

Claudette COLBERT · Fred MacMURRAY

"The Egg and I"

From the Novel by BETTY MacDONALD

with MARJORIE MAIN · LOUISE ALLBRITTON · PERCY KILBRIDE · BILLY HOUSE · RICHARD LONG

Screenplay by Chester Erskine and Fred F. Finklehoffe · Directed by CHESTER ERSKINE · Produced by FRED F. FINKLEHOFFE

SPICE OF LIFE

By HOWARD DIETZ

In hailing the 41st Anniversary issue of VARIETY one thing at least can be said without fear of contradiction: nothing exactly like it will ever happen again. Anything else I may say will be pretty sure to bring flat denials from one quarter or another. Most of these demurrers will probably come from soreheads, because anything I would say about VARIETY would be in terms of praise, especially considering that I was writing it for VARIETY. And there must have been plenty of soreheads accumulated during 41 years of reporting show business.

Bernard Shaw said a long time ago that every man over 40 years of age is a scoundrel. He may or may not believe that that applies to papers. Anyway, I don't—either to papers or to people. Some of the most scoundrelly people and papers I have ever known have been much younger than 40. They started with original sin and went right on from there. And the papers died younger than the people.

Being over 40 myself, I have a fellow feeling for VARIETY. We have been friends for a long time. I can't remember its early years, not being as much of a gaffer as all that; but as soon as I made my first connection with show business I began to realize that the business had its Bible, with chronicles, epistles, psalms and revelations all complete, and that it was required reading for true believers. So I learned the language (with some trouble, because my mother tongue was English) and have been a faithful subscriber ever since.

I think that VARIETY in the course of its 41 years has been both useful and ornamental—in other words it has led a well-spent life. As to its usefulness there can be no dispute. It has been the weekly **vade mecum** (I'm keeping this clean) of the world of entertainment. It has tried to tell the truth, and to a surprising degree it has succeeded. It has a heart of gold. Sometimes it holds grudges, but seldom for long. These grudges have sometimes been provoked, always regrettable, and now and then amusing. I am thinking of one of them which seems still to be current, having something to do with an artistic gent and his beard. The artistic gent, beard and all, shall be nameless here (he would be anyway, when the blue pencil recognized him). On the whole, VARIETY has been a pretty good scout, as well as a good business man with a nose for news and advertisements—not always such a contradiction as it might seem.

Here Comes the Commercial

Part of its usefulness is that it has been practical and down to earth. That is why I think it would be a fine thing if every movie critic in the United States read the paper regularly. Somebody with a little spare cash might well enter subscriptions for them all en masse. It might make them realize what seems to be just a vague abstract notion with some of them—that show business is a business and that under our economic system a business has to keep reasonably out of the red or stop breathing. Quite a lot of the scribes, I am aware, do read VARIETY and profit accordingly in a practical way. I write as one who is all for social consciousness and exquisite artistry and the other luxuries that mean so much to certain of our daily and weekly commentators. So is VARIETY in favor of them. But VARIETY knows that what the public wants is, first and foremost, entertainment. If you give the public entertainment you can work in all the rest, and very often the much-panned studios do exactly that. Social consciousness can be just as socko as sexiness—if it's done right.

So I think that VARIETY's most useful qualities have been its honesty and its sanity. As to its being ornamental, I am most definitely not thinking of its makeup, which may be in its own way a joy forever but is certainly no thing of beauty. I am thinking of its vocabulary, the heads and subheads and boxes and stories in which ingenuity and imagination run rampant and have for these many years.

Reading VARIETY is fun. It has been since I saw my first copy. Also it is educational. I hate to think what show business would be without it. Sometimes I hate to think what show business is with it.

Johnson's Eastern Huddle on Picture

Hollywood.

Nunnally Johnson is easting to huddle with Charles MacArthur on "The Senator Was Indiscreet," which Johnson will produce for Universal-International.

Johnson leaves N. Y. end of the week (11) to return to the Coast to start production on "Mr. Peabody and Mermaid."

10% Rise Seen In '47 Theatre Bldg., Sez D. C.

Washington.

New theatre construction in 1947 probably will be about 10% greater than in 1946, which was a very poor year, according to Department of Commerce estimates.

Exact figures on show biz building for 1946 are not yet available to the Commerce specialists, who also figure it will be another week before they get a proper breakdown of next year's estimates.

Commerce has figured overall that every type of new construction next year will amount to about $15,000,000,000 with another $6,000,000,000 to $7,000,000,000 devoted to repairs and renovations.

There appears no basis for the reports that there will be a theatre-construction boom in 1947, according to one Commerce official, although he said he preferred not to give a firm opinion until the new survey is fully complete. He pointed out that 10% above substandard does not spell boom in any language.

Madeleine Carroll And Husband Back to France

Madeleine Carroll and husband Henri Lavorel left for England Friday (3) on the Queen Elizabeth after a holiday in New York and Canada. They will return in the spring.

Lavorel, who came here on a French government assignment to study American methods of educational film-making, said that the preliminary groundwork had been laid and that work will begin shortly. While here he conferred with State Dept. exec William Tyler.

NINA FOX EAST FOR R-H

Hollywood.

Nina Fox heads east for femme lead in "John Loves Mary."

Actress is on loanout from Columbia lot to Rodgers and Hammerstein.

$350,000,000 Spent by Hollywood On 1946 Production of Pictures; Major Firms Top Indies by 3 to 1

Hollywood.

Hollywood production costs for 1946 soared near $350,000,000 mark, for combined studio output of 487 features, including product of both majors and indie companies. Reason overall costs did not more nearly parallel those of 1945, which were estimated at $400,000,000, was due to fact fewer films were made during the year, even though budgets had to be upped considerably for each picture, in line with general rising expenditures.

Majors topped production costs of indies by a 3-1 average, while in number of pictures made ratio was 2½-1. Major lot costs were $250,000,000 in round figures, while indies figured their costs to be nearly $100,000,000.

In point of numbers, majors, including features, westerns and serials, turned out 337 pictures. Indies were responsible for 150.

Columbia had the largest production schedule, with 56 films, including 12 westerns. This was followed by Republic, with 52, Universal with 41 and Monogram had 47.

PRC led indie group, with 50 features, while United Artists, with 21 companies, was runner-up with 43 films. UA, however, had combined expenditure of $42,200,000 for its 43 pictures, with PRC spending $3,320,000.

MG's Golden Touch

In breakdown by companies, among the majors, Metro heads production costs with nearly a $50,000,000 annual program for 32 features. Included in this budget, too, are nearly 50 short subjects, including cartoons.

20th-Fox follows, with 25 features costing $31,250,000, Universal closely trailing with its slate of 48 pictures amounting to $30,000,000.

Columbia's 56 films came to $29,000,000; Paramount, with annual program of 18 features, exclusive of Hal Wallis and Pine-Thomas productions, which will be listed among indie product, spent $28,000,000; and Warners carried year's budget of $25,000,000 for its 19 features. Estimate of both Paramount and Warners includes short subject program at each studio. Republic's costs approximated Warners, $25,000,000, for 52 pictures, both features, westerns and serials.

RKO's production costs for year, for 30 features, are figured at $21,000,000, and Monogram's costs were $9,000,000.

Indie Budgets Up

Indie production, which saw number of new companies, including Liberty, Robert Riskin Productions, Jesse L. Lasky-Walter MacEwen, Eagle-Lion and others, was distinguished by unusually high costs for year.

David O. Selznick, with his "Duel in the Sun," hit a high of approximately $5,000,000 for this picture, with Samuel Goldwyn shelling out $4,950,000 for two productions, one, "The Best Years of Our Lives," costing in excess of $3,000,000. Hal Wallis' four pictures turned out during 1946 cost $6,500,000 in round figures.

UA's 21 production companies, which spent $42,200,000 during year on 43 features, are headed by Benedict Bogeaus, who spent approximately $5,500,000 on four features. Enterprise put out $5,000,000 for three films, Hunt Stromberg $4,450,000 for four, Seymour Nebenzal $2,200,000 for two.

Others in UA group are California, with $1,800,000 for its first picture, and $1,500,000 spent already during year on "Vendetta," still far to go; Charles Rogers $2,300,000 for two, Hal Roach $2,000,000 for four, Andrew Stone and Sam Coslow each $1,800,000, Stone for two, Coslow for one; Federal (LeBaron-Morros) $1,750,000 for one film.

Howard Hawks $1,600,000 for one, Loew-Lewin $1,500,000 for one, and for same number, Charles Chaplin $1,400,000, Jules Levey $1,300,000, Sol Lesser $1,200,000, Harmon-Ising $1,300,000, Edward Golden $1,000,000, Bing Crosby $900,000, Arnold Pressburger $850,000, Comet $600,000, Hopalong Cassidy $500,000.

Other indies are Liberty, $3,000,000 for Frank Capra's "It's a Wonderful Life"; Pine-Thomas, $4,800,000 for six pictures for Paramount release; Eagle-Lion $2,300,000 for three pictures; Screen Guild for its six companies turning out 16 productions, $2,400,000. Jesse L. Lasky put $1,650,000 on his first picture for RKO release, Robert Riskin spent $1,500,000 for single picture, and Walt Disney's costs exceed $4,000,000.

Roy del Ruth spent $1,300,000 for his first indie, and Sol Wurtzel expended in neighborhood of $1,200,000 for six pictures for 20th-Fox release. Various other small production companies turned out 15 pictures at figure between $3,000,000 and $5,000,000.

AUTRY 50-50 WITH COL. ON 4 FILMS PER YEAR

Gene Autry's new Columbia deal will have him heading an indie production unit with a 50-50 profit split on four pictures a year. Pact, under which Col will supply all film-making facilities, takes effect April 1, and will have Gene Autry Productions releasing through Col for two years with openings for extension at the end of that period.

With Autry in the new company will be Armand Schaefer, who produced some of the cowboy crooner films at Republic and will be president of GAP, Mitchell Hamilburg, Autry's agent, who will be veepee of the outfit, and Martin Gang, his attorney, who will be secretary-treasurer. Autry will be chairman of the board. Films will be budgeted at between $300,000 and $350,000 each by Col, which will also build lot facilities on their Valley Ranch property.

Cowboy's Rep contract expires March 31, by which time he will have to fulfill a commitment to them for two more films. Film budgets at Col will be higher than at Rep, where cost was pegged at around $200,000. Pact will conclude a long period of negotiation during which Autry tried to sue out of his Rep contract, and was negotiating with several other companies.

GARBO WANTSA GO TO WORK

Hollywood.

Greta Garbo and Columbia producer Helen Deutsch huddle this week on proposed film for 1947. Producer has screen story in mind to outline to actress, although as yet unscripted.

If greenlighted by Garbo, Miss Deutsch will go ahead with production plans, otherwise it'll be junked.

Three Up, Four Down in Big 7's $17,645,125 Stock Loss For '46

By MIKE WEAR

Picture company shares, like nearly all stocks that were caught in the drastic tumble in Wall Street last fall, wound up 1946 behind the eight-ball. Only a few film stocks were able to show net gains over the same time a year ago. Despite this, actual depreciation for seven major film company issues amounted to only $17,645,125 net. Three companies showed actual appreciation, while the other four showed losses on the year.

Columbia Pictures, Paramount and Warner Bros. showed an appreciation in value of $53,466,000, biggest gain being Par with $39,211,500. Depreciation in value was made by Loew's, 20th-Fox, Universal and RKO. Last-named showed the smallest loss, depreciation being only $3,031,500, while Loew's showed the greatest, $42,344,000.

Republic was not figured in the compilation because the common and preferred did not start being traded in on N. Y. Stock Exchange until just before the market began selling off. Consequently, both issues naturally were caught in the avalanche of selling in Wall Street last fall. Despite this, Republic common declined only about 10 points from the year's high to the closing price last Dec. 31, 1946. Actual depreciation from the peak was around $19,000,000.

Warner Bros., Paramount and Columbia common shares were split up during the war, but despite this all three showed actual gains in value. Conversion of RKO preferred swelled the number of that company's common shares slightly during 1946.

Film shares generally began selling off the last few days in May, actually preceding the big subsequent decline in other industrial stocks. However, the drastic dip in picture issues came when the whole market went into a nose-dive a few months later.

Following is the way film shares acted in 1946:

Company	Jan. 2, '46	Dec. 31, '46	Depreciation
Col. Pix...	28	20⅝	*$1,851,625
Loew's	34	25⅝	42,344,000
Paramount.	54½	32½	*39,211,500
RKO	16½	15½	3,031,500
20th-Fox ..	41⅛	38	8,389,000
Universal..	45¼	26½	17,346,625
Warners ..	32	17⅝	*12,402,875
Total depreciation....			17,645,125

* Appreciation.

Would Use Frozen Lira For Pic Prod. in Italy

Hollywood.

Players and film technicians are getting a pitch from the Bank of America to junket to Italy for the purpose of making films. Bank has several millions of Lira in that country which cannot be taken out. So reported trying to set up film operations there. Players who speak several languages are wanted. Plan calls for films to be made in Spanish, English, Italian and French.

Studios built by Mussolini are readying for production on lease by the bank.

Gerald Mayer on Coast

Hollywood.

Gerald M. Mayer, managing director of the international division of the Motion Picture Assn., is here for two weeks to confer with studio chiefs on problems relative to foreign distribution.

He stated he will accompany Eric Johnston on a visit to England in April to further some advances made during November trip.

BROADWAY—SHOWCASE OF THE WORLD

By BENJAMIN FIELDING

(Commissioner of Licenses, City of New York)

Expert studies now predict a staggering volume of tourist travel to New York during 1947. The expected over 38,000,000 visitors will spend over a billion dollars in Our Town, the tourist mecca of the world.

Yes, Our Town is the world headquarters for industry, trade and finance, the world's greatest retail shopping center. And Broadway is our showcase.

The statistical machines grind out that 10.5% of every visitor's dollar is spent on theatres. Add the hometowner's normal budget percentage and Broadway is in for boom days.

During the war-weary years, Broadway made millions of new friends from all parts of the country. Travel became a way of life for the average American—8,000,000 service men and women went to the far corners of the globe. And around the byways of the world popped the tumbling question, "Well, how didja like Broadway?"

A galaxy of adjectives can pour out in a magic torrent—spectacular opera, brilliant theatre, magnificent music and thrilling films!

At no time in the history of this department have we approved more new sites for picture theatres in the five boroughs. Licensed ticket agencies are developing substantial out-of-town customer accounts. More and more attention is being given to the necessity of opening additional legitimate playhouses for stage attractions, particularly in view of the recent expansion of radio program facilities. To add to customer convenience, the need for municipally-operated parking lot areas near Broadway is being explored.

The operation of amusement arcades in the Broadway area is under continual observation to assure proper supervision and high standards. The whole field of theatrical advertising from the standpoint of truthful pictorial representation of attractions is under inquiry. Special types of wholesome entertainment for children is getting attention and development.

Yes, we are justly proud of our New York and our Broadway, and its high standard of entertainment values. But Broadway must become increasingly aware of its responsibility as New York's showcase.

On the fringe of our great amusement industry, there unfortunately stands a small group of operators, the men in headlong and irresponsible pursuit of the "fast dollar." These parasites, master of the quick and glib phrase, scornful of decency or any standards of truth in advertising, create bad will and reflect discredit on Our Town and Broadway.

Broadway and New York are big business—established on the firm basis of value received for value given. Broadway is always generous, contributing fantastic sums and talent to every worthy charitable enterprise. The point is, it should always be careful to be made attractive and inviting. Too frequently has it let down.

My Secret Life With The Great Nose-Piece

(Or, 'Aw, Geez! How Yuh Been?')

By GARRY MOORE

Hollywood.

I am certain that those of our readers who are interested in esoteric information and trivial minutae will have heard of a gentleman named Jimmy Durante. But for those whose knowledge is limited to only the larger names in showbusiness I should like to explain that Jimmy Durante is a talented kid who works under the kind protection of my superior name every Friday night over CBS on the Durante-Moore Show. (The only reason Durante gets top billing is that our announcer has an impediment in his speech that will not allow him to begin any sentence with the letter "M.") (This impediment, by the way, is only a recent misfortune. It first manifested itself three years ago when the announcer inadvertantly mentioned *my* name first and almost immediately came down with a bad case of "bludgeon de entrepeneur"—or as we say in our set, "Lou Clayton's ball-bat.")

Garry Moore

In any event, the stroke of midnight this Dec. 31 marked the fifth New Year's Eve that I have spent shaking noses with Durante. It's been nothing but laughs since the first time we shook hands and Durante said "Let's get down to the mucleous of this thing."

It's no secret that I have derived many benefits from this association. For one thing Durante is the first guy I've ever worked with who makes me look tall and pug-nosed. (Between us, I think he married me for the large backlog of nose jokes that I'd originally written about myself....well, no matter—I bow to a superior weapon!)

But greatest of all his gifts to me, perhaps, is the knack for getting by without remembering people's names. I have always been bad at it, anyway, and it used to cause me untold mental anguish. I even tried making notes on my cuff when I met people. For instance, let's say I'd be introduced to Jug McSpaden, the longest hitter in golf. On my cuff I'd make a note, "Jug—long hitter." From then on it was simple. The next time I met him I'd just glance at this note and say "Hello, Mr. Cuff—still hitting the jug?"

Durante, however, has never bothered with such complicated systems. He *knows* he's not going to remember so he doesn't even try. Whenever he sees anybody who even remotely looks like he might speak, Durante beats him to the punch by throwing both arms around the party's neck and saying "Aw, geez! How yuh been?" This system not only gets him by, it also gets him quite a bit of nice free necking.

I never realized how deeply implanted this habit was with him until one day when we were on our way by car to Santa Barbara to work a hospital show. For some strange reason we stopped and had lunch at a lion farm. While standing in front of the elephant enclosure, the Schnoz began ruminating about his days with the animals in Billy Rose's "Jumbo." At this juncture a man came out of the trainer's office and greeted Jimmy with loud shouts. Jim dropped his sandwich, threw his arms around the man's neck and yelled "Aw geez! How yuh been?"....Well, the man turned out to be the trainer of Rosie the Elephant in "Jumbo." And when Jim enquired as to Rosie's whereabouts the man pointed to a nearby mammoth and said, "That's her." So with the instant reaction of true reflex, the Schnoz dashed to the elephant, threw his arms around her and said, "Aw geez! How yuh been?"

I have always said since then that I've known lots of guys who run into old people they used to work with, but Durante's the only man I know who runs into old elephants.

In any event, since the Schnoz and I were mated some five years ago I have stopped worrying about names. But I wouldn't want to close these brief recollections without thanking the editors of this paper for their kindness to our team. Believe me, we'll always be grateful to this great publication, the Weekly—er, what's that name again now? Oh, well—"Aw, geez! How yuh been?"

LEST WE FORGET

By ABE LASTFOGEL

(President, USO-CAMP Shows)

Today, as you read this, 350 professional entertainers are touring the United States under USO-Camp Shows' banner to entertain disabled men in Army and Navy hospitals and in institutions under the supervision of the Veterans Administration.

Their work is little known and they follow a rugged road, unheralded. But the job they are doing is so important that General Omar Bradley, Veterans Administrator, has expressed his deep gratification that our service has been extended to hospitalized men and women under his supervision.

Camp Shows, however, is a wartime agency and is scheduled to pass from the scene at the end of 1947. But the war will not be finished then—nor entertainment's job done—for the men who must remain in our hospitals — many, unhappily, for years to come. (Over 200,000 are under treatment now and more are being admitted every day.)

The entertainment world is proud of its contribution to victory—of the flexibility and resiliency that its organization and its men and women showed as various phases of the effort imposed new obligations upon us all—called for new approaches to old jobs. The military recognized, even in pre-war days, that wholesome entertainment was an essential part of preparation and training.

Our industry provided the initiative, the inspiration and the leadership required to meet the armed forces' needs then and to keep pace with them as they changed throughout every phase of the war and its aftermath. It made its talents, its know-how, its vast experience and its thousand and one gifts available through one agency, Camp Shows—an agency so wholly our own that every branch of the entertainment world makes up its directorates. Through them was made available everything that we had to offer, whether that offering were personal service, a royalty-free script or some needed skill.

All of us feel that it was a privilege to undertake this work of entertaining servicemen and guide it through its many phases. We are proud that under Camp Shows' banner 350 top stars of stage and screen and 5,000 actors and entertainers went overseas to provide momentary respite for our men in combat and did their job so well that General Eisenhower noted that "USO-Camp Shows have brought American cheer and laughter close to every fighting front." Who can evaluate the "lift" it gave a fatigued man to exchange greetings with a girl from home—or perhaps a star who had been but a face on a flashing screen before?

They are gratified, too, that 2,000 others have worked through the difficult months since V-E and V-J Days, easing the transition of our armed forces from combat to occupation duties.

Much of our work for the armed forces is passed; the rest of it is passing.

The continued entertainment of disabled men in our hospitals soon will be our major challenge, because, as General Bradley says in speaking of that subject, "A job half-done is no job at all!" And we certainly shall not have discharged our responsibility to them as long as entertainment can aid the rehabilitation of any considerable number.

A Tremendous Job

Camp Shows has moved into this job so smoothly and so effortlessly that its magnitude can easily be lost sight of. But, just as an indication of what it means, let me tell you that it requires 22 companies ceaselessly on the move throughout the length and breadth of the country to make sure that each of 187 hospitals—however remote or difficult to reach—has a "live" show at least once every two weeks.

The entertainment industry pays tribute and expresses its deepest appreciation to the six member agencies of the USO: the Young Men's Christian Associations, National Catholic Community Service, The Salvation Army, Young Women's Christian Associations, National Jewish Welfare Board, National Travelers Aid Association, which gave our work their full support, spiritually and financially. We invite their continued active interest.

Fortunately, five years of experience have indicated the pattern, the techniques and the approaches required for a continuing operation under new auspices. Camp Shows started to service Army and Navy Hospitals in March 1944, and added facilities under the Veterans Administration in March 1946. This background enables us now both to lay down a program of action and draw up an estimate of costs early enough to insure no interruption of this work.

For most of us, the victory is won and life stretches out ahead. But not for the ill and the maimed in our hospitals. For them it's a long road back—dreary months made harder by occasional fears that they're forgotten, now that the parades are ended.

Entertainers and the entertainment industry fortunately can ease that road. They can provide what it takes to assure them that they're remembered, and, though they cannot come to us for it, we can take it to them.

That's something I'm sure we all want to do.

WILLIAM A. SEITER

William A. Seiter has just completed direction of a Deanna Durbin starrer, "I'll Be Yours," for Universal-International Pictures, where he is under contract.

Par News' 20th Anni OK Anthology

Paramount News, celebrating its 20th anni, has rounded up clips of some of the top news events of the last two decades, strung them together with a highly-interesting and penetrating commentary and wrapped the package neatly together into a 25-minute two-reeler. Novel documentary was released nationally last Saturday (4) and exhibs lucky enough to book it should be able to bolster their b.o. takings considerably with a little intelligent ballyhoo.

With some of the most world-shaking events in history occuring between 1927 and the present post-World War II era, the 20th anni short couldn't help but be interesting. Withal, it presents a well-earned pat on the back to the entire newsreel industry, mirrored in a sequence showing the late President Roosevelt citing the reels for their work on both the home and fighting fronts during the war.

Teeing off with the roaring '20s and the flapper-Coolidge era, the short segues neatly into the stock market crash and the resultant soup lines and corner apple stands, all designed for absorbing, albeit sometimes bitter nostalgia. Comes then the Roosevelt inaugural, his New Deal policies and then the first faint rumblings of war, climaxed by Pearl Harbor and D-Day. Interspersed are clips of the fascinating news events, such as the Hindenburg blimp disaster, the Lindbergh kidnaping case, etc.

Film winds up with a dramatic pledge of Par News for the future: "In this we seek to serve. That the Eyes and Ears of the World shall bring the truth. To let the people see...to let the people know." And the reels, with their visual reporting advantages designed for truth, seem well equipped to carry out this pledge. *Stal.*

Film Reviews

Miniature Reviews

"Ladies' Man" (Songs) **(Par).** Eddie Bracken holding up lightweight musical okay for general situations.

"Martin Roumagnac" (French). Marlene Dietrich - Jean Gabin, romantic drama, surefire with French audiences.

Ladies' Man

(SONGS)

Paramount release of Daniel Dare production. Stars Eddie Bracken, Cass Daley, Virginia Welles; features Spike Jones' City Slickers, Johnny Coy, Virginia Field. Directed by William D. Russell. Screenplay, Edmund Beloin, Jack Rose, Lewis Meltzer based on story by William Bowers, Robinson Holbert; songs, Jule Styne, Sammy Cahn; camera, Stuart Thompson; editor, Everett Douglas. Tradeshown N. Y. Dec. 26, '46. Running time, 91 MINS.

Henry Haskell	Eddie Bracken
Geraldine Ryan	Cass Daley
Jean Mitchell	Virginia Welles
Johnny O'Conner	Johnny Coy
Gladys Hayden	Virginia Field
David Harmon	Lewis Russell
Mr. Jones	Georges Renevant
Phone Operator	Roberta Jonay

Spike Jones & His City Slickers

"Ladies' Man" doesn't pack much punch but will serve as a palatable musical comedy creampuff for general situations. One of Paramount's lower cost items, film depends wholly upon the comic talents of Eddie Bracken to hold together a random assortment of specialty acts. Formula story of a rich yokel being taken for a ride in the big city is the peg for the musical score and comedy situations and is given a neat tongue-in-cheek treatment. But film is overlong for its purpose, and more decisive editing could cut between 10 and 15 minutes of running time for snappier results.

With Cass Daley and Spike Jones and His City Slickers acting as the chief supporting battery for Bracken's mugging and double-takes, plenty of raucous corn is to be expected. Miss Daley, in addition to a straight comedy part, does a vocal assault on "Mama ye quiere," while Spike Jones' combo hash up two of their best known numbers, "Holiday for Strings" and "Cocktails for Two." Johnny Coy registers solidly in two standout dance specialties. Bracken, in his screen's initial singing stint, does nicely on a couple of Jule Styne-Sammy Cahn tunes, "I Gotta Gal I Love" and "What Am I Gonna Do About You," and is backed up in a neat duet arrangement with Virginia Welles on the latter number.

Story concerns an Oklahoma oil king who comes to New York on a sight-seeing tour but gets tricked into acting as Prince Charming on a radio program contest. Bracken plays sucker as a beau geste towards Miss Fields, who leads him to believe that her job in an ad agency depends upon his cooperation. But disillusionment soon sets in together with the usual round of romantic difficulties against a background of niteries and behind-the-broadcast scenes. Throughout the proceedings, Virginia Field moves irrelevantly in a female Groucho Marx role of a phoney southern belle who sets her traps for Bracken.

Thesping by Bracken and supporting players is competent down the line. Direction is handled with an appropriately light touch although some of the specialty numbers are stretched out excessively. Musical score is okay, but nothing special in the way of hit tunes, while production dress and camera work is standard. *Herm.*

Martin Roumagnac

(FRENCH-MADE)

Paris.

Gaumont release of Alcina production. Stars Marlene Dietrich, Jean Gabin; features Margo Lion, Marcel Herrand, Jean d'Yd, Daniel Gelin, Michel Ardan, Marcelle Geniat, Paul Faivre, Lucien Nat, Jean Darcante. Directed by Georges Lacombe. Screenplay, Lacombe. Reviewed in Paris. Running time, 115 MINS.

Excellent casting of Marlene Dietrich and Jean Gabin, who turn in some top drawer thesping, makes this film a sure grosser here and likely b.o. wherever French pix are played. An adventuress, Miss Dietrich makes a play for small town contractor Jean Gabin. Falling heavily at first, he later gets wise to her true character and kills her in a fit of jealousy.

Packing more punch than most French-mades, pic is a fine vehicle for Gabin who is his usual authentic self in the part of the rough country guy unable to understand the sophisticated woman before it's too late. Miss Dietrich gives an interesting performance as the flighty woman, but disappears from the film three reels before the end.

Originally slated for leads in Pathe's "Night Doors," Gabin and Miss Dietrich turned it down, finding "Martin Roumagnac" more to their liking. Films' foreign rights have been acquired by Laudy Lawrence, film exec, formerly associated with Metro and Alexander Korda. *Maxi.*

New Foreign Films

"Det Regnar Pa Var Karlek" ("It Is Raining on Our Love") **(SWEDISH).** Nordisk Tonefilm release of Lorens Marmstedt production; stars Barbro Kollberg, Birgir Malmsten; features Goesta Cederlund, Ludde Gentzel, Douglas Hage, Hjoerdis Petterson. Directed by Ingmar Bergman. Screenplay, Bergman and Herbert Grevenius, based on play by Oskar Braathen. Camera, Hilding Bladh, Gneran Strindberg; music, Erland von Koch. Reviewed in Stockholm. Running time, 100 MINS.

Perhaps one of the best films any Swedish producer ever made, story's theme based on the premise that a man isn't a criminal just because he has erred once, develops into excellent entertainment chiefly due to fine scripting of Ingmar Bergman and Herbert Grevenius. Acting, lensing and direction are in keeping with other high production values. Looming as a top grosser in Sweden, picture should meet with worldwide b.o. success.

"Rumeurs" ("Allegations") **(FRENCH).** Consortium International release of C.A.P.A.C. production; stars Jacques Dumesnil, Jany Holt; directed by Jacques Daroy; screenplay, Simon Gantillon. Reviewed in Paris.

Poorly directed and photographed story that's very dreary. Shows Jacques Dumesnil as a small town garage proprietor who's wrongly suspected of the slaying of a prostitute. Preys on his mind and to relieve it he plans to commit a similar killing. Jany Holt is weak as the intended victim and whole production is below par. Mild for America. *Maxi.*

"Om Kjaerligheten Synger De" ("The Song of Love") **(NORWEGIAN).** Apollo Film release of Oslo Film production; stars Harald Heide-Steen, Elisabeth Gording; features Alfred Solaas, Edvard Drablos, Einar Vaage, Stig Egede-Nissen, Berit Brenne, Finn Bernhoft, Dagmar Myhrvold; directed by Olav Dalgard; screenplay, Dalgard, based on play by Nicolay Hoggenvik; camera, Reidar Lund. Reviewed in Oslo. Running time, 80 MINS.

Dramatic Norwegian film about a hotel worker wrongfully accused of arson develops into a domestic tragedy which may prove okay in Scandinavia. However, picture is too sentimental to offer much appeal to U.S. audiences, despite good acting and fair screenplay. *Wins.*

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Screenplay by John Howard Lawson • Additional Dialogue by Lionel Wiggam • Original Story by Dorothy Parker and Frank Cavett
Directed by Stuart Heisler • Produced by Walter Wanger • A UNIVERSAL-INTERNATIONAL PICTURE

"Let's Be Original"

By JAMES J. GELLER

SCENE: The spacious office of a film Producer. Seated at his desk, he addresses the Director, who is seated opposite.

PRODUCER:
Now that we have our musical down on paper, we must create some original routines for our specialties.

DIRECTOR:
Yeah. God knows, the writers were no help to us.

PRODUCER:
All the more reason we should incorporate some good zippy scenes with plenty of sex, comedy and musical numbers. Above all, let's be original.

DIRECTOR:
You're so right, Charlie. We'll set the pace.

PRODUCER:
Let's take it from the beginning. We need a better opening to introduce our girl. The way it is in the script, I find it dull.

DIRECTOR:
(With enthusiasm)
I have it! Remember the first shot of Stanwyck in "Double Indemnity" descending the staircase?

PRODUCER:
(Nods affirmatively)
Yeah.

DIRECTOR:
(Continuing)
Remember how Murray's eyes almost popped out of his head when the camera panned to her legs and then upward to the rest of her body?

PRODUCER:
Uh huh!

DIRECTOR:
Well then, we'll have our girl make her entrance coming down the staircase in a bathing costume. The boy gets his first eyeful as she goes to the pool.

PRODUCER:
I see what you mean. You've got a good thought there. Not bad!
(Scribbles on memo pad)

DIRECTOR:
(Smiling)
This is better than having a nude ascending a grand staircase.

PRODUCER:
As for the night club owner who's on the make for the gal, I've got a swell idea for a belly laugh. We'll have two G.I.'s carry him out of his own place, like what happened to that guy from Montgomery Ward. No rough stuff.

DIRECTOR:
Very funny. We could build up to it.

PRODUCER:
Don't forget that we also gotta have something novel for our leading comic.

DIRECTOR:
Before we come to him, let's establish the girl as a member of a crazy family like the bunch in that old play, "You Can't Take It With You."

PRODUCER:
For a musical they must be a little crazier than they are in that old play . . . And now for our singer.

DIRECTOR:
We must have a solid reason for a tenor.

PRODUCER:
Tenors are a dime a dozen. But our man should be presented differently.

DIRECTOR:
(In deep thought as he rises from his chair. Suddenly a notion strikes him.)
I've got it. We'll get some special lyrics and have him race through like Danny—

PRODUCER:
(Cutting in)
Kaye!

DIRECTOR:
That's a good approach.

PRODUCER:
Okay. That takes care of the singer for a couple of shots. Now for the girl who fools around with the musical instrument.

DIRECTOR:
You mean the one that plays the cello off key?

PRODUCER:
(Starts humming "Love in Bloom" as Director breaks in.)

DIRECTOR:
You've given it to me! A switch on the Jack Benny routine with the fiddle.

PRODUCER:
We'll get the music department to dig up something that Benny has never used.

DIRECTOR:
Of course.

PRODUCER:
That reminds me of "100 Men and a Girl." Do you remember how the film ended with "The Hungarian Rhapsody"?

DIRECTOR:
We shouldn't use that composition for our opus.

PRODUCER:
I'm not thinking of *that* number. We'll use another rhapsody for the finale.

DIRECTOR:
Fine.

PRODUCER:
I heard a Roumanian Rhapsody on last Sunday's broadcast from New York.

DIRECTOR:
Are you certain there's a "Roumanian Rhapsody"?

PRODUCER:
I guess so. All those Balkan countries have rhapsodies.

DIRECTOR:
Then no one can accuse us of plagiarism.

PRODUCER:
Look, as long as we're on our toes, no one can say we're copying. Incidentally, the studio has a commitment with the Two Inkwells. We've gotta use 'em in our picture. Let's get a new dance specialty, something that's never been done.

DIRECTOR:
I've just the routine laid out for the dance director. As a matter of fact, it's two routines which can be blended in one.

PRODUCER:
You don't say?

DIRECTOR:
Let's use a staircase similar to the one that the Nicholas Brothers had in a Fox picture a couple of years ago, work down half way, then make a flying leap on a large brass drum and finish the number the way Astaire did in "Roberta." Remember?

PRODUCER:
Pretty good!

DIRECTOR:
That'll take care of the Two Inkwells.

PRODUCER:
We've only solved half of our problem.

DIRECTOR:
But we're making fine progress . . . What's our next move?

PRODUCER:
We require a few more sock specialties to be interpolated into the script.

DIRECTOR:
Sure. Sure. We lack another big routine, for our second comic lead . . . Let's take a guy like Keenan Wynn.

PRODUCER:
(Interrupting)
I got it. Have you forgotten the marvelous drunk scene he did in a Metro picture?

DIRECTOR:
Yeah. I saw it recently.

PRODUCER:
Don't worry about it. By the time our picture is produced and released, the public will have forgotten about Wynn's drunk specialty.

DIRECTOR:
I guess you're right. Besides no one had a monopoly on drunk scenes.

PRODUCER:
That takes care of that. Now we should devise a few more routines. This time I'd like something even more original for our two leads in their joint dance number.

DIRECTOR:
(Reflectively)
What can we do to fill that spot?

PRODUCER:
It's more than a spot. We've gotta have something outstanding, something unique.

DIRECTOR:
Remember Gene Kelly in "Cover Girl"? His dance sequence, I mean.

PRODUCER:
The trick stuff he did with himself as——.

DIRECTOR:
The Alter Ego.

PRODUCER:
That's it. Now we don't want to duplicate his dance. We're not copy cats.

DIRECTOR:
All right. Let's forget the Kelly routine in "Cover Girl." That was a solo number.

PRODUCER:
Here's a thought. We'll have our boy and girl do, say, a similar dance number together and in the background, we'll plant their alter egos with a split screen effect.

DIRECTOR:
That's what I was aiming for in the first place.

PRODUCER:
Now if we think up a couple more routines, we'd be set. Something novel in which we can use soft music in the background.

DIRECTOR:
For example?

PRODUCER:
I've been thinking about the successful wave of those phychological pictures, "Lady in the Dark," "Spellbound," "The Dark Mirror" and others. We ought to select a scene where a girl is consulting a psychiatrist and do it with music.

DIRECTOR:
I'll accept that. It'll be a clever switch and it won't hurt our story line.

PRODUCER:
And now if we can get one final smash routine before the last fade-out, we'll be off to the races.

DIRECTOR:
We should slip in a minute or two of something dramatic. What Laughton did to "The Gettysburg Address" or the few words that came from that old guy in "The Spectre of the Rose."

PRODUCER:
Yeah, I see eye to eye with you on that. Nothing political, mind you.

DIRECTOR:
We'll have research get us something significant. A paragraph out of Roosevelt which everybody will recognize.

PRODUCER:
(Continues scribbling on pad)
We've done it. We'll have one of the most novel pictures ever produced.

DIRECTOR:
(Acquiescing)
And original, too. Every producer in Hollywood will copy it.

PRESS AGENTS STAR IN MAKING STARS GLITTER

By JOSEPH WECHSBERG

While Bette Davis was working on location in the California desert, news services carried the story that she had landed squarely in the middle of a cactus plant. Millions read in their papers that 49 cactus spines had to be extracted from her expensive silhouet, "soon to be seen in Warners' 'The Bride Came C.O.D.'"

When the late Carole Lombard told a director who was complaining about his income tax that for her part she was happy to pay sky-high taxes to Uncle Sam, a publicity man overheard it. He simply quoted her answer to the United Press; the actress made the front pages everywhere.

These are examples of two different schools of Hollywood publicity. The Bette Davis story was an out-and-out hoax: Miss Davis never sat on a cactus. Miss Lombard's spontaneous remark, cleverly ballyhooed, enhanced her prestige and that of the motion picture industry.

Through such experience, Hollywood's high-powered publicity wizards have discovered that dramatized truth is better than sensational hoaxes, such as those for which Harry Reichenbach is famous. Some 25 years ago this master of ballyhoo smuggled a lion inside a piano box into an apartment at New York's Belleclaire hotel, where a man had registered as "Professor T. R. Zann"—just before a new Tarzan picture appeared on Broadway. It was also Reichenbach who once put up eight musical-comedy Turks in the Hotel Majestic. They had "just arrived from Stamboul looking for a virgin named Sari." A week later, by an odd coincidence, Priscilla Dean's picture "The Virgin of Stamboul" was released.

The Doll and the Egg

Today, in spite of occasional excursions into lunacy (a doll resembling Ginger Rogers parachutes out of the sky to publicize "The Magnificent Doll," a man sits for weeks on an ostrich egg to promote "The Egg and I"), the crazy publicity stunt is vanishing.

An example of the now-preferred "dramatized truth" is the case of an actress from Dallas who insured her southern accent at Lloyd's for a million dollars. The insurance policy was perfectly authentic—but the contract ran for only 24 hours. Then there was the press agent who watched three actors being tested before the camera with Andrea Leeds to determine her partner in a kissing sequence; the next day the story of the actress who had been kissed 468 times in four hours, establishing a new "osculatory record," was in every newspaper.

When "The Prisoner of Zenda" opened on Broadway, a Hollywood press agent flew the 12 lone inhabitants of Zenda, Ontario, to New York in a chartered plane. The newspapers reported, with perfect truth, that "the entire population of the town of Zenda" had come to the premiere.

Simple stunts, but good press agentry. While Sonja Henie and Tyrone Power were thriving on a studio-sponsored romance, the skating star one morning found herself stranded in her suite on the 17th floor of Detroit's Book-Cadillac hotel by a strike paralyzing room service and elevators. Jack Cooper, a press agent, called local reporters in to watch Power clamber up 17 floors with a loaded breakfast tray. The papers gave a glowing account of "Sonja Henie's rescue."

These "romance publicity tieups" are routine in Hollywood. Claudette Colbert eloped with Dr. Joel Pressman to Yuma one morning at 1:30, after duly notifying Hollywood columnist Louella Parsons. The marriages of Deanna Durbin and Shirley Temple were covered by the press as if they were peace conferences. When Victor Mature, "a beautiful hunk of man," was photographed in public with 80 blondes in one year, his fan mail shot up. And everyone knew that James Stewart dated "263 glamour girls" before he went into the Army. His publicity agent saw to that.

400 Press Agents

Hollywood's 400 press agents range from $50-a-week "apprentices" to almost $100,000-a-year publicity directors such as M-G-M's Howard Strickling and 20th Century-Fox's Harry Brand, acknowledged masters in shaping public opinion.

A major studio's publicity department is organized like a metropolitan newspaper, with reporters, a copy desk, photographers and contact people for national magazines, newspapers, wire services, tradepapers, the foreign press. There are feature writers, gossip "planters," fashion experts, art directors.

One of the masters of the dramatized news event is S. Charles Einfeld, former $156,000-a-year vicepresident in charge of advertising and publicity for Warner Bros., and now president of Enterprise Productions. Einfeld is credited by many with the invention of the "junket." In 1933 he sent the stars of "42nd Street" on a coast-to-coast trip aboard the "42nd Street Special," bringing the magic of Hollywood to small towns which had never seen film stars in the flesh. Special trains carried the press from New York and Hollywood to the world premieres of "Dodge City," "Virginia City" and "Santa Fe Trail," held in those cities. "Knute Rockne, All-American" premiered in South Bend, Ind.; scene of Rockne's great football-coaching triumphs at Notre Dame University. "Destination Tokyo," a submarine picture, was previewed on the bottom of San Francisco Bay, inside a submarine which had been in action in Japanese waters.

Einfeld has a knack for twisting an event to his client's advantage. When Harvard undergraduates voted Ann Sheridan the actress least likely to succeed, he showed Miss Sheridan in front of a mule, commenting on the comparative salaries of Harvard graduates and Hollywood actresses.

Since pretty girls are the staple of Hollywood publicity, press agents sit up nights trying to find new stunts for them. The display of female pulchritude may range from tightly corseted ladies "picketing" their studio in protest against the tight corsets which they have to wear in "The Private Affairs of Bel Ami" to Goldwyn girls in bathing suits taking "aptitude tests" at the Institute of Human Relations.

The Burning of Atlanta

Rewards, lawsuits, "nation-wide searches," disasters, threatening letters—are all good for free advertising space. The search for actresses to play "Scarlett O'Hara," "Bernadette" and "Amber" became world-wide stunts. The burning of Atlanta in "Gone With the Wind" made front pages everywhere simply because the studio withheld advance announcement. Reporters, following the screaming fire engines to Culver City, where the entire Selznick studio seemed to be going up in flames, found mimeographed "news" stories and telephones for their convenience.

Most stars, aware of the sweet uses of publicity, gladly cooperate with their press agents. But John Barrymore for years refused to imprint his profile in the cement in front of Grauman's Chinese theatre in Hollywood, where most screen immortals have left their footprints. Finally he agreed to "play" the scene for the newsreel cameras, provided the actual imprint was made with a mask. But a smart press agent "forgot" to bring the mask along and pushed The Great Profile into the wet cement while the cameras were grinding.

One of the most colorful publicity wizards is Russell Birdwell, who had an imitation Oriental rug painted over six boulevard blocks in Culver City for the premiere of "The Garden of Allah." In San Francisco, Birdwell invited every one named Young to the press preview of a new Loretta Young picture. Thousands came, including three Lin Youngs from Chinatown. Birdwell sometimes thinks of himself as a humanitarian fighting for neglected causes. Not long ago, he read that practically all the cats had disappeared from the Philippines during the war. Sensing a worthwhile cause, he arranged for actress Eve Arden to sponsor sending a shipload of American cats to Manila. The authorities couldn't quite see the value of the cause but it got Birdwell (and his client) a lot of publicity.

The mobbing of stars by frenzied fans and bobby-soxers seeking autographs used to be a convenient means of getting free publicity. But it was overpromoted and now has become the press agents' biggest headache. Mobs of bobby-soxers, acting to perfection the part of lunatics, have torn actresses' expensive gowns, and knocked down and half stripped screen heroes. Things have become so bad that many stars are honestly afraid of being mobbed and mauled at railroad stations, hotels and theatres; their dark glasses and side-door escapes are not poses, but actual self-protection.

Seldom have picture stars refused to perpetrate publicity gags, however inane. Hollywood therefore still cherishes the memory of the arrival of Olsen and Johnson to film "Hellzapoppin." A press agent had an idea that can hardly be described as highly original: the two slapstick comedians, on arrival, should throw lemon pies at each other while newsreel cameras recorded the scene for posterity. But when Olsen and Johnson got their cue to start pitching, they turned and with the aim of experts hurled the pies into the press agent's face.

Mickey Rooney Lone Kid Star to Last; Shirley Making a 'Comeback'; Deanna, Judy, Gloria Jean Started at 11-14

By HERMAN SCHOENFELD

It started back in the middle 1930s when Shirley Temple, as a tot, won America's heart and climbed to the pinnacle of boxoffice fame. Since that time more than 50,000 kids annually have been either carted directly to Hollywood's golden gate by hopeful and ambitious parents—or the parents hired agents to represent them and flood the studios with photos, descriptions and affidavits swearing to the charms of the youngsters in question. It's become part of the American dream that every kid has the chance to become either President of the United States or a prodigy of the silver screen.

The amount of faith that parents, friends, Chambers of Commerce, Mayors, and local exhibitors have placed in the talents of youngsters is beyond estimate.

But the record with respect to the lasting success of child actors is a discouraging one. It holds bad news for Margaret O'Brien, Butch Jenkins, Peggy Ann Garner, Jo Ann Marlowe, Dean Stockwell, Bobby Driscoll and the rest of the current flock of subteen-age cinema players. All of them will do well to save their money while they are making it.

A Million Kids

In the past 20 years, since the screen has talked, about 1,000,000 kids between the ages of four and 10 have been looked over by talent executives with a considerable number actually launched on film careers. Of that number, only a handful survived their first two or three pictures and only one, Mickey Rooney, developed into a top star able to stand by himself as a solid b.o. draw.

Shirley Temple, although not currently in Rooney's class as a marquee attraction, is another exceptional case of a kid star recapturing as a grownup a large part of her former stature. Other juve stars, like Judy Garland and Deanna Durbin, who stayed in the big time as they matured into young misses, are different matters since they were launched into pictures after they passed the crucial ages of 11 to 13 years.

Failure of the very young set of cinematic hopefuls to stand up under the vicissitudes of time is notwithstanding the brilliant sendoff and followup campaigns that most of the kids received.

Take the classic case of Jackie Coogan, who goes back to days before talkers. Coogan made his debut in the auspicious company of no less than Charlie Chaplin. But after scoring heavily in "The Kid" and several subsequent films, Coogan's film career was finished by the time he reached the age of 10. After a three-year absence from the screen, he returned and made some sporadic appearances, but from a boxoffice standpoint his days as a film star were over.

Jackie's brother, Robert, also made a prominent start in "Sooky" and "Skippy" but his career was even shorter. Another sensational start in pictures was given to Davy Lee, when he appeared at the age of four with Al Jolson in "The Singing Fool." This was one of the first pictures to have talking and singing, and for that reason, as well as the drawing power of Jolson, it shot Davey to overnight fame. But he was seen in only a few more pictures. Within five years he was gone from the screen. Jolson recently reported the interesting fact that while overseas on a USO tour, a six-foot GI tapped him on the back and said, "I'm the kid that sat on your knee while you sang 'Sonny Boy'." It was Davey Lee.

The Gals

As a three-year-old tot in "Moby Dick," back in 1930, Virginia Weidler stood out as prominently as Margaret O'Brien does today. But since 1939, her film roles have been few and at last reports she was singing for a disk company. One of the most touted juvenile skyrockets of the past two decades was Bobby Breen, the lad with the freak singing voice. Eddie Cantor featured Bobby on his radio program for months, and in 1936 the boy was starred in "Let's Sing Again" with an elaborate fanfare. Three years later Bobby was through with films—or vice versa. He's playing niteries and vaudeville.

For seven years, Mary Kornman was the "leading lady" of Hal Roach's "Our Gang," the comedy shorts with kiddie casts. As she grew up, Mary appeared in a few pictures but stardom never gave her the nod. Dozens of other kids received thorough cinema schooling in the "Our Gang" comedies, also in the "Mickey McGuire" series starring Mickey Rooney and the Vitagraph kiddie shorts that starred Bobby Connelly. The only one to get into marquee lights after growing up was Rooney. Jackie Cooper also did well as a youngster and kept working steadily up to the time he went into the Army but he never topped the performance he gave as a small kid in "The Champ."

Cora Sue Collins, one of the baby darlings of the screen some dozen years ago, and Edith Fellows, who was popular around the same time, did not follow through as screen bets when they entered the bobbysox period. Edith turned to the stage a few years ago while Cora Sue turned up in "Roughly Speaking" last season after a long absence. Freddie Bartholomew and Jackie Searle also have nothing to their credit now compared to the successes of their infancy.

Leon Janney flourished in films for a few seasons and eventually returned to the stage where he started his career at the age of two. Patty Hale called it quits after two pictures. And Jane Withers, after going exceptionally strong for eight or nine years, has slowed down considerably—at least she's been more publicized than employed. Even the versatile Mitzi Green had to turn to the stage and cafes.

Naturally, Hollywood has developed theories with respect to child players. One, amply proven by past events, is that a couple of hits doesn't make a permanent star out of a youngster. Personalities of children can change radically within a space of months—from one picture to another—and the change frequently transforms an appealing youngster into a negative, and even annoying character. On the other hand, many kids who show no thespic talents or inclinations as babes turn out to be oozing with personality when slightly more developed.

Deanna and Judy

Policy of waiting worked out well with Deanna Durbin and Judy Garland who did not crash the films until they were about 14. Jane Powell, one of the current brood of young players, also started in pictures at the age of 14. Gloria Jean had passed 11, the crucial age for girls, when she broke out as a singing prodigy in "The Under Pup." Roddy MacDowall also started his Hollywood career at the age of 14, though he made his first appearance in British films when he was eight.

It took a million aspirants to produce a couple of lasting topnotchers like Shirley Temple and Mickey Rooney. Even in the case of a natural-born trouper like Miss Temple, there was a time when it was feared she would not be successful in making the changeover from baby to lady.

In a few cases, there was some amusingly prophetic aspects in the title of pictures in which juveniles have appeared. Mary Kornman's last film, in 1940, was "On the Spot." Shortly before his film fadeout, Tommy Bupp appeared in "The Way of All Flesh." Especially young Hollywood flesh. And the second and last feature in which Patty Hale appeared was titled "I Was Framed." Which is as good an alibi as any.

PETE SMITH

Whose "Specialties" were again voted Number One in live action field of short subjects by exhibitor readers of "Fame Magazine" and "Showmen's Trade Review."

Schary's RKO Deal Gives Him One Pic A Year; Also Continues As 'Consultant'

Dore Schary will receive total profits, after deduction of distribution costs, from one film yearly which he'll personally produce, under terms of his new pact with RKO making him exec veepee over the studio's production activities. In addition, although the actual production contract runs only five years, Schary has the option to continue at the same salary with RKO as general supervisor over production for an indefinite longer period.

Inking of the new pact, announced New Year's Day (1) by RKO prexy N. Peter Rathvon, confirmed reports that Schary would take over the post that's been vacant since the death last February of Charles W. Koerner. Date on which Schary joins RKO is indefinite, depending on how soon he can break away from David O. Selznick's Vanguard Films, to which he's under contract for another 11 months.

Clause in the RKO pact giving Schary the option to stay on as consultant after his first five years of actual production are finished points up a new theory recently evolved by many top inside producers who've joined the major studios. In addition to the fact that they can turn out their own pictures without having to bear a large studio's overhead, the chief factor in the theory is the spread in tax payments.

Contracts give such production chiefs a chance to draw down a certain salary over a long period of time but the weekly salary is only half of what they would draw if they stuck to the original short-term contract. Instead of paying income taxes for seven years, consequently, on perhaps $5,000 weekly, they pay taxes over a 15-year period on only $2,500 weekly. Henry Blanke, for example, had such a contract with Warners under those terms and so takes advantage of the spread in tax structure. In case of his death before the expiration of his pact, the salary is paid to his estate.

Made Four for RKO

Although Schary is under contract to Vanguard, his last four productions were turned out on the RKO lot, which production activities have been headed up by Rathvon since Koerner's death. In a statement to studio personnel last Thursday (2), Schary declared he would readjust production operations but assured the workers and staff there would be no general changes in personnel.

New exec producer began his 14-year picture career as a writer and in 1938 received an Oscar for his screen treatment of "Boys Town" for Metro. That studio later made him an exec producer and he stayed there until joining Vanguard. He's also the author of several plays, including "One Every Minute" and "Man of Ideas."

'Outlaw' Booked For 22 Texas Theatres

Dallas.

Howard Hughes' "The Outlaw" has obtained local bookings at last—22 of them. It will open here Jan. 10 at 22 nabe houses, none of them associated with the Interstate Circuit, which so far has refused to book the film.

According to Fred M. Jack, southwestern divisional manager of United Artists, distributor of the film, "we will control advertising here. There will be nothing objectional." The main controversy around the film is its objectional posters.

Again An Article For 'Variety'

By GEORGE JESSEL

(1926-1947)

SCENE: GEORGE JESSEL'S OFFICE AT 20TH CENTURY-FOX STUDIO, BEVERLY HILLS, CALIFORNIA.

MR JESSEL ENTERS OUTER OFFICE.

Jessel: Miss McKee, I hate to start making an after-dinner speech to you so early in the morning, but I have gotten to an age where I face life with facts. Now, if you will look out, Miss McKee, you will see that it is raining; you also know how much I lost yesterday on the horses; you know that there is a note from Zanuck on my desk insulting me. Let's look at these facts realistically: The day is anything but good...it's raining to pieces outside; all this office *umglick* is on my desk. So please don't make me any good morning, and remember, if I wanted somebody to lie to me I would have a relative as my first secretary, Miss McKee, not you...

Georgie Jessel

Jessel exits to his private office. Business of looking over desk. From under desk comes Lew Cooper, Joe Cooper, Murray Ritter, and several visitors.

Jessel: Lew, I know that you have daily different friends of yours to visit the studio but they must stop getting in my desk.

Lew: Okay, but when you want things wholesale in New York don't promise everybody that gives you a dress for $14.95 that when they get out here they can kiss Betty Grable.

The Coopers and rest of crowd leave hurriedly. One of the women is heard to say, "Since he is a producer, it isn't the same Jessel."

Jessel (touched by this subtle remark, picks up telephone): Miss McKee, be sure to send three dozen roses to whoever it was that insulted me just now. Cooper will have the address, I am sure...And send Miss Murk, my private secretary, in.

Jessel lights cigar while waiting for Miss Murk, and sings softly (off-key).

Miss Murk: G. J., there are five manuscripts Mr. Zanuck wants you to read within the next hour and give him a report on. Mr. Brand of Publicity wants you to address the Exhibitors Luncheon this noon. You know it's Moe Croveney week. The affair is at the Ambassador Hotel and the company will have a car here to drive you back and forth.

Jessel: Fine...I'll make it.

Miss Murk: There is also a note from Mr. Zanuck that you are not to leave the studio.

Jessel: Fine...I'll make it. Tell Mr. Brand to let the 600 Exhibitors come here to my office. Cooper will see that they get in and give them all cigars.

Miss Murk: I hate to disturb you about this, but Miss Andrews says you are not to teach your daughter any such remarks as she came home with yesterday after she left you. She also says she knows that Mr. Cooper is a schm——, but you are not to teach that word to your child.

Jessel: (Rises to his full heighth.) You will call Miss Andrews, my lovely ex-wife, and tell her that despite my having no education I have this last-week been the toastmaster for the President of the United States and that my vocabulary is beyond reproach, and if my good friend, Mr. Cooper, is a schm——, there is no need for me to tell my child that he is an Essex Street Santa Claus. What else is on the agenda?

Miss Murk: You have several tests to see for "Nightmare Alley," and there is some more scoring to do for "I Wonder Who's Kissing Her Now." Al Newman wants you to hear this new music.

Jessel: Newman...always a Newman. Did you know, Miss Murk, that statistics show there are more Newmans at 20th Century-Fox than there are buffaloes left in America? Well, let's get to work, and incidentally, I was rather rude to Miss McKee this morning. Call Jules Furthman and get some orchids for her to square me. Now before I do anything else I've got to write that Anniversary piece for the VARIETY.

Miss Murk: Yes. They should have had it last month.

Jessel: They should have had it last month! For what they're paying me to write this article, they should be satisfied if they don't get it at all. All right, let's reminisce. I guess that's what Abel wants. By the way, Miss Murk, can I use some of that stuff I wrote for that Northwestern Magazine about the old days in vaudeville?

Miss Murk: I don't know, Mr. Jessel. Is it ethical to give the same stuff to two magazines?

Jessel: I don't know why not. I did[illegible]et paid for that either, so nobody is getting stuck. But wait a [illegible]—Joe Laurie, Jr., writes for VARIETY, and if I'm not absolutely accurate he will take me to task for it. Smith & Dale were not in "Peter Pan" and Roger Imhof is not a hotel in New England but a fine, high-class Irish comedian...but anyway, let's get to work on this article for VARIETY.

The teletalk buzzes. Jessel answers it.

Voice: Ben Hecht is on the phone and wants you to make a speech with Quentin Reynolds on the Palestine Resistance Movement.

Jessel: Good...I'll do it.

Voice: Also, the group against the resistance wants you to make a talk for them.

Jessel: Good...I'll speak at both occasions and make a note that I don't commit myself as to whether I am for or against the resistance movement in Palestine. It's easy for me to do this as I'm plenty far away from the scene, so I'll tell some jokes about Cantor. All right, Miss Murk, back to the article for VARIETY. It was my good fortune as a little boy, at the age of nine, to have first come in contact with the VARIETY. I remember that I was nine because I was walking along Broadway with my little makeup box under my arm and stood outside Shanley's listening to the party that was going on inside when they were celebrating Al Jolson's 55th birthday. And it was just about that time that I met Sime Silverman about whom I could write page upon page hurling superlatives with every sentence, and they would be deserved. And the same sincerity, the same on-the-square attitude toward life, people, and the amusement business that Sime invested in the VARIETY since its inception has not left this publication even though Sime has left the scene. I spoke at his funeral and in the first two rows of Temple Emanuel I remember seeing the faces of Jimmy Walker, George M. Cohan and Damon Runyon. They too have left the Laughing '20's. All are sleeping under the hill, all of them: Sam Bernard, Hitchy, Foy, sleeping on, dreaming of the fun at the Friars Club...and how proud Froman looked as he walked into the Empire theatre with Maude Adams on his arm. It is impossible at my stage of the game not to become sentimental as each year finds me more alone. Force of habit through the years makes me look through the pages of VARIETY, not quite understanding why I don't find some news of the names that were so important to me as a kid around Broadway.

(Buzzer sounds)

Voice: Mr. Zanuck wants to talk to you.

Jessel: Yes, Darryl, I'll be right over just as soon as I finish this article for VARIETY. Yes, Darryl...Yes, Darryl...Yes, Darryl...Yes, Darryl...Yes, Darryl.

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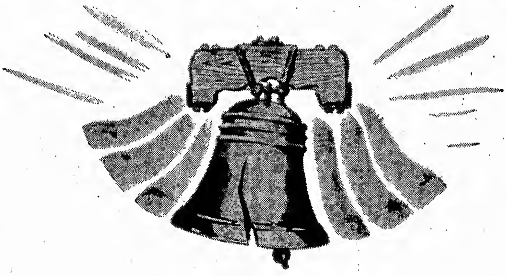

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Authors Should Own Copyrights And Limit the Usages

So Argues Ex-G.M. of ASCAP, Veteran Expert in Copyright Matters

By EDWIN CLAUDE MILLS

Nothing contributes as much to human happiness and comfort, and the advancement of civilization, from which all culture derives, as man's ability to produce an original thought. Of all the animals man alone has this capacity. It is rightly referred to as "genius."

Amongst the millions, whose abilities and capacities in general are about equal, no single quality is so rare as an ability to create an original thought in the form of a story, musical composition, song, painting or invention that will be accepted by and become popular generally with great masses of the world's population.

The primary beneficiary of such genius is the public, the whole people. All and each and every one of us who is literate are the beneficiaries.

The publisher of literature does not write the story; nor the publisher or entrepreneur of a musical work himself compose it. The actor speaks lines and interprets a character conceived by another; the producer of the show does not write the play. The dealer in art is rarely himself a painter.

But these brokers, these middlemen of culture and art, are an absolute necessity. They are the channel through which the products of the creators are conveyed to the public.

Only by a huge investment of his or his banker's capital can the producer of a motion picture bring to the millions of cinema addicts the entertainment, information and yes, even culture (regardless of those who decry the "movies") which this medium affords. The publisher of a book or a song must make a substantial financial commitment in order to bring a story effectively to

Legitimate Profit Move

The men and the corporations who make these expenditures do so only with a perfectly legitimate profit motive; they are not, in their capacity as middle-men, brokers or entrepreneurs of entertainment for the public, acting as philanthropists. They are business men.

Unless these men function, and find profit in doing it, the public will not receive the benefit of creative genius. They, therefore, render a great and valuable service to both the creator and the ultimate consumer. They have a proper and honorable position in their relationship to the transaction.

It is fundamental that an *unpublished* story, song or play is a nullity. No matter how good or worthy—it has no merit or worth to the public unless widely disseminated through commercial media—publication, production on the stage and/or in motion pictures, radio broadcasting, etc.

The public, final and foremost beneficiary of the labor of author and publisher, determines by the measure of its acceptance or rejection of a work, the true value of the contribution made to erudition, education or entertainment.

The governments of the world organize this situation by enacting so-called "copyright laws." The primary and fundamental purpose of these laws is to encourage those who have the genius to create, to labor at that genius and *disclose the result to the public*. In other words, the true purpose is to benefit the public by encouraging the author to create.

The government in effect says—"Now you are, or you want to be an author. You want to create original stories or music, or express original ideas that you believe would be of interest and benefit to the public. Very well. We know nothing of your ability, but this is the deal we are willing to make with you. You just go ahead and create, and then publish (which means to circulate copies to the public) and in consideration of your doing so your government will vest in you the *exclusive* right to print, reprint, publish and vend copies of your work. This right will be vested in you exclusively, for a limited period of time, at the expiration of which period the work shall become the property of the public—in other words, shall become part of the public domain. You can charge any price you wish for the work—you can sell it outright, or license it, or parcel out the various rights—such as serial rights, motion picture rights, stage rights, broadcasting rights, mechanical reproduction rights, etc., etc., etc. For the stated period you will own all the rights for the entire world, because your government has effected reciprocal copyright protection treaties with most other civilized countries, and your work will be protected against infringement abroad as well as at home."

The publisher—in the commercial sense, as a middle-man or broker—is not within the contemplation of the law. The law aims to encourage the author for the benefits of the public—so that the latter may have the benefit of the author's genius—through holding out the hope of financial reward to the author in sums to be measured in exact ratio to the extent of public acceptance and approval of the work.

All authors are, without exception, amateurs or "beginners" at the outset of their careers as such. At this time they have no standing, no

(Continued on page 71)

'Year' Has It

Results of the current "10 Best" lists selected by film critics throughout the country is expected to result in a mad scramble for titles with the word "Year" for forthcoming production slates.

Almost every critic chose "Best Years of Our Lives" as the top American film of 1946. Metro's "The Yearling," which has yet to be released nationally, received plenty of encomiums from reviewers who've thus far published their opinions on it. In addition, Metro's "Green Years" was named on many of the selections.

Reade's $4,000,000 Acquisition of 15 Storrs Theatres

Circuit of 15 theatres in New Jersey and New York has been purchased by Walter Reade from the estate of Frank V. Storrs. Deal, which involved conversion of Reade's leaseholds on the theatres, was financed by the First National Bank of Boston with the advance of $4,000,000 for a period of 10 years.

Reade had been operating the theatres under lease for the past 20 years. The loan, partially used in the purchase, will also pay for development of airconditioning and remodeling on the houses and for new properties to be added to the circuit. New corporation, Walter Reade's Theatres, Inc., has been formed to take over the theatres and to acquire others throughout the U. S.

Hollywood Vs. Writers

By BERTRAM BLOCH

Eastern Story Editor, 20th-Fox

As I begin this, somewhere in the United States some young writer is sitting at his typewriter sweating out the last pages of his first novel.

Bert Bloch

The front of his mind is working with his characters, their dialog, their actions. But what is in the back of his mind? What lurks there? The hope and desire that the book will be No. 1 in a series of novels which will carry our hero into the ranks of the famous?

No—not if a number of earnest and angry men in and allied to the publishing business are to be believed.

In their opinion our young author's back-of-the-mind musings have to do only with sales to Hollywood. The prospect of motion picture money, big money, money in the tens and hundreds of thousands, has muddied the stream of his artistic consciousness and has perverted his ambition.

The charge that Hollywood is the weightiest of the many drags on American writing comes in several forms and with varying degrees of vehemence.

But boiled down, the picture companies are accused mainly of this,—buying only the second rate, inciting authors through their subsidies to write the second rate, and draining off the promising and conspicuous talents to fill highly gilded studio-writers' cells.

These allegations are founded in truth, but they are not the whole truth nor even a substantial part of it and they most certainly do not furnish an adequate explanation of what is wrong with American writing.

Picture companies do buy the second-rate—the best of the second-rate—in large quantities. So do the publishers and so does the American public—first. Hollywood also buys a fair percentage of the few first-rate books, and some of the third-rate. But it buys very little of the last—a very small percentage of what the publishers publish. Again and again reviewers, condemning a book—or a play—accuse the author of having had an eye on Hollywood, or if they are not so pointed they satisfy themselves that this work, lacking all literary merit but possessing a superabundance of lurid incident, will quickly find its way to the screen. But seldom indeed do these sibylline utterances bear fruit. Gaudy plots find few takers in Hollywood today. If it is true that writers or publishers are lowering their sights for Hollywood they are compromising their ideals to little purpose and with little encouragement from the motion picture industry. Contrary to their alleged belief, Hollywood does not automatically reject a book because it is well written. If a particular "well-written" book is rejected, it is likely to be for one of the following reasons: it is too slight, it deals with a subject that might bring a screen company into conflict with an organized religious, political or social group, or it is a subject too limited in appeal for the mass motion picture audience.

That Sordid Detail—Lucre

If knowledge of the picture industry's disposition to avoid boycotts and suits is influencing writers to turn to less searching studies and characterizations in fiction, then, I suppose, Hollywood's money is a weight in the scale. But paradoxically, every day adds to the number of the young writers turning to subjects of social conflict, subjects which hitherto Hollywood has considered taboo. And, to make a montage of paradoxes, Hollywood is being sufficiently impressed by the honesty and passion of these daring ones to begin reaching out for stories written for the sole reason that the author thought that he had something worth saying. And last paradox of all, when, as has happened on occasion, authors and publishers have conspired to create what they believed would be a "sure" seller to the pictures, in almost every case they have failed to make a sale.

I am not suggesting that Hollywood is now making pictures in the spirit of Evangelism, but merely pointing out that Hollywood is willing and anxious to follow writers into a more rarefied atmosphere and has no desire to pull them down to lower levels of writing.

The Playwrights and Novelists

The charge that Hollywood periodically decimates the ranks of going novelists and playwrights can more easily be substantiated by accusing critics. Taking the playwrights first, we find that the few well established, regularly successful playwrights can and do pick their jobs in Hollywood and their time and their compensation. They move back and forth from coast to coast with the utmost ease and with little obvious effect on their playwriting. The lot of the younger, newer playwrights is not so happy. Too many of them have found the Theatre today a place to starve in. Little has been done by the Theatre to help these neophytes try their wings or keep their feet. Under the spur of necessity, most of them have been forced to turn to other trades to make a living. More have gone into radio or fiction writing than have been drawn to Hollywood. Some of these still manage to find time to work on plays, though the majority of them have turned away from the Theatre with bitter disapproval of its lack of interest in them.

As to the novelists: few beginning novelists are "tapped" by Hollywood. As a matter of cold fact, Hollywood today is probably offering more novelists help in the nature of subsidies to write novels than it is offering them jobs on motion picture scripts. Many successful novelists do go to Hollywood on individual assignments or on long-term contracts. Whether such a writer gives himself exclusively to motion picture writing seems to depend on the depth of his passion for his art.

I don't mean to suggest that Hollywood has gone altruistic. The motion picture business is still viewed by many of the people who run it as a purely commercial venture, with little obligation to society, or to writing as an important part of American culture. Much too can be said in criticism of the restrictions put on writers once they are working in Hollywood. The motion picture industry's attitude toward writing is still too often undiscriminating, fearful and even downright stupid or cruel. A huge reservoir of talent is being drained too often to too little purpose. But Hollywood on the whole is moving in the right direction, and I am not at all sure that the same can be said of either the publishing business or the Theatre today.

H'wood's 'Story' Becomes Basis For Best Seller Big Biz and Pix, Too

By FRANK FISKE

Hollywood.

There was a time, not so long since, when the literati perched smugly in the high altitudes of art and looked down their noses at Hollywood. The torchbearers scoffed at the cinema and the now shopworn gag "There's no use doing a story for Hollywood; Hollywood has a story" gained currency among the authors who hoped to be credited with serious purpose.

It now looks very much as though this situation is being reversed. The literary artists—or, at any rate, the publishers who are their contact with the public—are going Hollywood, and Hollywood shows more and more unmistakable signs of going arty. There's no use in a writer doing a story for the publisher, the publishers have a story!

And the story the publishers have is nothing more nor less than the story Hollywood has been using for many years. It isn't of course, exactly one story. There are really three stories. The three may be catalogued as follows:

1. The story of the man who is irresistible to women and virtually has to employ a bodyguard to get to bed alone.

2. The story of the sexy, unscrupulous, intriguing female who may be referred to as the witch woman, if you don't care how you use your consonants.

3. The story of the harlot with the heart of gold.

These have long been considered surefire boxoffice. For years Hollywood producers have been buying best sellers at fabulous prices, setting high-salaried script-writers to adapt them to the screen and coming up almost invariably with some variant of one of the above mentioned yarns. Sometimes they have kept the title of the best-seller and sometimes they haven't.

It's a System

Publishers being canny business men with something of a flair for showmanship themselves, it was bound to happen, sooner or later. And it has now reached the point where most of the best sellers seem to be tailored in advance to standard picture patterns. The book club system has developed into a virtual guarantee that a book chosen by one of the clubs will make the best seller lists. Book ballyhoo is being increasingly tied up with picture ballyhoo. The publisher judges the manuscripts submitted to him with an eye to the probable picture profits. He's on the lookout for the he-siren, the witch woman and the golden-hearted harlot. There are undoubtedly a great many conscientious authors who are writing on other themes but their chance of hitting the big time in the book market is slim. If they're smart they'll come to Hollywood and try to peddle their yarns as original film material.

Just how many variants of "Kitty" and "Forever Amber" have been snatched up by the publishers and exploited with a view to selling them to the film makers for big money is something the statisticians would have to figure out, but there are plenty of them. It has been pointed out that they seem to be done mostly and done better by women and some critics have referred to them as feminine success stories. At that, they stick pretty closely to the old Cinderella pattern, except that it isn't by losing her slipper that Cinderella gets the prince.

Mostly the cinema sin for the season is being done in costume, the most modern variant of the witch woman being 20th-Fox's "Leave Her to Heaven." Hunt Stromberg's "The Strange Woman" brought her as close to modernity as early day Bangor, Me., and Universal-International has just put out a new version of Robert Hichens' story of femme turpitude in 1900, "Bella Donna," this time under the title, "Temptation."

At first glance "Captain from Castile" and "The Black Rose," both on best seller lists and both due to come up from 20th-Fox, would seem to be off the Hollywood tri-sex bean. But one can't help a suspicion that Samuel Shellabarger and Thomas Costain were at least considering how it would all look in Technicolor as they wrote.

That Guy Again

"The Hucksters" advances the rather novel idea of telling the truth about the inner workings of the radio and advertising agency business, but quickly discloses a hero who is nothing less than the irresistible bedfellow of the old picture plot.

In short, Hollywood has bought books for picture making until it has reached the point where the writers and publishers are making books for Hollywood. Life imitates art and art is imitating the imitation.

And now the production pundits, having more or less unconsciously conditioned the literary market to their factory requirements, are going arty on the writers. They're complaining about the triteness and standardization of Hollywood product. Samuel Goldwyn is deploring the fact that there is a dearth of thought and ideas in the current Hollywood product. Walter Wanger is pointing out the need for a significant message. Various producers are complaining of the lack of novelty in film material.

Some Switcheroos

In "The Best Years of Our Lives" Goldwyn has done something about it. William Wyler, in putting the MacKinley Kantor story on the screen has pretty well avoided Hollywood corn and has ignored the three old standby characters completely. Frank Capra has done as much in "It's a Wonderful Life" and Sidney Franklin makes Metro's best picture of the year without adding a single one of the Filmland sex trio to Marjorie Kinnan Rawlins' "The Yearling."

Several recent pictures are reaching for a novel touch by including shots of Heaven or, at least, angels in the story. Even Capra has gone for a guardian angel in "It's a Wonderful Life" and it looks now as though the angel might be going to take the place of the sexy hero as one of the industry's overworked characters.

But, anyway, don't hesitate to submit a story to Hollywood—Hollywood doesn't have one at the moment.

Freelance Writers

By THYRA SAMTER WINSLOW

Webster defines freelance as: "a. Formerly a knight whose services were purchasable by any state or commander; hence a person who acts on his own responsibility without regard to authority, and b. Colloquial. One who writes especially for newspapers or magazines, without being regularly employed."

Thyra Samter Winslow

There you are—practically a hobo. For the same Mr. Webster defines a hobo as: "A migratory worker, a professional tramp." And he never wrote a truer word. I ought to know. I've been a ho—pardon me, I mean freelance writer since I was 17—before that I had quite a respectable newspaper job. And that, as any of my friends will be glad to tell you, is a long, long time. Except for fairly brief stretches in Hollywood I've made a living—and without borrowing money, too, as a migratory worker, without being regularly employed. And I love it!

Of course there are freelance writers who are not hobos at all. Somerset Maugham, Fannie Hurst, a whole lot of them—sure of themselves, successful, even a bit smug. They've licked the game. They know where their next year's meals are coming from.

The freelance writers I like to align myself with are a more adventurous crew. Not the failures who can't sell at all and shouldn't be writers, anyhow—and only think they are because they are conceited enough to think some editor is going to discover them. But the thousands who are having a great time saying what they want to say as well as they can say it and managing to make a living at it, whether they write for the slicks, the pulps or publish "bound books" ever so often.

There are the editors. I'm rather fortunate in that the same editors continue to buy my things. If they didn't I could always go out and slit my throat. But even my favorite editors never like the things I like best—and who can say that they are wrong? Not I, for one! On the whole, editors are wonderful—and that's NOT bootlicking. Some of my best friends are editors, though, unless they send for me, I never go to their offices during office hours. I consider Herbert Mayes and Margaret Cousins of Good Housekeeping about the best judges of short stories in America. When they buy a story of mine I go around as if I'd been awarded an Oscar—and it isn't just the money—they don't pay more than other editors do. Bill Lengel, a brilliant writer himself, and young Geraldine Rhoads, of the Fawcett Publications, know stories, too. So does Kathryn Bourne, of Liberty. The New Yorker editorial staff is erratic, and brilliant. They may know what they want—but they never make it very clear to me. However, as long as they continue to accept just the stories I thought they simply wouldn't be able to stand I haven't anything to complain about. It's when they stop buying anything that I'll worry. Arthur G. Brest, of Go is hard working, enthusiastic, a swell person. Tom Robertson, of King Features, is a lamb. The gimmick there is that he'll accept everything you—that is, I—write for months on end and then, suddenly, he'll grow cold—and not accept anything. Just about the time I've measured out the poison and am about to take a hearty draught, he'll telephone an assignment or two—and there I am, all set—for a while.

There are other editors, too—but what's the use? They'll buy my things if they like them—without this free plug. And here's a slight hint to the new freelance—if he needs hints: Editors keep their jobs NOT by turning down stories but by buying them. They actually are always looking for good stories. That's the way *they* make a living. Every editor I know, even if he doesn't like me or know me or care one bit about my personal life, will buy anything I send him—if he likes it well enough. As to his likes, well, that's a few million other stories.

And the Dear, Dear, P.A.s

Then there are the press agents. They look askance—and rightly—at the freelance. Too many of them are free loaders, with no outlet in print. Part of the press agent's job should be sizing up his customers, the freelance as well as those with regular jobs. Some press agents are wonderful. There's Ted Saucier, for one. Whenever I need information that even touches on hotels I fly to him. He knows not only the Waldorf-Astoria, which he publicizes so brilliantly, but practically everything about New York's night—and day—life as well. If I had a dictaphone along when I talked with him my story would be written. Richard Maney is another brilliant publicity man—as every reader of VARIETY well knows. Not only does he write well, himself, but he'll tell you just the things you are trying to find out. Bernard Sobel, now buried under yards of Celanese, still carries the theatre in his heart and is a great help to every writer—freelance or staff.

All of the women press agents are as helpful as they are good looking: Marian Byram, Jean Dalrymple, Eleanor Lambert, Phyllis Perlman, Dorothy Ross. Some of the men press agents could learn a lot from them. The men I object to are (a.) those who send me old jokes that wouldn't be good if they were new and blame their clients for them; (b.) those who invite me to their nightclubs—and then spend the entire evening at my table—trying to be helpful, no doubt, but boring me to extinction—and spoiling what might have been a pleasant, on-the-cuff evening; and (c.) the press agent who has allowed the success of his clients to go to his head and I do mean — — —well, you name him! But anyhow, I, and every other freelance writer I know, do need and depend on press agents. Editors are no longer suspicious of them. They have—or should have—valuable background material for both fact and fiction stories. And as for those for-free parties—I love 'em! Going to them and openings or second-nights at the theatre are, to me, part of the rewards of freelancing. I always try to pay back in print. There's honor—even among freelance writers, you know.

The writer suffering in his attic has gone out. Most freelance writers I know do pretty well by themselves. Some of them are even apt to get a bit too comfortable. For, it seems to me, that part of the great fun of freelancing is never to be quite sure. If you take away the gamble and the surprise rewards—or failures—you spoil the game. It seems to me there should always be the pressure of those bills next month or at most, the month after, and vistas of gay parties, and friends and pleasant things to do and see—and long, solitary hours of work, too, and some place, always just ahead, the hope of turning out a really good piece of work.

Vigil For Van

By FRANK SULLIVAN

One afternoon not long ago I was in my hotel room in New York, crocheting some prose, when plumbers started to plumb in the next room. Eventually, as the boys worked up to the fortissimo passage in the third movement of their symphony for six wrenches, four hammers and a blow torch, I gave up and went for a walk.

Frank Sullivan

It was a chilly day but lounging along the embankment that fences St. Bartholomew's Church on East 50th street, across the street from the entrance to the Waldorf-Astoria Towers, was a group of 100 young ladies and young gentlemen, averaging about 13 years of age. They huddled there in vigil, blowing on their fingers and shifting from one foot to another.

"Who you waiting for this time?", I asked one miss.

A faraway look of ecstasy came into the child's eyes. She took a firm grip on her autograph album and sighed: "Van!"

Any time you walk along that block you can see this adolescent old guard hugging the St. Bartholomew wall, waiting for some current honeybuch to arrive or depart. All the idols stay at the Waldorf. An idol would lose caste if he didn't stay at the Waldorf.

On the day I made these researches Van drew the crowd. Frankie the Sin always blocks traffic. What would happen if the Sin and the Van both stayed at the Waldorf together is a picture to cause shudders. And once it did happen!

While I was cross-examining the vehement vestal of Van a series of falsetto shrieks suddenly shattered the air, and my little friend ran away, giving out with a shrill "E-e-e-e-e-e!" So I could not ask her what the rumpus was about, but I did not need to. I recognized the cacophony.

The Grapevine

What was up? What had happened? I found one damsel who was just coherent enough to tell me what was afoot. The grapevine had brought the sisterhood an ugly rumor that Van was planning to elude them by leaving the Waldorf at the 49th street entrance. If true, this was not cricket on Van's part. Protocol requires that the victim-idol face the music and run the gauntlet, by departing from the entrance where the vestals are gathered.

After hearing this base rumor they could not afford to take chances. They had to surround the dump. One platoon stationed itself at the 49th street entrance. A detachment of 50 or 60 sappers remained on the St. Bartholomew side, screaming. They were not screaming, you must remember, because they had actually *seen* Van, for they had not yet been granted this ineffable delight. They were just practising their screaming, getting in trim to cut loose properly when Gorgeous finally did appear—if.

Every time the 49th street guards would let out a scream the Park avenue squad would come scooting around the corner, knocking over old ladies, and scream too, just for the hell of it. Same with the Lexington and Bartholomew squads.

I know history will castigate me for this, but I never did find out which door Van used, or even if he came out at all, or if he did, whether he saw his shadow and went back in for six more weeks of winter. But if he outwitted the kiddies he is a cad. Yes, I say so—and a bounder. He should play ball with them. These wacky little people, the future fathers and mothers of our race [God save the Republic], are the very prop of his popularity, and of the popularity of all the movie idols.

The Clambake Award

By HARRY KURNITZ

Hollywood.

Oliver Orpheus, the story genius of Clambake Films, was pacing the floor of his office with the eager air of a man with big news to impart. He waved me to a chair, then climbed nimbly into his own.

"Take a scoop," said Orpheus. "Clambake Films is going to have a novel contest."

I pointed out that Metro-Goldwyn-Mayer already had a novel contest, awarding annually a vast sum in cash and royalties. "Can you hope to top Metro?", I asked.

"*Our* prize," murmured Orpheus, "is the city of Cleveland, Ohio." He sneered in the general direction of Culver City. "Furthermore, the winner may keep Cleveland, or, after six months, sell the whole thing as a capital gain. We of Clambake Films," he read from a paper on his desk, "offer this as our humble and sincere inducement to the authors of America in the hope that our horizon of culture and thought may be heightened and advanced." He looked up, his shrewd, merry eyes twinkling across the desk. "That's a son-of-a-gun of a prize, ain't it, kid?"

"Sensational!", I cried, snatching at the phone on his desk. "Let me phone the Saturday Review of Literature. They'll have to tear out the front page to make room for this, but it's worth it."

"A few more details," said Orpheus. "The publisher of the prize-winning novel will receive a special award consisting of any other publishing company he chooses, which will be presented to him, lock, stock, barrel and authors. The agent of the winning novelist, in addition to the customary 10%, will receive a 99-year lease on the front booth in Romanoff's restaurant, and all his clients will be equipped, at our expense, with a new photo-electric device which cries 'Stop, Thief!' if the client so much as pauses in the vicinity of the MCA building. Naturally, with so much at stake, the judges have been chosen with infinite care: they are Princess Zoraida, a spiritualist who is in constant touch with the late Charles Dickens and who will read him all the entries; Storm Signals, the Literary Editor of the Daily Running Horse, and '—with a modest smile—yours truly.' No novel can be submitted to the contest by phone and entries which are telegraphed collect will be disqualified. If two or more writers submit identical novels, the entry bearing the earlier postmark will receive the award. There are no rules as to length, except that no writer may submit a manuscript weighing more than the writer himself."

"Eminently fair, but is the contest restricted? Can anyone compete for the rich prize?"

"An excellent question," said Orpheus. "The contest is open to every American except James M. Cain, his employees, or members of his family.

Jim Cain Proves He's Able To Raise Some Cain

And Authors Become Aware They Have Economics

By THEODORE PRATT

For the past two years the above annual by-line has been run over certain mutterings about authors' economics. It was pointed out that publishers, for one consumer of authors' goods, look upon writers with a pretty deep-seated myopia. Once, in the European Dark Ages, writers were regarded artistically with respect, but economically were thrown a bone in their attics upon the rare occasions no one else had any use for the bone.

Ted Pratt

The teeth of modern authors aren't much good for crunching hard, dry bones, and their ulcer-ridden stomachs decidedly can't cope with the unenviable fare. Also, they don't like living in attics any more. To hell with Bohemia. It's colorful, but give me the St. Regis; it's warmer and the beds are more comfortable.

That has been more or less the theme song of this department for the last two years. It could not be discerned that anyone paid much, or any, attention. Maybe the yearly words weren't loud enough.

Meanwhile, however, a couple of things were happening right in the same groove. Through more years than two, writers began to be thrown bones with a few scraps of meat attached. In Hollywood, with the book clubs, and by the best-seller lists, the bones arrived with large, juicy steaks built on. These were for a comparatively few authors. The rest had to be satisfied with a couple of fair chops at best.

But the back of the myopia, to coin a metaphor, had been broken. The publisher had glasses, even though not very efficient ones, forced on him. Through these he peered at the worm who approached him with a manuscript and to his discomfort, often saw that the worm had taken nearly human shape. The creature even looked as if it had rights, as well as a wife and some kids to feed. It might even be profitable, from the long view, to treat him better economically, particularly because rivals down the street might get the same idea.

Of course it wouldn't do to go overboard. Hang on tenaciously to the centuries old custom of taking half of the huge book club payments, letting the author keep the other half, or at least what he has left after paying his agent and straight personal income tax instead of the lower rate the publisher as a corporation pays on his like amount. Take this coin, often amounting to $50,000 as a first advance payment to each, without even blushing for having done nothing whatsoever to have earned it, the book written by the author solely and only earning it at that point because the publisher hasn't even published it yet.

Holdover From Another Era?

Hang on to taking half of all subsidiary publication rights; that's what the gentlemen publishers of the 90's did and what was good enough for them is good enough for us. Chisel out as much as possible of the picture and dramatic rights, though we'll never have anything to do with the picture or the play until we are sent free tickets for the opening. Dip into handling the radio and foreign rights for a nice fat share in spite of the author or his agent being able to do it for 10%. Hang together with other publishers in establishing these and other customs as traditional, for without them we couldn't do business. Or could we?

Middle Ages publishing viewpoints were making feeble and unenthusiastic attempts to keep up with the fact that this is the 20th Century. In the trade, authors may not have as much artistic respect as they had in Elizabethan times, but that's a commodity they've found they can do without better than they once believed—or were told. They'll now exchange it in inverse ratio to economic respect, and still do the best work they can.

But the going was tough. Finally they reached a point where they weren't going any farther forward. The pace had stopped at 50% of the book club and subsidiary rights, of picture companies almost always buying their work outright forever and forever, and making as many pictures out of it as they pleased with no further payment.

That was where matters stood last July. They stand much in the same place today. But last July a large and noisy firecracker exploded in the middle of the genteel situation. It awakened all the Katzenjammer kids. The firecracker was a little matter called the American Authors' Authority. It was cooked up by the screenwriters in Hollywood and mouthed, in their publication, through James M. Cain.

Cain rang the doorbell not twice this time, but when his finger went on it, the bell stuck. It is still buzzing, loudly, with lots of people running to many doors trying to answer it. To say that the AAA put everybody connected with authorship in the related fields of publishing and entertainment into a tizzy is to say that it put them into a TIZZY.

Here were no low-voiced murmurs once a year in a family weekly. Here was a bellow. It announced a plan. It stated specific cases and what might be done. It had a program. It showed fangs. It issued a clarion call.

It was heard, and produced turmoil that still needs no stirring. Some authors swallowed it whole, undiluted, and as first and almost savagely presented. Others became so frightened of it that they would have no part of it; they saw the teeth that were proposed to be given to the AAA to put the bite on users of written material as turning around and perhaps biting them.

Still others, the moderates said, "Wait a minute. Let's look at this thing. Let's question it. Let's consider it for what it is worth. Let's maybe study it and if it is worth anything, tone it down to reason, and try to apply it."

That's where she stands today. The original plan is being considerably altered, but kept is its basic premise of organizing writers effectively. Its greatest enemies probably are writers themselves who, being such crashing occupational individualists, can't get used to the idea of working as a team in their own economic interests. Whatever may come of the AAA-Cain plan it is generally felt that out of the boiling controversy will come certain financial reforms in the writer's affairs.

The year saw authors' economics jump from a shy column in the Anniversary VARIETY to the front pages of newspapers all over the country. Even authors became aware that they had economics.

"CALIF

Says
Trade Revie

THE PICT
THE GOLD

"CALIFORNIA"
In Technicolor
Starring
RAY MILLAND
BARBARA STANWYCK
BARRY FITZGERALD
with
George Coulouris · Albert Dekker
Anthony Quinn · Frank Faylen
A JOHN FARROW Production
Directed by John Farrow
Produced by Seton I. Miller • Screen Play by
Frank Butler and Theodore Strauss

"A boxoffice natural, filmed on the grand scale."
—*M. P. Daily*

• • •

"There'll be gold in them thar tills wherever 'California' plays. A lusty, sprawling, beautifully tinted western destined to mop up."
—*Daily Variety*

• • •

"A top western, solid boxoffice material. Enriched by luscious Technicolor, it's rough, it's tough, it's got plenty of action."
—*The Independent*

DON'T STOP COUNTING! THIS

FIGHT INFANTILE PARALYSIS

ORNIA"

Every
wer, Will Be

RE WITH

EN 'GATE'!

World Premiere at N. Y. Rivoli, January 14th

"A super-western—strong contender for all types of patronage. Big league... Lushly budgeted."
—*Boxoffice*

• • •

"Action-packed epic bound to be successful. Exciting entertainment for audiences everywhere!"
—*Showmen's Trade Review*

• • •

"King-size epic for big hit. As a boxoffice attraction, it rates the endorsement of even the Miami Chamber of Commerce. What more can be said?"
—*Hollywood Reporter*

"An extraordinary picture—to do extraordinary business. The earnestness of 'The Covered Wagon,' the glamour of Technicolor at its best and the music of the period in brilliant performance."
—*M. P. Herald*

• • •

"A decided boxoffice parlay. The big sprawling western which Paramount used to turn out so artfully has overtaken that company again in 'California'."
—*Variety*

IS Paramount's *FIFTH HIT OUT OF 5 FOR '46-'47!*

Coldwave Can't Chill Chi; 'Years' 50G, 'Skies' 90G, 'Show-Off' 77G, 'Razor' 60G

Chicago.

Extreme cold wave didn't offer much competition to a Loop full of heavy grossers, with large holdouts not an unfamiliar scene, even during the day in some cases.

"Best Years," at Woods, continues as one of the top draws, with long grind carrying run all night to tune of record-breaking $50,000. Top money for week went to "Blue Skies," at Chicago, with Burl Ives on stage, for staggering $90,000.

Oriental's "Show-Off," with Kathryn Grayson and Johnny Johnston in person brought in second money with smash $77,000. First week of "Razor's Edge" at State-Lake, ran away with a good portion of the holiday biz with a bang-up $60,000.

Estimates for Last Week

Apollo (B&K) (1,200; 65-95)—"Jolson Story" (Col). Initial sesh good for sock $32,000.

Chicago (B&K) (3,900; 65-95)—"Blue Skies" (Par) with Burl Ives heading stage revue. Terrific $90,000 in first week.

Civic (Wildberg) (900; $1.10-$2.20)—"Henry V" (UA) (21st wk). Up a little over last week with $5,500.

Garrick (B&K) (900; 65-95)—"Return of Monte Cristo" (Col). Opener smart $25,000.

Grand (RKO) (1,500; 65-95)—"Wonderful Life" (RKO). Exceptionally good week here with $35 000.

Oriental (Essaness) (3,400; 65-95)—"Show-Off" (M-G) plus Kathryn Grayson-Johnny Johnston stage layout. First stanza good for smash $77,000.

Palace (RKO) (2,500; 65-95)—"Song of the South" (RKO), with "Falcon's Adventure" (RKO) (2nd wk). Held its own with $22,000.

Rialto (Indie) (1,700; 65-95)—"Rage In Heaven" (M-G) (reissue). First week of new policy for former burlesque house was a firm $23,000.

Roosevelt (B&K) (1,500; 65-95)—"Never Say Goodbye" (M-G). This one bowed with neat $20,000.

State-Lake (B&K) 2,700; 65-95)—"Razor's Edge" (20th). Can't be beat, with no stage show, for mighty $60,000.

United Artists (B&K) (1,700; 65-95)—"Undercurrent" (M-G). Pretty big $32,000 for first week.

Woods (Essaness) (1,200; 95-$1.20-$1.40-$1.80)—"Best Years of Lives" (RKO) (2d wk). Long grind yielded a thumping $50,000.

Dallas Film Truck Robbed of 2 Comedies

Dallas.

A truck load of film, on its way to Gainsville and other cities, was taken from its driver who had parked the truck in front of building here to pick up some other merchandise.

Police recovered the truck three days later with two comedy reels and the truck's spare tire missing. Extra prints were obtained and deliveries made. Truck was operated by the News Films Agency.

Leggewie Upped at 20th

Edward Leggewie, former assistant manager of 20th-Fox International's foreign version department, has been named manager, succeeding Boris Vermont.

Vermont left the post last week to take over supervision of production of a special series of shorts for Fox Movietone.

Pitt Holiday Week Spotty; 'Rage' Leads With $19,500, 'Cristo' 17G, 'Show Off' 15G

Pittsburgh.

Holiday week didn't wind up here any better than expected, although reissue of "Rage in Heaven" picked up to do a little better than anticipated and lead the town. In reality, however, top money went to "The Show Off" at Warner and "Return of Monte Cristo" at Harris, both with much smaller capacities. "Suspense" was way off at Fulton, and Stanley fared poorly with "Man I Love."

Estimates for Last Week

Fulton (Shea) (1,700; 40-70)—"Suspense" (Mono). They just wouldn't go for this one, and whatever biz it got can be traced to turnaways in immediate neighborhood. Around $8,000, very weak for holiday stanza.

Harris (Harris) (2,200; 40-70)—"Return Monte Cristo" (Col). Management smartly shoved this one in couple of days ahead of schedule when "Bachelor's Daughter" (UA) flopped, and move paid off. Almost $17,000 in nine days. Pic out of circulation for two days while "Razor's Edge" opened simultaneously at Harris and Senator, then went into latter house while Harris kept "Edge" alone.

Penn (Loew's-UA) (3,300; 40-70)—"Rage in Heaven" (M-G). Picked up some down the stretch but still got nowhere near what this house is accustomed to doing at this time of the year. Did $19,500.

Ritz (WB) (800; 40-70)—"Lady Luck" (RKO) (m.o.). Bottom fell right out of this one, despite fairly good preceding session at Stanley. Just barely got $2,000, something awful.

Senator (Harris) (1,750; 40-70)—"White Tie and Tails" (U) and "Bamboo Blonde" (RKO). Nothing for this twin bill at all. Stayed only six days and in abbreviated session got only a little over $3,000.

Stanley (WB) (3,800; 40-70)—"Man I Love" (WB). Not up to holiday par either; in fact, way below it. Just got $16,500, which isn't as much as house frequently does in a regular session.

Warner (WB) (2,000; 40-70)—"Show Off" (M-G). Red Skelton starrer a big winner, soaring to $15,000. That's terrific and why it didn't stay here instead of moving to Ritz, and let "Man I Love" go to the latter site, is a mystery.

Paris UNESCO Council Seeing Pix Wholesale

Paris.

The UNESCO council, bent of getting full value from the current Paris session, is screening the international backlog of educationals at a fast pace.

Scientific pictures are shown at the Palais de la Decouverte, films on children at the Maison de la Chimie and educationals at the Musee Pedagogique. Over 100 pictures can be seen.

'Clouds' Neat 25G, 'Razor' 18G, Prov.

Providence.

Sock New Year bills all around have most stands playing holdovers for added coin. Among the biggies are "Blue Skies" at Strand, "Song of the South" at RKO Albee, "Razor's Edge" at Majestic and "Till Clouds Roll By" at Loew's State.

Estimates for Last week

Albee (RKO) (2,200; 44-65)—"Song of South" (RKO) and "Falcon's Adventure" (RKO) (2d wk). Knocked off smash $20,000, with midnight show helping in first seven.

Carlton (Fay-Loew) (1,400; 44-65)—"Margie" (WB). Steady $8,000.

Fay's (Fay) (1,500; 44-65)—"Home In Oklahoma" and vaude. Very nice $8,000.

Majestic (Fay) (2,200; 44-65)—"Razor's Edge" (20th) (2d wk). First sesh was very happy $18,000.

Metropolitan (Snider) (3,100; 65-88)—"Below Dateline" (Mono) and eight acts of vaude. Fair $5.500.

State (Loew) (3,200; 44-65)—"Till Clouds Roll By" (M-G) (2d wk). First week was sensash $25,000.

Strand (Silverman) (2,200; 44-65)—"Blue Skies" (Par) (2d wk). First week's take hit sock $20,000 and still plenty strong.

'Skies' 21G, 'Time' 25½G, 'Show-Off' 21½G, Denver

Denver.

Even with a severe cold snap and snow over the weekend "Blue Skies" packed the Denham most of the time to ring up a very near record, and of course held over. "The Showoff" with "Cockeyed Miracle" took in what ordinarily would have been an easy holdover figure, but the house wanted to start with a new bill New Years. "Time, Place, Girl," however, took in the most money by reason of showing at three houses, the Denver, Esquire, Webber. Most houses were sold out New Year's eve.

Estimates for Last Week

Aladdin (Fox) (1,400; 35-74)—"Nobody Lives Forever" (WB) and "Wife Wanted" (Mono). After week at Denver, Esquire, Webber, still running poor $3,000.

Denham (Cockrill) (1,750; 35-70)—"Blue Skies" (Par). Big $21,000 and holding.

Denver (Fox) (2,525; 35-74)—"Time, Place, Girl" (WB). Day-date with Esquire, Webber, fine $17,000.

Esquire (Fox) (742; 35-74)—"Time, Place, Girl" (WB). Day-date with Denver, Webber, fine $4,000.

Orpheum (RKO) (2,600; 35-74)—"Showoff" (M-G) and "Cockeyed Miracle" (M-G). Big $21,500.

Paramount (Fox) (2,200; 35-74)—"Gallant Journey" (Col) and "Lady Chaser" (PRC). Fair $9,000.

Rialto (Fox) (878; 35-74)—"I've Always Loved You" (Rep) and "My Dog Shep" (SG). After week at Denver, Esquire, Webber, Aladdin, fair $5,000.

Webber (Fox) (750; 35-74)—"Time, Place, Girl" (WB). Day-date with Denver, Esquire, good $4,500.

RKO SWITCHING AD CAMPAIGN ON 'LIFE'

Because speed with which RKO was forced to send Frank Capra's "It's a Wonderful Life" into release prevented launching it with an adequate campaign—and results are being felt at the b.o.—distrib last week ceased accepting dates until latter part of January and early February. New publicity-ad campaign on the Jimmy Stewart-starrer is being launched in the meantime.

RKO originally intended to precede "Life" with "Sinbad," but latter is in Technicolor, and strike prevented obtaining prints. Thus, in need of a top picture for some 20 or so Christmas week dates, "Life" was rushed in before campaign was ready. Biz at the Globe, on Broadway, and in other spots is said to be "good," but not up to expectations.

BALL, SIMON FOR 'MATING'

Hollywood.

Lucille Ball and S. Sylvan Simon are on loanout from Metro to Raphael Hakim to star in and direct, respectively, "The Mating Call."

Picture will be made at Columbia

National Boxoffice Survey

New Year's Week Biz Spotty—N. Y., Chi Hot; Pitt, L. A. Slump; 'Razor' Leads

New Year's week business in the nation's key city first runs emerged somewhat spotty, with bad weather taking its toll in several situations. New York held to expectations, chalking up a record $1,061,900 in its 18 top houses. Chicago biz was good despite a severe cold wave on the Loop but Los Angeles slumped badly, with some houses off as much as 50% from their holiday biz of 1945.

Pittsburgh showed no signs of recovering from its pre-holiday slump, featuring generally poor biz all around. Philly, hypoed by a group of top new pictures, came out well. Terrific snowstorm through New Year's Eve cut into Boston grosses considerably but the Hub boxoffices indicated they were on the upbeat.

In general, the pix that had already proved their drawing power in showcase runs remained in the week's charmed circle, with "Razor's Edge" (20th), "Blue Skies" (Par), "My Darling Clementine" (20th), "Till Clouds Roll By (M-G), and "Best Years of Lives" (RKO) topping the lists. "Time, Place, Girl" (WB), teeing off this week in New York, rolled up record $95,000 and also showed considerable strength in its other test runs. "Return of Monte Cristo" (Col) and "Showoff" (M-G) broke in strongly in several spots and "Rage in Heaven" (M-G) continued pacing the reissue entries.

"Edge" polled terrific $175,500 in seven weeks, including New Year's Eve, in N. Y., and also showed smash $112,500 in four L. A. houses, spectacular $50,000 in its Philly preem, and hefty $60,000 in Chi. "Clouds" came through with record-breaking $176,000 in eight days at the Music Hall, N. Y., hung up sensational $25,000 in Providence, and neat $40,000 in two Boston theatres. "Clementine" faltered to mildish $22,000 in its fifth N. Y. stanza but pulled sturdy $25,000 in Boston and tall $38,000 in Washington.

"Time, Place, Girl" set precedent-shattering $95,000 mark in N. Y., following through with husky $40,000 in Philly, and smash $29,000 in Washington. "Best Years" continued strong in N. Y. with solid $67,000, rolled up thumping $50,000 in second Chi week, and sock $16,000 in similar Hub sesh. David O. Selznick's "Duel in Sun" showed hefty $40,000 in its roadshow world preem in L. A. "Yearling" (M-G), also preeming via an L. A. roadshow, broke the house mark with smash $24,300.

"It's Wonderful Life" (RKO) slumped to mildish $35,000 in second N. Y. week, with disappointing grosses echoing in 19 other runs throughout the country. "Nocturne" (RKO) hung up record $25,500 in Philly, did average $30,000 in Boston. "Man I Love" (WB) added to poor Pitt biz with dim $16,500 in one of first test engagements.

Boston in General Biz Uptake; 'Nocturne' 30G, 'Clementine' 25G

Boston.

What looked like a general uptake in biz all around got nipped by a blizzard opening days of last week to keep takes on a moderate keel, but all houses did a fine New Year's biz and it seems fairly clear the post-holiday advance in grosses will develop. On top here are "Clementine" at the Met, "Till the Clouds Roll By" at the State and Orpheum, and "Nocturne" plus stage show at RKO. "Best Years of Life," h.o., also big.

Estimates for Last Week

Boston (RKO) (3,200; 50-$1.10)—"Nocturne" (RKO) plus Prof. Lamberti, Sibyl Bowman, Tommy Dix, others on stage. Got off to a good start and should put house back to its high average $30,000 level.

Esquire (M-P) (1,200; $1.80)—"Best Years Lives" (RKO). Second week right in groove at $16,000 after SRO $16,500, first.

Fenway (M-P) (1,373; 40-80)—"Deception" (WB) and "Dangerous Millions" (20th). M.O. from Met and husky. About $11,000.

Majestic (Indie) (1,500; 40-80)—"Johnny in Clouds" (Indie) and "Devil's Play Ground" (Indie). Opened fairly well, to around $6,000.

Memorial (RKO) (2,900; 40-80)—"Song of South" (RKO) and "Dark Horse" (U). Finishing out third week but died around $15,000.

Metropolitan (M-P) (4,367; 40-80)—"Darling Clementine" (20th) and "Personality Kid" (Col). Strongest bid for biz in town with very nice take anticipated, around $25,000.

Orpheum (Loew) (3,200; 40-80)—"Till the Clouds Roll By" (M-G). Powerful product drawing very well and promising fine take, over $26,000.

Paramount (M-P) (1,700; 40-80)—"Deception" (WB) and "Dangerous Millions" (20th). M.o. from Met and still lively. Around $17,000.

State (Loew) (3,200; 40-80)—"Till the Clouds Roll By" (M-G). Should bounce this place back into running, bettering last week's $16,000.

Translux (Translux) (900; 30-74)—"Notorious Gentleman" (U) and "Don't Gamble Strangers" (Mono). Second week looks good for $5,000 after swell $7,000, first.

Redgrave Due In Jan.

London, Dec. 26.

Postponing his Hollywood trip twice due to delays in his current starrer, "Fame Is the Spur," Michael Redgrave leaves for the U. S. Jan. 6.

He'll star in a film opposite Joan Bennett. Fritz Lang will handle the directorial chores.

'Clementine' 38G, Leads; D. C. Off to Good Year; 'Girl' 29G; 'Clouds' 30G

Washington.

Business generally is staying prime along the F street midway, giving 1947 a nice kickoff in these parts. Most of the houses are playing nine-day runs, with "Darling Clementine" heading the parade with $38,000 for that stretch. Close behind "Time, Place, Girl" at $29,000 and "Clouds Roll By" at $30,000, are both in the big numbers.

Estimates for Last Week

Capitol (Loew) (3,434; 44-80)—"My Darling Clementine" (20th) with vaude. Tall $38,000 for nine days.

Columbia (Loew) (1,263; 44-70)—"Show-Off" (M-G) (m.o.). Good $13,000 for nine days.

Earle (WB) (2,154; 44-85)—"Time, Place, Girl" (WB). Sizzling $29,000 for nine days.

Keith's (RKO) (1,838; 44-80)—"Song of South" (RKO) (2nd week). Smash $25,000 after a terrif $32,000 for the first stanza.

Little (Miller) (285; $1.20-$2.40)—"Henry V" (UA) (9th wk). Continuing at $6,500 capacity, same as last week.

Metropolitan (WB) (1,513; 44-70)—"End of Time" (RKO) (m.o.). Fairish $9,000 for nine days.

Palace (Loew) (2,370; 44-70)—"Till Clouds Roll By" (M-G) (2nd wk). Hot $30,000 for nine days, after clegant $27,000 for first week.

Is This a Business?

By MAURICE A. BERGMAN

Historically, the answer is no. Most of us can remember when the conventions of normal commerce were very much resented by everyone in the picture business.

It's not so many years ago that all of us felt a keen delight when people used to say: "He's crazy; he's in the movie business."

Maurice A. Bergman

Now we have become sensitive about our modified lunacy. We have been in such propinquity to business that we actually are under the illusion that we are related to the traditions of enterprise.

Actually, the psyche of our environment bears no relation to the mentality of any other business.

First of all, we are essentially abstract. Our commodity is primarily an idea and there's no appraising the value of an idea until it has been reduced or processed into something tangible which in this case is a motion picture.

Now, no one ever knows what kind of a motion picture will come out of a particular idea. Yet year in and year out we (and our bankers, God bless them) bet a half billion dollars that the ideas will be good ones.

You might say in view of all this that ours is a gambling business and therefore not much more of a gamble than any other business.

That is completely wrong. We are not even a good gamble. Then, anyone might ask, how is it that we get along so well. I will tell you.

The movies have done so well in the past 50 years because they have not suffered the same inhibitions that their customers have. In the movies we make love on the screen. Our hero and heroine discuss getting married in the open. They do all the things everybody would like to do as a normal social thing, yet never do.

In other words we have a spirit. We are a bit childish and immature and admit it; whereas other businesses are just as immature but hide in it many different ways by conventions we see attached to them.

Of course, we can't completely resist the pseudo-science that pops up all around us. Now and then you hear us talking like Stuart Chase and once in a while we deal in the mumbo-jumbo of the statistician. We even go in for research and surveys; but this is more in the spirit of confirming our own hunches rather than exploring new horizons.

The danger is that we may become a business and strangle our lunacy to the degree that we become dull. Then nobody will love us.

Perish Forbid!

We press agents know that showmanship is doing the absurd thing at the logical time. We may well fear that we will end up doing the rational thing at the illogical time.

In a sense we are ethereal and not down to earth. Whereas it is a great virtue in other businesses to have your two feet on the ground, it is quite salutary in the movie game to have our neuroses in the heavens.

I live in agony of the thought that the tide of economics, which so few of us understand, will enmesh us and, before we know what happens, we may all be talking about the laws of marginal utility and diminishing returns.

Every now and then I myself slip and find a Latin phrase rolling off my tongue. Just the other day in an ad meeting a young colleague nonchalantly said he had no a priori view of the matter.

These symptoms crop up now and then but we manage to keep them in line.

Some good leg art can neutralize a lot of sophistication.

We are told that the public is growing up. So are we. Wait till you see a picture called "Stairway to Heaven."

This may not be a business but I managed to get in one plug.

L.A. Spotty; 'Razor' Keen 112½G in 4; 'Duel' Fast 40G; 'Humoresque' 71G in 3

Los Angeles.

New Year's Eve business proved spotty in most first runs despite big pictures. In some instances biz was off as much as 50% under last year and exhibs blame concentrated accident-prevention campaigning over the holidays as a factor in the drop of trade. Although no records were set, houses had generally good grosses and in three Warner spots, biz was ahead of last year.

"Duel in the Sun" teed off to a fine start New Year's Eve on a roadshow policy in two situations and looks like a fine $40,000 for the initial frame. Other new bills for the holiday were "Verdict" and "Genius at Work" in three houses. It is pointing for an okay $31,000. First stanza of "Razor's Edge" pulled up with a smash $112,500 in four houses. "Humoresque" was a great $71,000 in three spots on the first frame. "Yearling" roadshow wound up first frame at the Carthay with $24,300, or $159 better than the previous record holder, "Gone With the Wind."

Estimates for Last Week

Belmont (FWC) (1,532; 60-$1)—"Love Laughs Andy Hardy" (M-G) (2d wk). Weak $6,600.

Beverly, (FWC) (1,270; $1-$1.80)—"Best Years Our Lives" (RKO) (2d wk). Nifty. $16,800.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Strange Woman" (UA) (3d wk). Smart $6,600.

Carthay Circle (FWC) (1,518; $1-$1.80)—"Yearling" (M-G) (2d wk). Record $24,300.

Chinese (Grauman-WC) (2,048; 60-$1)—"Razor's Edge" (20th) (2d wk). Socko $29,000.

Downtown (WB) (1,800; 50-$1)—"Humoresque" (WB) (2d wk). Big $25,000.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Strange Woman" (UA) (3d wk). Near $19,000.

Egyptian (FWC) (1,538; $1-$2.40)—"Duel in Sun" (RKO) (roadshow). Sighting $25,000.

El Rey (FWC) (861; 60-$1)—"Verdict" (WB). About $7,000.

Four Star (UA-WC) (900; 60-85)—"Verdict" (WB) and "Genius at Work" (RKO). About $6,000.

Guild (FWC) (968; 60-$1)—"Temptation" (U) (2d wk). Dull $3,700.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Strange Woman" (UA) (3d wk). Nifty $7,200.

Hollywood (WB) (2,756; 50-$1)—"Humoresque" (WB) (2d wk). Sharp $23,000.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Strange Woman" (UA) (3d wk). Good $6,400.

Iris (FWC) (828; 60-85)—"Temptation" (U) (2d wk). Light $5,100.

Loew's State (Loew-WC) (2,404; 60-$1)—"Razor's Edge" (20th) (2d wk). Great $47,900.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Love Laughs" (M-G) (2d wk). Poor $22,100.

Loyola (FWC) (1,248; 60-$1)—"Razor's Edge" (20th) (2d wk). Big $18,200.

Million Dollar (D'town) (2,420; 55-85)—"Beauty and Bandit" (Mono) with Tito Guizar on stage. Good $21,000.

Orpheum (D'town-WC) (2,210; 60-$1)—"Verdict" (WB) and "Genius at Work" (RKO). Sighting $18,000.

Pantages (Pan) (2,812; 50-$1)—"Wonderful Life" (RKO) (2d wk). Sturdy $32,300.

Paramount (F&M) (3,398; 50-$1)—"Blue Skies" (Par) (3d wk). Handsome $35,900.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Blue Skies" (Par) (3d wk). Hefty $22,400.

RKO Hillstreet (RKO) (2,890; 50-80)—"Wonderful Life" (RKO) (2d wk). Closed initial stanza with $28,600.

Ritz (FWC) (1,370; 60-$1)—"Temptation" (U) (2d wk). Fair $8,600.

Studio City (FWC) (880; 60-$1)—"Temptation" (U) (2d wk). Fair $6,100.

United Artists (UA-WC) (2,100; 60-$1)—"Temptation" (U) and "Slightly Scandalous" (U) (2d wk). Slow $14,900.

Uptown (FWC) (1,719; 60-$1)—"Razor's Edge" (20th) (2d wk). Great $20,300.

Vogue (FWC) (885; $1-1.80)—"Duel in Sun" (SRO). Sighting $15,000.

Wilshire (FWC) (2,296; 60-$1)—"Love Laughs" (M-G) (2d wk). Slow $10,100.

Wiltern (WB) (2,300; 50-$1)—"Humoresque" (WB) (2d wk). Bright $23,000.

CANTOR SHOOTING

Hollywood.

Eddie Cantor's production, "If You Knew Susie," started lensing at RKO on his 28th anniversary in show business.

Cantor costars with Joan Davis in film as well as producing.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are not, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

Healthy Seattle Sesh For 'Razor' 25½G; 'Fab' 10G; 'Blue Skies' 6½G

Seattle.

The new year appears to have settled down with take healthy, but not sensational. Over the holiday it was big. All night shows at most pix houses got good attention and pepped the grosses.

Estimates for Last Week

Blue Mouse (H-E) (800; 45-80)—"Blue Skies" (Par). Okay around $6,500.

Fifth Avenue (H-E) (2,349; 45-80)—"Razor's Edge" (20th). In opener, swell $25,500; reaching out for top grossers at this house.

Liberty (J & VH) (1,650; 45-80)—"Jolson Story" (20th). Around $14,300; big. Holding.

Music Box (H-E) (850; 45-80)—"Show-Off" (M-G) and "Phantom Thief" (Col). Big opening added to $15,300.

Music Box (H-E) (850; 45-80)—"Notorious" (RKO) (5th wk). Around $5,800; good.

Orpheum (H-E) (2,600; 45-80)—"Never Say Goodbye" (WB) and "Secrets of Sorority Girl" (PRC) (2d wk). Five days, $6,100; good.

Palomar (Sterling) (1,350; 45-80)—"Fabulous Suzanne" (Rep) and "Neath Canadian Skies" (Golden Gate). Plus stage. Zorina on stage, billed as "Queen of Nudists" the reason for big $10,000 for "Fabulous Suzanne" (Rep) and "Neath Canadian Skies" (Golden Gate).

Paramount (H-E) (3,039; 45-80)—"Nobody Lives Forever" (WB) and "Great to Be Young" (Col). Not so hot at $8,100.

Roosevelt (Sterling) (800; 45-80)—"Wake Up and Dream" (20th) and "Dangerous Millions" (20th). In 2d wk. big $6,100.

Winter Garden (Sterling) (800; 45-50)—"Casablanca" (UA) and "Boy's Ranch" (M-G), split with "Claudia and David" (20th) and "Faithful in My Fashion" (M-G) (3rd runs). Very good, $4,800.

K.C. 'CLOUDS' $23,000; 'RAZOR' CUTS $20,000

Kansas City.

Biz, starting off strong Christmas Day, continues brisk. "Razor's Edge" started second smash week Dec. 31. "Till Clouds Roll By," opening solo Tuesday (31) at the Midland is sighting a great $23,000.

Estimates for Last Week

Esquire-Uptown-Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Razor's Edge" (20th) (2d wk). Sighting $20,000.

Midland (Loew's) (3,500; 45-65)—"Till Clouds Roll By" (M-G). Opened Tuesday (31) for great $23,000.

Newman (Paramount) (1,900; 45-65)—"Blue Skies" (Par). Okay $15,000.

Orpheum (RKO) (1,900; 45-65)—"It's Wonderful Life" (RKO) (2nd wk). Fair $9,000.

Tower (Fox-Joffee) (2,100; 45-65)—"Gentleman Joe Palooka" (Mono) and "Rolling Home" (SG) plus vaude. Opened Friday (3).

'Show-Off' Sock 18G, 'Margie' 17½G, Indpls.

Indianapolis

Holiday week biz represented a good advance over recent grosses, although only one house went to bat with attraction expected to hold, on account of desired New Year's change. "Show-Off," at Loew's, was powerhouse, with sock $18,000. "Margie," at Indiana, came through with strong $17,500. "Magnificent Doll," at Keith's, was sturdy enough to stay second week.

Estimates for Last Week

Circle (Katz-Dolle)—"Lady Luck" (RKO) and "Criminal Court" (RKO). Fair $10,000.

Indiana (Katz-Dolle) (3,300; 40-60)—"Margie" (20th). Hefty $17,500.

Keith's (Indie) (1,300; 40-60)—"Magnificent Doll" (U). Dandy $13,000 and holds over.

Loew's (Loew's) (2,450; 40-60)—"Show-Off" (M-G) and "Devil's Playground" (UA). Socko $18,000.

Lyric (Katz-Dolle) (1,600; 40-60)—"Spider Woman Strikes Back" (U) and "House of Horrors" (U). Oke $7,000.

'CLOUDS' ROLL 23G, K.C.; 'RAZOR'S EDGE' $20,000

Kansas City.

Films continue with grosses in the heavy vein. "Till the Clouds Roll By," at the Midland, which opened Dec. 31, looks for a great $23,000. Three of the other first runs have holdovers, all doing well. Tower is only house to maintain a Friday-opening policy through the holidays. Blizzard last week-end no help.

Estimates for Last Week

Esquire - Uptown - Fairway (Fox-Midwest) (820, 2,043, 700; 45-65)—"The Razor's Edge" (20th) (2d wk). Keen $20,000. Last week film got smash $28,000, setting house record.

Midland (Loew's) (3,500; 45-65)—"Till the Clouds Roll By" (M-G). Bangup $23,000 and will hold.

Newman (Paramount) (1,900; 45-65)—"Blue Skies" (Par) (2d wk). Nifty $16,000 after last week's $23,000, house's top figure.

Orpheum (RKO) (1,900; 45-65)—"It's Wonderful Life" (RKO) (2d wk). Fair $9,000, against last week's $13,000.

Tower (Fox Joffee) (2,100; 45-65)—"Stars Over Texas" (PRC) and "Scandal in Paris" (UA), with Roscoe Ates heading stage bill. Good week with $10,000.

'Razor' Sharp 50G, To Lead Philly

Philadelphia.

Sloppy weather on New Year's Day put a slight dent into the hefty holiday week grosses, but red-hot Eve biz hypoed prices, more than making up for it. Most of the first-runs are holding over with big league product predominating. For first time in history of Warners' Earle a stage show is being held over for second week. Attraction is Louis Prima's band.

Estimates for Last Week

Aldine (WB) (1,303; 50-94)—"Song of South" (RKO) (2d wk). Last week neat $21,000.

Arcadia (Sablosky) (700; 50-94)—"Meet John Doe" (Indie) (reissue). Showing surprising strength. Last week, "Verdict" (WB) tepid $4,000 for second run.

Boyd (WB) (2,350; 50-94)—"Undercurrent" (M-G) (2d wk). Opener fine $31,000.

Earle (WB) (2,760; 60-99)—"Betty Co-Ed" (Col) with Louis Prima's band being held over for an unprecendented second week on stage. Last week combo of "Vacation Reno" and Prima good for boff $45,000.

Fox (20th) (2,250; 50-94)—"Razor's Edge" (20th) (2d wk). Opener last week spectacular $50,000.

Goldman (Goldman) (1,300; 50-94)—"Cross My Heart" (Par) (2d wk). First week's take great $26,500.

Karlton (Goldman) (1,000; 50-94)—"Rage in Heaven" (M-G) (2d wk). Last week neat $16,000.

Keith's (Goldman) (1,500; 50-94)—"Dark Mirror" (U) (2d run) (2d wk). Last week okay $7,500.

Mastbaum (WB) (4,350; 50-94)—"Time, Place, Girl" (WB) (2d wk). Last week husky $40,000 plus good $4,000 for Sabbath showing at Earle.

Pix (Cummins) (500; $1.95-$2.60)—"Henry V" (UA) (2d wk). Opener of roadshow (two-a-day) snagged good $12,000.

Stanley (WB) (2,950; 50-94)—"Blue Skies" (Par) (6th wk). Fifth canto of Crosby starrer great $32,000.

Stanton (WB) (1,475; 50-94)—"Nocturne" (RKO) (2d wk). Opening sesh broke house record with $25,500.

Kay, 'Daughters' 40G; 'Song South' 13G, Cincy

Cincinnati.

Strong array of new bills for festive rush has five of the seven downtown houses in upper brackets. Revival of stage shows at the Albee after a fortnight's recess, with "Bachelors Daughters" and Beatrice Kay topping vaude lineup, is topping the town with a sensational figure. "Time, Place, Girl" and "Secret Heart" are neck and neck for second laurels.

Estimates for Last Week

Albee (RKO) (3,100; 55-95)—"Bachelors Daughters" (UA) plus Beatrice Kay, Modernaires, Paul Winchell, others on stage. Sensational $40,000, puffed by sellout of midnight performance New Year's Eve at $2.40 top.

Capitol (RKO) (2,000; 55-70)—"Secret Heart" (M-G). Big $16,000. Holds.

Grand (RKO) (1,430; 55-70)—"Song of South" (RKO). Whammo $13,000 and remains for second round.

Keith's (UP) (1,542; 55-70)—"Temptation" (U) (2d wk). Holding to plump $8,000.

Lyric (RKO) (1,400; 55-75)—"Westerner" (FC) (reissue) (m.o.). Socko $8,500.

Palace (RKO) (2,600; 55-70)—"Time, Place, Girl" (WB). Swell $17,000.

Shubert (RKO) (2,100; 55-70)—"Song of South". (RKO). Great $10,000.

'Clouds Roll,' 'Secret Heart'-T. Dorsey, 'Time, Place'-Monroe, 'Razor's Edge' Set N.Y. Records, Latter for 3d Time

Following the boffo pattern set by Christmas week business, which snapped Broadway film houses back sharply from their seasonal slump, biz during New Year's week held up to optimistic expectations. Although grosses did not equal the $1,086,000 originally hoped for on the basis of early estimates, the 18 first-run theatres, bolstered by hefty New Year's Eve biz when almost all tilted their prices, chalked up a hefty $1,061,900.

Four new records were set during the week, with grosses at the Music Hall, Roxy, Capitol and Strand all toppling their previous highs. Most theatres showed strong increases over Christmas week biz, with such houses as the Astor, Paramount, Hollywood and Palace picking up strongly.

Tops of the holiday session was the $175,500 raked in by "Razor's Edge" for seven days, including New Year's Eve, at the Roxy. Sixth week figure is by far the highest ever rung up by one theatre anytime and means the Roxy has broken its own house record three times during the run of the same picture. Roberto & Alicia replaced Rosario & Antonio on the Roxy stage this week.

"Till the Clouds Roll By," in its fourth week at the Music Hall, did a terrific $176,000, but the figure includes both New Year's Eve and Day, making it an eight-day roundup. Total represented not only the greatest amount of money ever passed over the Hall's ticket sills but also the greatest number of customers in a similar period.

Most surprising new entry of the week was "Time, Place and Girl," at the Strand, where, with Vaughn Monroe orch heading the stage bill, a smash $95,000 record was hung up. Mark, near capacity for this house, was made possible by the upped holiday prices. "Secret Heart," doubling with a stage bill headed by Tommy Dorsey orch at the Capitol, soared far above expectations to achieve a hefty $111,000, topping previous house high by $1,000.

"Best Years of Our Lives," at the Astor, aided by considerable word-of-mouth which has brought out many infrequent theatregoers, pulled in a smash $67,000, with biz hypoed by two extra shows New Year's Eve and upped admish prices. Paramount, with "Cross My Heart" and a stage bill topped by the Andrews Sisters, fell slightly below hopes but still did a neat $107,000 in its second week. "Humoresque," in its teeoff session at the Hollywood, came near the house record with a solid $54,000, while "Song of the South," at the Palace, with kids lined up long before noon, zoomed to a fifth week total of $50,000.

British pictures continued to hold their own. "Stairway to Heaven" garnered near-capacity $22,000 in its first stanza on the house's two-a-day reserved seat policy, while "Henry V," now in its 18th week at the Golden, showed a solid $15,000. "Overlanders," stifled by its long length and the small capacity of the Rialto, still managed a good $8,000.

"Wonderful Life" proved one of the most disappointing of the week, with holiday biz failing to bring it above an n.s.g. $35,000 in its second round at the Globe. "Abie's Irish Rose" also sagged badly in its first holdover stanza to $8,000 and is being pulled after one more week at the Gotham. "My Darling Clementine" did a mildish $22,000 in its fifth week at the Rivoli but holds for two more sessions.

Estimates for Last Week

Astor (City Inv.) (1,300; 70-$1.40)—"Best Years of Lives" (RKO) (6th wk). Ran in two extra shows New Year's Eve, which, with tilted holiday prices, rang up smash $67,000 for week ending Thursday (3), which included New Year's Day. Film's getting strong word-of-mouth and continues indefinitely.

Capitol (Loew's) (4,820; 60-$1.10)—"Secret Heart" (M-G) plus stage-show headed by Tommy Dorsey orch. In first session, ending Dec. 31, and including New Year's Eve, did record-breaking $111,000, topping previous house mark by a G-note. Befogged by bad weather New Year's Day, show still rang up another $14,000, for eight-day total of $125,000.

Criterion (Loew's) (1,700; 60-$1.25)—"Temptation" (U) (2d wk). First session ended Monday (30), with eight-day total, including New Year's Eve, reaching $35,000. Second week appears likely to slump to $22,000. Holds.

Globe (Brandt) (1,500; 70-$1.20)—"Wonderful Life" (RKO) (3d wk). Disappointing $35,000 for seven days, including New Year's Eve. Hopes for the second round, ending Friday (3), had been for at least $42,000 but low holiday gross stymied it.

Gotham (Brandt) (900; 70-$1.40)—"Abie's Irish Rose" (UA) (3d wk). Barrage of bad notices and outside criticism seem to have taken their toll, with the film stumbling to disappointing $8,000 for third week, ending Friday (3) and including New Year's. Holds one more week.

Golden (769; $1.20-$2.40)—"Henry V" (UA) (19th wk). Climbed nicely over the holiday season, with a hefty $15,000 expected in till for 18th wk., ending last Saturday (4). Previous stanza was $12,500.

Hollywood (WB) (1,499; 70-$1.10)—"Humoresque" (WB) (2d wk). Started second session Wednesday (1). First week, including New Year's Eve, soared to near-house record of $54,000 and film looks set for at least several more good rounds.

Palace (RKO) (1,700; 60-$1.20)—"Song of South" (RKO-Disney) (6th wk). School holiday is boosting this one, with moppets still lined up. Fifth week ending Dec. 31, and including New Year's Eve, equaled expectations with smash $50,000, far ahead of fourth week's mildish $22,000.

Paramount (Par) (3,664; 70-$1.20)—"Cross My Heart" (Par), and on stage, Andrews Sisters, Tony Pastor orch, Les Paul Trio, others (3d wk). Third week started New Year's Day (1). Second holdover stanza, which included New Year's Eve, rang up hefty $107,000, way ahead of opening session's big $80,000.

Park Avenue (U) (583; $1.80-$2.40)—"Stairway to Heaven" (U) (2d wk). Second stanza started New Year's Day (1). Teeoff session, not including an extra New Year's Eve screening, rose to smash $22,000, virtual capacity for this house on its two-a-day policy.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"Till Clouds Roll By" (M-G) and Christmas pageant on stage (4th wk). Climbed to new record of terrific $176,000 for week ending Wednesday (1), which included New Year's Eve and Day. Picture holds indefinitely. Fourth week broke all attendance records at house.

Rialto (Mayer) (594; 35-85)—"Overlanders" (U) (2d wk). Holding up well, with strong $8,000 for this frame, same as in the teeoff session. "Murder in Reverse" (English indie) opens Friday (10).

Rivoli (UA-Par) (2,092; 60-$1.25)—"Darling Clementine" (20th) (5th wk). Seven days, including New Year's Eve, did mildish $22,000 with fourth week ending Monday (30) up to fairish $27,000. Holds until next Tuesday (14), when "California" (Par) takes over.

Roxy (20th) (5,886; 90-$1.20)—"Razor's Edge" (20th) with Roberto & Alicia topping new stage bill (7th wk). Still breaking records, with $175,500 for seven days ending Dec. 31 and including New Year's Eve. Topped only by current stanza at Music Hall as too weekly grosser of all time and holds indefinitely.

State (Loew's) (3,450; 43-$1.10)—"Undercurrent" (M-G) (2d run) and stage bill headed by Johnny Morgan and Yvette. Mildish $32,400 for week ending New Year's Day (1) and including New Year's Eve. "Return of Monte Cristo" (PRC) and Paul Small's "Showtime" on stage took over Thursday (2).

Strand (WB) (2,756; 75-$1.20)—"Time, Place, Girl" (WB) and stage show topped by Vaughn Monroe orch. Most surprising entry of the week. Opened day after Christmas (26) and soared to new house mark of $95,000 for first session, including New Year's Eve and Day at tilted holiday scales.

Victoria (Maurer) (720; 70-$1.20)—"Beast With Five Fingers" (WB) (2d wk). First week ending Tuesday (31) and including New Year's Eve, held to expectations with fancy $21,000. Holds for at least one additional stanza.

Winter Garden (UA) (1,312; 60-$1.20)—"Wicked Lady" (U) (3d wk). Second session ending Friday (3) and including both New Year's Eve and Day fell off to disappointing $28,000, after hefty $40,000 for the opener. Holds.

'Blue Skies' 17½G, Mont'l; 'Sleep' Solid $14,500

Montreal.

Holiday biz good all around with three holdovers among five chief main stem houses.

Estimates for Last Week

Capitol (CT) (2,700; 35-63)—"Big Sleep (WB). Hefty $14,500 and held over.

Palace (CT) (2,300; 35-63)—"Margie" (20th). Solid $13,700, staying second stanza.

Loew's (CT) (2,800; 35-67)—"Blue Skies" (Par.). Socko $17,500, also repeating.

Princess (CT) (2,300; 35-53)—"Angel on Shoulder" (UA) and "Vacation in Reno" (RKO). Nice $7,800.

Imperial (CT) (1,950; 30-50)—"White Tie and Tails" (U) and "Cuban Pete" (U). Okay $5,300.

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KATHARINE HEPBURN

WALTER PIDGEON

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★

"THE YEARLING"
(*Technicolor*)
Gregory Peck, Jane Wyman
Claude Jarman, Jr.

"TILL THE CLOUDS ROLL BY"
(*Technicolor*) *Stars Alphabetically*
June Allyson Lucille Bremer
Judy Garland Kathryn Grayson
Van Heflin Lena Horne
Van Johnson Angela Lansbury
Tony Martin Virginia O'Brien
Dinah Shore Frank Sinatra
Robert Walker

"THE SECRET HEART"
Claudette Colbert Walter Pidgeon
June Allyson

"LADY IN THE LAKE"
Robert Montgomery

"THE SHOW-OFF"
Red Skelton

"THE SEA OF GRASS"
Spencer Tracy Katharine Hepburn
Melvyn Douglas Robert Walker

"THE MIGHTY McGURK"
Wallace Beery

"A WOMAN OF MY OWN"
Greer Garson

"LOVE LAUGHS AT ANDY HARDY"
Mickey Rooney Lewis Stone

"THE BEGINNING OR THE END"
Brian Donlevy Robert Walker

"SUMMER HOLIDAY"
(*Technicolor*)
Mickey Rooney Gloria De Haven
Walter Huston Frank Morgan
"Butch" Jenkins

"THIS TIME FOR KEEPS"
(*Technicolor*)
Esther Williams Lauritz Melchior
Jimmy Durante Johnnie Johnston
Xavier Cugat

"THE UNFINISHED DANCE"
(*Technicolor*)
Margaret O'Brien

"HIGH BARBAREE"
Van Johnson June Allyson

"FIESTA"
(*Technicolor*)
Esther Williams Akim Tamiroff
Ricardo Montalban Cyd Charisse

"IT HAPPENED IN BROOKLYN"
Frank Sinatra Kathryn Grayson
Jimmy Durante

"TENTH AVENUE ANGEL"
Margaret O'Brien

"TO KISS AND TO KEEP"
Gene Kelly

"GREEN DOLPHIN STREET"
Lana Turner Van Heflin
Donna Reed Richard Hart

"A LOVE STORY"
Katharine Hepburn Paul Henreid
Robert Walker

LANA TURNER

MICKEY ROONEY

KATHRYN GRAYSON

ROBERT TAYLOR

MARGARET O'BRIEN

GENE KELLY

ESTHER WILLIAMS

ROBERT WALKER

WILLIAM POWELL

FRANK SINATRA

JUNE ALLYSON

GREGORY PECK

IRENE DUNNE

ROBERT MONTGOMERY

MYRNA LOY

LUCILLE BALL

YEAR IN YEAR OUT—TBOCFMGM

(The Big Ones Come From M-G-M!)

WALLACE BEERY

ANN SOTHERN

RED SKELTON

BRIAN DONLEVY

LIONEL BARRYMORE

GEORGE MURPHY

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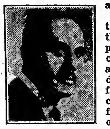
Like Everything Else That He Does, a Producer's Prerogative Is His Own Clothes

Here's a Beau Nash Stance on Impresarios' Sartorial Foibles

By BERNARD SOBEL

Clothes make not only the man, but also the theatre producer. Odd though this statement may sound, it has held true along Broadway for more than half a century.


Bernard Sobel

During this time most of the famous producers have cultivated an eccentric or distinctive fashion in clothes, either for the purpose of building themselves up into a personal tradition or to add to the glamour and mystery of the stage and its people.

This custom, strangely enough, has influenced the history of the American theatre directly or indirectly. Because of their clothes, producers have been easy to identify without introduction, on the street, in hotel lobbies, on the elevator, and in restaurants. Often as a result, actors who could not get by an arrogant office boy would rush straight up to the producer on the street and say:

"Oh, Mr. Gest, I recognized you by the tie you wear and I just had to speak to you. I'm terribly eager to get a part in one of your productions."

This courageous, unconventional procedure often had a happy outcome; and even if it did not, the producer, impressed by the stage aspirant, might later, following a formal interview, agree to an audition or even sign a contract.

Thus, clothes helped to break down barriers, encourage the timorous composer, lyricist and director. At the same time, they gave the celebrity-hunter a chance to say he had seen or met a theatre notable.

Certain producers, once famous for their sartorial habits, are no longer part of the Broadway scene. They have passed away or retired, and in spite of the great influence which they exerted in making stars, putting on plays, and giving pleasure to thousands, they are forgotten by the general public, their names mere memories, nostalgic symbols that will eventually fade out forever.

David Belasco, for instance, has a theatre named after him on Broadway at this moment, but most of the people who go there have no idea whatsoever of the man's personality and accomplishments. Yet he was an exceedingly colorful character, especially from the standpoint of dress. Though he belonged to the pagan stage world, he liked to give the impression, for some strange reason, that he was a clergyman. He always wore a black suit and a Roman collar, the unbroken white band seen on Episcopalian and Catholic clergymen. Clad in this solemn attire, he affected a soft, sacerdotal manner, except of course, when he was caught, off-guard, driving a hard bargain or directing in the Belasco manner which was violent and explosive.

His most important contribution to the stage was the realistic setting. Insisting that the background was as important as the dialog, he startled Broadway by presenting a Child's restaurant scene, complete in every detail, including knives, forks, salt cellars, mustard pots and napkins. He insisted, too, on the use of practical doors; that is, doors made of real wood instead of painted canvas substitutes. In a further effort to create the effect of a real room with four walls, he placed andirons and chairs down by the footlights so that the characters might sit there facing the audience as if they were actually in front of the hearthstone.

Gest's Left Bank Look

Unique also in his attire was Morris Gest, producer son-in-law of David Belasco. No matter where he went, he always wore a Windsor tie, the kind which artists used to sport at that well-known Montparnasse rendezvous for painters and models, the Dome restaurant in Paris. And no matter whether he was in the money or broke, Gest always wore a velour fedora hat, slouched, untidy and seemingly rain-drenched. But as his staff knew, the producer went to a great deal of trouble buying this wearing apparel; the hat coming direct from Italy and the tie from one of the oldest and smartest London shops.

Gest will be remembered for his elaborate spectacles, "Chu Chin Chow," "Mecca" and "Afgar." In order to present "The Miracle," he rebuilt the Century theatre, turning the inside into a complete cathedral with altar, choir lofts and pulpit. Then, for good measure, he started a feud between his two distinguished stars, Princess Matchabelli and Lady Diana Manners.

Far removed from foreign titles were the interests of George M. Cohan, remembered as the chief executive in "I'd Rather Be Right" and for his flag-waving in "Little Johnny Jones" and other typically American musicals.

Cohan was conspicuous for the fact that he never changed the cut of his trousers from his teens until his death. Cut narrow, they displayed his prefectly modelled feet which were never spoiled by dancing. And to insure their trim appearance, Cohan always had about 25 pairs of shoes on hand which he shed as soon as they showed the slightest sign of wear. On the stage, he always carried a cane, but never in real life. Though his plays are largely forgotten, his personality is not, for, more lucky than Gest or Belasco, he became the hero of a modern motion picture biography.

Florenz Ziegfeld, Jr. took first place among producers as a fashion expert, being credited with starting the vogue for colored shirts. He wore silk ones, made to measure and popularized pointed, brown shoes. He had a valet in continuous attendance, the famous Sidney, who saw to it that Ziegfeld never wore the same suit twice in succession.

Oddly enough, in spite of his attention to formal dress, Ziegfeld was the only person in the audience at his brilliant premieres who appeared in street clothes. Instead of full dress, he usually wore a brown suit and stood back of the last row watching the show like an innocent bystander whose interest was merely casual. He insisted, however, that his staff wear dinner jackets at every performance.

Though gone almost 14 years, Ziegfeld is still called the peer of American musical comedy and revue.

Al Woods, another veteran, whose recent sporadic attempts to return to Broadway, have been disastrous, was once an imposing figure on the radio. Smart clothes he eschewed, but he made a point of wearing a big cigar constantly and further distinguished himself by calling anyone he liked, whether male or female, "Sweetheart."

Curiously enough, Woods won his way to fame and fortune by exploiting a form of entertainment now extinct, 10-20-30c melodramas, elemental thrillers like "Bertha, the Sewing Machine Girl" and "Nellie, the Beautiful Cloak Model," with bold bad men, erring young ladies, and a big scene showing a locomotive about to run over the heroine or a sawmill ready to slit the hero in half.

When, after some years Woods made a fortune on plays of this sort, he went highbrow and brought to Broadway distinguished stars like Katharine Cornell, Leslie Howard and Ann Harding.

'Man of Distinction'

The current crop of producers has done little to carry on sartorial tradition. Vinton Freedley, however, is automatically outstanding for the perfection of his dress. Handsome, a former football hero and whilom leading man, he stands out in any crowd as the ideal American male, Arrow collar style.

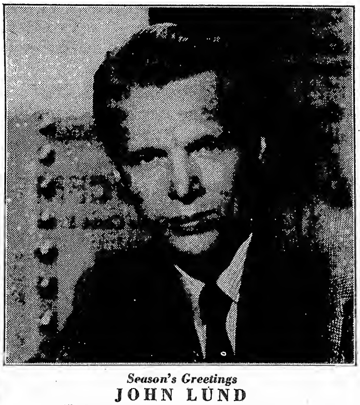
Quite different is Michael Todd whose clothes are casual and who, like Al Woods, wears a cigar continuously. For some unknown reason this young producer has such a detestation for jewelry that he won't even carry the functional key ring, with the result that he is always in trouble about locked entrances and intervening exits. His diversion is gambling, according to hearsay, and the chances he takes on almost any proposition are perilous.

Todd's rival, the diminutive Billy Rose, is practically never seen in anything but a Navy blue suit, double-breasted. At rehearsals, though, he wears an enormous white sweater with a choker collar, a collar so deep that it almost engulfs him. This seemingly freakish procedure is perhaps, a small man's method of maintaining authority, because by making himself conspicuous, he compensates for lack of height and a commanding presence.

Billy Rose's memorable contribution to the amusement world was the World Fair's extremely beautiful "Aquacade," in which for the first time in the history of aquatics, scores of swimmers worked out a series of designs to musical accompaniment, swimming every stroke in unison, in the same manner that dancers perform together on the stage. Rose married his star, the famous swimming champion, Eleanor Holm, and together they keep open house and invest great sums in collecting modern paintings.

Max Gordon who owes some of his distinction to having produced plays by Claire Luce, is Broadway's most unobtrusive manager. Fed up, doubtless, by having people asking him constantly for interviews, auditions and miscellaneous favors, he

(Continued on page 71)



Season's Greetings
JOHN LUND
Under Contract to Paramount Pictures

Post Mortems of 1946

(Rhymes Out of the B'way Nursery for *Variety's* 41st Anniversary)

By ALBERT STILLMAN

The world is daily growing littler,
The Goering gang is now with Hitler.
When the news was flashed that they'd be hung,
A certain senator was unstrung;
"Oh, my! oh, my! oh, my! oh, *my*, oh!"
Exclaimed the Gentleman from Ohio.
The President advised Mr. Henry Wallace, he
Didn't like Henry's foreign policy.
"Get out of my teepee!
"That's all, brother!"
Said one ex-V.P.
To another.

The O. P. A. is dead and gone,
But F. P. A. still carries on.
The Hat brought tinhorns to their knees
When he went on the Blue for Blue Moon cheese.
The Redhead's grief was ill-concealed
When Tragedy came to Ebbets Field.
The Series Scrap (can this be treason?)
Ran right into the football season.

The Louis-Conn fight was a match without spark
That should have been held in Belmont Park.
The Atkinson boys had winning ways,—
One rode the horses, the other rode plays.
"The State of the Union" had weight and wit.
"Annie Get Your Gun" was a bulls-eye hit;
But praise was not precisely showered
On "Present Laughter" by Noel Coward.
"The Iceman Cometh" got quite a chill
From some critical gentlemen of ill-will.
(I didn't see it, because I eat
Home every night up on Dyckmann Street.)

The Freddie-Tallulah breakfast bit
Was so good, they repeated it;
But Radio still was pretty bare
With Easy Aces off the air.
Ring Lardner, Jr., got quite a rise
Out of Walter Winchell, of all guys,
When he ribbed him gently in The New Yorker.
(He's prob'ly a pal of Danton Walker.)
The Tax Collector made out fine
With the firm of Rodgers and Hammerstein;
And you wouldn't exactly call it tin,
What he extracted from I. Berlin.
In fact, it was small, but it really hurt,
What he took from Stillman, A. (Advert.)

In Lit'rature, the current tide
Was somewhat on the sinful side.
"The Egg and I" was a Grade A one,—
It talked about eggs, but didn't lay one.
The Bards found no new rhyme for Love;
Dewey was re-elected Gov.
When the G. O. P.—en masse—got in,
The Gag* of the Year might well have been:
"Two headaches for ev'ry aspirin."

Some, for headaches, took a Bromo,
While others listened to Perry Como.
Winter, summer, spring and fall,
The line was around the Music Hall.
M. G. M. and Robbins parted,
And neither one was broken-hearted.
Kramer, slightly over twenty,
On the tennis ball had plenty;
Tatum Tilden, fifty *and* some,
Still can stroke 'em hard and handsome.

Xmas came and Xmas went,
And Mr. S. Claus was a stingy gent.
He gave fewer presents. You wanna know why?
'Cause the cost of giving** was pretty high.
Well, I hate to end on a sour note,
But somebody really rocked the boat;
I mean we got in a dreadful fix
In Nineteen Hundred and Forty-six.
And don't think everything will be heaven
In Nineteen Hundred and Forty-seven.

* *La Guardia's.*
** *I may be a crook, but I'm not a faker:*
I copped that phrase from H. Brubaker.

Things I Like to Remember

Continued from page 3

boardwalk, and I wound up getting the wrong job—assistant to the president.

The night Al Woods produced "The Trial of Mary Dugan" and Rose Woods, Nell Kettering and yours truly walked out on it, pronouncing it a flop, but hurried back in time for those 10 final curtain calls.

The time I argued with Guy Kibbee for an hour to get him to take a weekly wage of $35 to play in my "The Marriage Question."

How Hartley Manners and I acquired Irish brogues reading our two new plays to each other. His was "Peg o' My Heart." Mine, "Rose of Killarney."

The night Laurette Taylor and I sat musing over the above in the Opera Bar right after she had, once again, soared to the heights in "The Glass Menagerie."

That day when "Sport" Herrmann said "the quickest way to get into a hospital is to kick my dog Rowdy." And the night he tossed a newspaper-covered package into a taxi, carelessly picked it up and, in his hotel room, cast it into a wastebasket, and I toppled over when he told me it contained $10,000.

The Monday matinee that Frank Tinney filled in at the Majestic and bowled 'em over and himself to fame.

When we press agents visited Jack Lait, drama critic, and Tom Bourke, vaudeville editor, of the Chicago American.

The days when Marcus Heiman and Asher Levy were treasurers of the Garrick theatre, John Mears did like duty at Powers, John J. Garrity at the Grand, and I sold 'em at the Colonial.

The night Olga Nethersole kissed me, and I was five, too young to appreciate it. But, it led to a friendship with her brother, Louis, who produced years later one of my plays in London.

The night Jeanne Eagels attempted to kill me.

The morning I got a citation from President Woodrow Wilson.

The day Gus Hill gave me $150 for "McFadden's Row of Flats" script.

The day MGM gave him $150,000 for the film rights.

The time I sent a script to Brock Pemberton as a gag, urging him to produce it and make a million. He did and it did. It was "Strictly Dishonorable." Oh, well.

When Hollywood Was Still in the Woods

Film Veteran Recalls the Saga of Col. Wm. Selig--When Tyrone Power, Sr., Called His Film-Trouping 'Acting on the Sidewalk,' The Old H'wood Hotel Days, Etc.

By ALFRED COHN

[*Veteran film writer-producer, Al Cohn, is working on a Hollywood saga, "Gold, Fame and Tears."*]

Hollywood.

It is a common plaint of old Hollywooders that the town ain't what it used to be. The Boulevard, they say, might be just another Main Street in any middle-sized city, in any state, Oklahoma preferred. No more does one encounter a familiar face in a stroll from Vine to Highland. No more pretty girls who came out to crash the movies and settled for a job in the "five and dime" or behind the counter at the Pig 'n' Whistle. Time was when the stores and lunchrooms were full of 'em. The sidewalks of the Boulevard are more crowded now than ever, but the casual stroller will see nothing he can't see on the main drag of Tulsa or Wichita or Altoona.

But to the pioneer of the movie lots there is hardly a block that doesn't provide something that brings back memories which, all put together, would make a fascinating bit of reading. Some of the signs are mere geographical sites, others human, for people still frequent the Boulevard who once figured prominently in the activities of movieland's ateliers. F'rinstance, that handsomely gowned, statuesque blonde just entering the bank on the corner; you'd never think she was the first heroine to face snarling lions in a serial thriller—Kathlyn Williams, star of "The Adventures of Kathleen," which made the youngsters of a generation ago cling to their seats in breath-taking suspense. She's still a beautiful woman.

And that handsome elderly gentleman emerging from the same bank with a courtly bow to the lady—once he, Bill Farnum, co-starred with her in the first version of "The Spoilers." His fight with Tom Santschi in the Alaskan epic is still regarded by pioneer players and fans as the most realistic ever screened. Bill was once the highest paid star in the business with a two-year contract with William Fox at $10,000 each and every Saturday—and little or no income tax to pay.

Farnum, whose brother, Dustin, was Cecil deMille's first star, is the only surviving principal of Hollywood's first theatrical event in which the movie stars appeared. It was an open air performance of "Julius Caesar," staged May 19, 1916, in a natural amphitheater at the head of Beachwood Canyon, now known as Hollywoodland. The town's civic organizations combined on the venture, its first recognition of the talent that was in its midst. And what a cast! Farnum played Cassius, Theodore Roberts was Julius himself, Marc Antony was played by Frank Keenan and Tyrone Power, the elder of course, was Brutus. It was Tyrone who loftily referred to his movie endeavors as "acting on the sidewalk." Oh yes, there were some other notables in the cast. Douglas Fairbanks in the role of Young Cato and DeWolf Hopper (Hedda's famous hubby) was Casca. There were many others in minor roles, such as Mae Murray who did a wild dance. This production was actually the forerunner of the Hollywood Bowl, which came a half dozen years later.

Hollywood and Vine

But let's get back to the Boulevard. See that "five and dime" across the street? Part of that was Armstrong & Carleton's Blue Front. The gang from the Lasky studio on Vine (now National Broadcasting's rococo home) used to come up here for lunch in makeup and costume. Passersby could rubber in and see Tommy Meighan and Gloria Swanson in their "Male and Female" getup and sometimes even "C.B. himself" would drop in for his sandwich and milk; perhaps just to be sure his stars didn't dawdle too long over their coffee.

This wasn't the first beanery frequented by the stars. There was John's Chop House a few blocks up. Can't quite figure out if it's that dress shop, that cocktail lounge, or the jewelry store. John's was the first all-night joint in the town. Nothing fancy about it; oilcloth on the tables and a long lunch counter. A great spot for the ex-Broadwayites who couldn't get used to going to bed before dawn. On Vernon fight nights it was always crowded from midnight on and hardly a night but saw Charlie Chaplin come in for his hot apple pie. Once in a while Jackie Coogan's parents would leave "The Kid" in John's care while they took in a movie. John has a spot now down near Vine but the Owl Drug Store makes it pretty tough for the Greek. [Maybe a reminder like this'll send some of the old guard down to speed up his cash register.]

And here's the stairway to the once famous Montmartre. The wise guys all said Eddie Brandstetter was crazy to start such a ritzy place in Hollywood but in a short time it became the most publicized cafe in the country. Tourists were wont to crowd the thickly carpeted stairs so that the stars had to go up the back way. I believe it was Ben Bernie's band that opened it as a dinner spot. There was a bachelors' table frequented regularly by Adolphe Menjou and Tom Mix. Tom was quite frankly jealous of 'Dolph's French gab with the waiters. When business got really heavy Eddie started the Embassy Club next door for the movie gang that didn't want an audience for their chop wrangling. It was short-lived. It's now a brassiere foundry. Maybe that's significant, or something. Poor Eddie! He took the "Dutch" way out, as the boys say, after he flopped with his last venture, Sardi's; sat in his car and ended it all with a bullet. The verdict was that Hollywood finally got him. Maybe so.

Memories of the Hollywood Hotel

Well, what d'ye know? I see they're painting the old Hollywood hotel. That's good news because it means they won't tear it down soon, as reported, to make way for a department store. Any oldtimers who have tears to shed would certainly let fly with 'em if the grand old joint ever was turned over to wreckers. For all during the most exciting era of Hollywood history it was the social center of the artistic community. Ah, those Thursday night dances in the lobby! Valentino, Nazimova, Swanson, Pickford, Fairbanks, Shearer, Barbara LaMarr, Vi Dana, ZaSu Pitts, Bert Lytell, Milton Sills and oodles of others who acted; writers like Somerset Maugham, Sir Gilbert Parker, Elinor Glyn, Gertrude Atherton, Rupert Hughes. What memories! The poker game in the cupola suite; the night the lads hollered "Fire" outside Elinor's door to see what she really looked like; their keen disappointment when she appeared immediately just as they had last seen her—golden wig, eyelashes and all—in the lobby. The farewell party to Maugham which sent him off to the Orient and sent them to bed suffering from the effects of a punch made of corn liquor, vanilla extract, orange juice and Lilac Vegetal. The Golden Wedding of William H. Crane and his Ella, both of whom spent their last days in the place; the way Myra Hershey, the octogenarian owner, rode herd on the dancers to prevent any unseemly familiarity or hip-wiggling; and summarily stopped the orchestra when the clock struck 11. Yep, those were great days.

Across the street, on the second floor, once flourished Hollywood's first night spot. It didn't flourish long, though. It was called the Little Club and the backer was newly rich Rudy Valentino. But Prohibition had started its reign and things were very tight even if the customers couldn't be. Besides, early-to-bed Hollywooders complained about the dance music keeping them awake. Anyhow it was highly unexciting.

And now let's turn down Highland. Here's Hollywood High, where quite a few movie stars learned their algebra and geometry, and elementary necking. There's the drugstore where Mervyn LeRoy discovered Lana Turner, who had sneaked across the street for a chocolate malt. LeRoy's attention was attracted when she spilled some of it on her sweater.

The Writers Club

That vine-draped bungalow over there on the corner was once the famous Writers Club, first organization of professional folk with the exception of the Photoplayers Club. The latter had quarters in downtown Los Angeles and was skippered by Wally Reid, but that was way back around 1913. The Writers occupied a unique place in the early 1920s. They had a little theatre which seated close to 400. Writers, directors and players came from the studios for lunch on the veranda and brought their families for dinner at night. Once a week pictures were screened and monthly there were one-act plays, most of them written by members. The studios ganged up on us after the audience unmercifully kidded a new picture—so the projection machines started rusting.

High point in Club history was reached when a musical revue was produced for one night at the Philharmonic Auditorium downtown. It had the greatest cast ever assembled on any stage including such stars as Mary Pickford, Douglas Fairbanks playing a bearded extra, ancient Theodore Roberts as Little Lord Fauntleroy—practically every star in the "colony" was on stage some time that night. It was a succession of satires on recent pictures with songs and dances, including a chorus of leads boasting such names as Conrad Nagel, Milton Sills, Bert Lytell and others.

There was a burlesque on Von Stroheim's "Foolish Wives" with Alan Hale impersonating Von with much vocal gusto and adlibbing; a merciless travesty on the "Great Director" with the comic opera star, Edwin Stevens, in the name role, a name which will not be divulged here, and a version of "The Three Musketeers" that had the British pantomime star Lupino Lane portraying a Fairbanks even more agile than the original; Adolphe Menjou, looking just as he did in the picture, as the king; and tiny Snitz Edwards doing Richelieu. The latter two played the opening scene identically as it was done in the picture but the audience almost grew hysterical as they started talking in Yiddish dialect. Sophye Bernard just in from a starring engagement at the New York Hippodrome sang the role of the queen with Lila "Cuddles" Lee as Constance. Young Mervyn LeRoy who had helped us with the staging was rewarded with a bit which he almost stretched into a lead. There was a brief prologue and what a cast! William H. Crane, Henrietta Crosman, May McAvoy and Charlie Ray!

Writers' Revues were given the two succeeding years but they never equaled the initial show. In the second, Charlie Ray and Wally Beery played the principal roles. Honors in the third and final show went to Ben Turpin, playing Fairbanks in "The Thief of Bagdad" and Betty Blythe as the Arab princess. Ben was excruciatingly funny without ever reading a line as written. He just couldn't remember.

The Saga of Col. Bill Selig

See that chubby little man with the stubby grey moustache who just came down the stairs alongside the furniture store and is waiting for a Sunset bus? His alert air and snappy step would indicate a man at most in late middle age, certainly not one in his '80s. You'd never pick him as the real daddy of Hollywood, the boss of the first movie outfit to invade the West Coast. A great many people believe that Cecil deMille invented Hollywood but it was more than six years after "Colonel" Bill Selig's camera first saw the magic light of the wonderful California sun that "C.B." set down his camera and carpetbag in a barn at Vine and Selma and ordered old Sol to give out with his best rays.

One could wax sentimental over the colonel's present status, the doughty little warrior of the earlier movie wars, waiting for a bus instead of a shiny limousine manned by a liveried chauffeur. He is Hollywood's "man nobody knows" despite the fact that once upon a time he possessed millions garnered from his movie pioneering, his adventure serials, his many experiments including the first "hoss opera," the first movie more than a reel in length, and "The Spoilers," that epic multi-reeler which antedated even "The Birth of a Nation."

For several hours a day the chunky little man sits among his books, plays and manuscripts which he bought more than a third-of-a-century ago for conversion into celluloid dramas—paying as high as $300 for some of the rights. They are all that remain of a huge fortune. Hollywood history is well punctuated with stories of people who fell before the slings and arrows of both adversity and prosperity. The little old colonel bowed to neither. Nor has he ever uttered a squawk. His cheerful wave to the busman belies the gloomy threats of a future that includes possible eviction from the modest little rented home, because of a forthcoming sale. Here is poignant drama right under the nose of a Hollywood that howls mournfully for great human stories.

Nearly 40 years have elapsed since a strangely garbed figure waded through the surf at La Jolla (pronounced, I believe, San Luis Obispo), paused dramatically in front of a huge camera and declaimed at the top of his sonorous voice "The World Is Mine!" It must have scared the La Hoyans—also it might have been the cinema's voice of prophecy—Hollywood's first boast. It was the first scene made under the beneficent rays of a California sun. To many the speech is familiar as the great thrill of "The Count of Monte Cristo." James O'Neill, actor-sire of the author of "The Iceman Cometh" and other footlight charades had shouted it thousands of times. It was a Selig Polyscope production and a company headed by Francis Boggs, director and star, who had come all the way from Chicago to make this climactic scene, there being no sunlight in the Windy City at the time. Less than two years later Boggs came back with sealed orders from "Colonel" Selig to make pictures regularly in the land of perpetual sunshine, as guaranteed by the Chamber of Commerce.

When H'wood Blvd. Was 'Prospect Ave.'

"Love Among the Roses" was the title of the first movie ever shot in Hollywood proper. The locale was a rose garden in the home of Paul deLongpre, noted artist, at the corner of Prospect and Cahuenga. You don't recognize the site? Well, at that time—early in 1909—Prospect avenue was the name of Hollywood Boulevard. But getting back to the picture. The director and producer was a young refugee from the stage named David Wark Griffith (better known as Larry); the star was a pretty lass of 15 with long curls who had not yet been dubbed by Sid Grauman, Coast entrepreneur, as "America's Sweetheart." They, too, came back to Hollywood and unprecedented fame.

There is a tablet in front of the ornate, skyblue Columbia Broadcasting establishment at the corner of Sunset and Gower on which is chipped the legend "This is the site of the first motion picture studio in Hollywood . . . . October 27, 1911." Slight recognition of an important historical event. This was the site of the old Blondeau Roadhouse, put out of commission by local option and rented by Al Christie, Hollywood's real movie pioneer. Al had tossed a coin with his financial backer, Dave Horsely, in their Staten Island studio to determine whether Al was to make pictures in Florida or California. Dave, of course, favored Florida because he could run down overnight to see how things were going. That's why Al wanted California. They called it the Nestor Company and until it was absorbed by "Uncle" Carl Laemmle for Universal, they made three pictures a week; and with one camera crew. Milt Farney did a western, ancient Tom Ricketts a drama, and Christie himself a comedy. At the time it was a series of "Mutt and Jeff" laugh-evokers from the comic strip of the same name by Bud Fisher. This was the initial venture in putting a comic on the screen. The leading ladies, both in their early teens, were Dorothy Davenport, who later became Mrs. Wally Reid, and Victoria Forde who married Tom Mix. Christie never had but one argument with his landlord, a Los Angeles Brewery. That was when they wanted to raise his rent from $35 a month.

Extras recruited in downtown Los Angeles got $1 a day net, meaning that they were also recipients of 20c carfare and a lunch consisting of the best sandwich a dime could buy and a bottle of milk. Some of our best directors and most distinguished players of a later date got their start right here and in that way.

And in the News Ever Since

The Los Angeles press paid little or no attention to the movies then. About the first time they crashed the front page was when Francis Boggs of "Monte Cristo" fame was shot down by a crazy Jap gardener at the Selig studio in Edendale in 1912. The reporters, including this writer, made quite a story about it. Hobart Bosworth, who was a Los Angeles stage star by night and a worker by day in the celluloid vineyards—incidentally the first footlight celebrity to fall for the lowly movies—helped us dope out a motivation for the crime.

As printed from coast to coast, the Jap became obsessed with the idea that the camera was a hangout for evil spirits which could only be exorcised by liquidation of the boss. (Actually Boss Boggs had chided the Nipponese for ignoring the geraniums in favor of a lady of the studio who didn't take to the make.) As stated, the story was printed from Escondido to Penobscot. And Hollywood has been in the news ever since.

Making a Comic's Temperature Rise

We spent over four years at the Army bases and I think this is the funniest episode of the entire tour. With Ish Kabibble, after a regular auditorium show at the hospital in Asheville, N. C., I started through some of the wards. The first ward we hit was a big one and had about 50 men in it. We tried one of our tried and true routines....paused for the laugh....and there was none ....puzzled but still pitching we gave with another.... still no laughs....not even a snicker. I was ready to sneak out and Ish looked like he was going to cry, when I noticed a nurse at the far end of the ward doing something to the boys—she was removing a thermometer from each mouth. Seems we came in just after she had placed the long thin glass in their mouths. Ever try to laugh with a thermometer in your face?

—*Kay Kyser.*

Mr. EXHIBITOR —

GET READY FOR A VERY IMPORTANT CALL!

THE WARNER MAN WILL BE TALKING TO YOU SOON ABOUT

"NORA PRENTISS"!

Night Letter Biographies

By ASHTON STEVENS

Chicago.

When "VARIETY" was some 16 years younger, there began to be issued from publishing houses long-winded actorial autobiographies, most of them easier to review than to read.

In a vain effort to pause this consternating consumption of ink, paper and cloth, I engaged in a one-man battle against the volunteer army of I-witnesses in behalf of their own greatness.

With the aid of the treasury department of the old Chicago Herald-Examiner, I dispatched prepaid invitations to carefully selected actors, authors, and managers, requesting complete autobiographies confined to the dimensions of a Western Union night letter, which at that time ran 50 words before the extras began to count up.

I have saved the original telegrams for reproduction during some lull in my own famous and yet unwritten autobiography, which Walter Winchell seems to think will be entitled "When Cabs Wore Horses."

The following are truthful but not photostatic copies. Read 'em and try to tell me time hasn't marched!

AT AGE OF 18 COULD READ AND WRITE, AND HAD GRADUATED FROM EVERY CIRCUS THAT CAME TO TOWN. DID NOT RUN AWAY AND GO ON THE STAGE BECAUSE THERE WAS NOTHING TO RUN AWAY FROM. EVERYBODY HELPED ME TO LEAVE — AND THAT HAS BEEN GOING ON EVER SINCE. IT IS NOW 1930 AND I DO NOT FEEL VERY WELL.

—WILLIAM GILLETTE.

BORN 1878. DEBUT 1887. FAMILY SHOW 1890. STOCK 1891. VAUDEVILLE WITH FAMILY TILL 1901. MUSICAL COMEDY WITH FAMILY TILL 1904. INDIVIDUAL STAR PRODUCING PLAYS WITH HARRIS TILL 1918. INDEPENDENT PRODUCER THEREAFTER. RETIRED 1922. RETURNED 1923. RETIRED 1924. RETURNED 1925. RETIRED 1926. RETURNED 1927. SIDESTEPPED TALKIES 1930. STILL ANNOYING PUBLIC.

—GEORGE M. COHAN.

A BRUSH APE FROM MISSOURI. BUT HANDSOME, BRILLIANT AND DEBONAIRE WITHAL. OLDFASHIONED ENOUGH TO LOVE HIS WIFE DEVOTEDLY. CONSTANT COMPANION IS A DEAF BOSTON. TALKS TO HIMSELF IN THE BATH. MISTAKES BUS BOYS FOR WAITERS. DRESSES LIKE A RAINBOW AND IS FULL OF RED ANTS AND CANAL WATER.

—O. O. McINTYRE.

STARTED OUT TO BE A GEORGE SAND. IMAGINE EMBARRASSMENT WHEN TURNED OUT TO BE A MOVIE CRITIC. WAS M.C. IN CHICAGO AS LONG AS THEY COULD STAND ME. THEN NEW YORK. WHEN THEY RAN ME OUT I CAME TO HOLLYWOOD, WHICH WILL HAVE TO LET ME STAY OR I'LL GIVE ALL THE MOVIE STARS' SECRET TELEPHONE NUMBERS TO THE TOURISTS.

—LOUELLA O. PARSONS.

HIGHLY REPUTABLE AMERICAN NUMEROLOGIST DECLARES DATE OF MY BIRTH SIGNIFICANT. MANY THINGS HAVE HAPPENED AND WILL HAPPEN TO ME, SAYS NUMEROLOGICAL SEER. THAT EXPLAINS WHY I PLAY FEMININE ROLES ON STAGE, PAINT FOR PLEASURE, BOX FOR RECREATION, DABBLE IN MECHANICS FOR FUN, BUT CAN'T MAKE AMERICANS ADOPT CHINESE DRAMA.

—MEI LAN-FANG.

BORN JULY 4TH, ALREADY A HOLIDAY, BIRTH ADDING NOTHING TO HISTORY. INHERITED INFERIORITY COMPLEX; WISDOM TEETH NEVER APPEARED. STARTED IN SHOW BUSINESS TO SEE WORLD, NOT LOOKING WELL IN SAILOR SUIT. DISLIKE PASTRY AND WHALEMEAT; LIKE RED VESTS AND TROLLIES ON STRAWHATS. HEIGHT OF AMBITION, TO PLAY LEAPFROG WITH HUNCHBACK OF NOTRE DAME.

—FRED ALLEN.

BIRTHPLACE, INDIANA; WHISKED TO NEW YORK AT 3; EDUCATED GRAMMAR SCHOOL. DEFINITELY DECIDED HATED BUSINESS. STUDIED ART—PAPA UPSET. SWITCHED TO SINGING, OPERATIC AMBITIONS — PAPA DESERTED. NO MONEY—STARTED DANCING, MUSICAL COMEDY, NEW YORK, LONDON, PARIS. SWITCHED STRAIGHT COMEDY; MADE PICTURES WITHOUT SOUND. BACK AGAIN MUSICALS, MORE MONEY. LOVE AND KISSES.

—CLIFTON WEBB.

ARRIVED ON BROADWAY A GOOD GIRL BUT KEPT IT SECRET. PLAYED FIVE YEARS WINTER GARDEN AND AM GOOD GIRL YET, BUT, OH, ASHTON, IT WAS A STRUGGLE! OPENED FIRST NIGHT CLUB AND HAD EIGHT—CAN PROVE IT WITH WORLD'S LARGEST COLLECTION OF PADLOCKS. IF EVER CLOSE GREEN MILL IN CHICAGO WILL REVIVE HERBERT'S "RED MILL" ALL OVER UNITED STATES.

—TEXAS GUINAN.

BORN IN BED TO MY EMBARRASSMENT WITH A LADY. WANTED TO BE A TEXAS GUINAN, BUT ENERGY FORBADE. INHERITED THE QUALITIES OF A GENTLEMAN, BUT LIVE THE LIFE OF A BUM. LOVE TO WRITE AND WRITE FOR LOVE. OCCASIONALLY EAT AT THE BROWN DERBY, BUT SELDOM WEAR ONE.

—WILSON MIZNER.

BORN BACK OF FATHER'S BLACKSMITH SHOP. STUDIED VIOLIN AT 6, PIANO AT 7, CORNET AT 8; FAILING IN ALL THREE WAS DESTINED TO BECOME A LEADER. STUDIED CIVIL ENGINEERING TILL MET DIFFERENTIAL CALCULUS, WHICH DROVE ME ON STAGE. TEAMED WITH PHIL BAKER AND WE STILL OWE EACH OTHER MONEY.

—BEN BERNIE.

RECOUNTING ONE'S LIFE IN 50 WORDS IS LIKE SEEING IT IN THE FEW SECONDS' VISION ATTRIBUTED TO DROWNING MEN. I'M OF NEW ENGLAND AND CLERICAL ORIGIN. WHAT CAUSED ME TO BECOME AN ACTOR CAN'T TELL, PROBABLY MY MOTHER; SHE WAS ARTISTIC. HAVE FOUGHT MY WAY THROUGH COUNTLESS PARTS—AND HERE I AM AS PAPA JUAN.

—OTIS SKINNER.

BORN PROMPT CORNER. BROUGHT UP ON GREASEPAINT. SERIOUS ACCIDENT SWALLOWING POWDER PUFF, MIRACULOUS RECOVERY. SHAKESPEAREAN STAR 4. DRAMATIC STAR 6. PANTOMIME STAR 8. ORDINARY CHILD FEW YEARS. FOURTEEN, CELEBRATED GAIETY GIRL. BALLET DANCER, MODERN OLD WOMEN, "INGENUES." FROM 18 ACTED SPLENDIDLY INNUMERABLE FAILURES. BAD IN ONLY SUCCESS; REMOVED FROM CAST.

—CONSTANCE COLLIER.

BORN HERMAN, BUT CHANGED TO WOODS IN ADMIRATION OF N. S. WOODS, BEST 10-20-30 ACTOR OF HIS DAY. HE HAS SINCE WORKED FOR ME AND IS STILL 10-20-30, WHILE I'M IMPROVED. I NOW PRODUCE "NELLIE, THE BEAUTIFUL CLOAK MODEL," UNDER TITLES SUCH AS "WITHIN THE LAW," ONLY DIFFERENCE BEING IN PRICE.

—A. H. WOODS

SPOT WHERE I WAS BORN IS MARKED BY A TABLET OF FIVE GRAINS OF ASPIRIN, A PINCH OF BICARBONATE AND JUST ENOUGH WATER TO ALLOW THE WHOLE THING TO DISSOLVE PROPERLY. BEFORE I REALIZED IT I WAS A MAN, AND THEN IT WAS TOO LATE TO DO ANYTHING ABOUT IT.

—GROUCHO MARX.

EMERGED FROM CONVENT WTIH TOP NOTES AND MEDALS. JOINED FARINI OPERA COMPANY AS LILY WEST, PRIMA DONNA. RICE THOUGHT I HAD TWO GOOD REASONS FOR APPEARING IN "SURPRISE PARTY" AND "EVANGELINE." CREATED FIAMETTA IN "MASCOT" AND MADE BROADWAY SENSATION KICKING OFF SLIPPER. MARRIED HARRY BROWN, ACTOR. WHEN SON DIED, LEFT STAGE. H. T. WHITE MADE ME DRAMATIC CRITIC, KNOWN AS

—AMY LESLIE

LEFT NEW YORK 25 YEARS AGO A SOPRANO SINGING WITH ANNA HELD; WOKE UP IN WASHINGTON A BASS. STARTED IMPERSONATIONS—GOOD THING FOR ME JOLSON WENT ON THE STAGE. JOINED MY BROTHER GENE; TOGETHER EVER SINCE. WILL PRODUCE MY OWN SHOW AS SOON AS TALKING PICTURES BLOW OVER.

—WILLIE HOWARD

ABE LINCOLN WAS WRONG WHEN HE SAID "ALL THE PEOPLE," ETC. MY DECEPTIONS STARTED 60 YEARS AGO. SIX MONTHS BEFORE I WAS BORN MY NAME WAS CHARLOTTE, BUT I FOOLED MY MOTHER. MAGIC WORKS, ASHTON. I'VE FOOLED 40 MILLION PEOPLE, BUT I WOULDN'T FOOL YOU FOR THE WORLD.

—HOWARD THURSTON

BORN BENNETT'S MILL, IND., AT EARLY AGE. CAME AWAY SOON AS REALIZED WHERE I WAS. I KNOW LOTS OF CLEVER PEOPLE WHO COME FROM INDIANA. HAVE BEEN WAITER AND STEAMBOAT PORTER. IN MY TEENS SERVED 18 MONTHS IN PROFESSIONAL PRIZE RING, WHICH MAY EXPLAIN MY ATTITUDE TOWARD ASHTON STEVENS.

—RICHARD BENNETT.

NO WONDER I AM WHAT I AM. IN MY GIRLHOOD I WAS A WAITRESS IN MY FATHER'S RESTAURANT, WHERE I SANG 25 SONGS DAILY. SINCE MY RECOGNITION AS THE ONLY SINGER WHO CAN TEACH THE TROMBONE ITS PLACE, I AM STILL SINGING AT BREAKFAST, LUNCHEON AND DINNER SHOWS.

—SOPHIE TUCKER.

BORN TIFLIS, CAUCASUS, 1897, AT SUNRISE, AND ASKED NOT TO BE DISTURBED UNTIL NOON. BEGAN ACTING CAREER 10; RETIRED 15. GRADUATED IN LAW MOSCOW UNIVERSITY; ON WAY TO COURTHOUSE FOUND MYSELF IN THEATRE. STAYED, DIRECTING, FOR BETTER OR WORSE. STEPPED ON CHEWING GUM ON BROADWAY 1927 WHILE GOING TO REHEARSE "PORGY." BEEN TRYING TO AVOID IT EVER SINCE, UNSUCCESSFULLY.

—ROUBEN MAMOULIAN.

BORN IN MOSCOW YEAR I NEVER COULD FIND OUT; DEBUT IMPERIAL THEATRE 1917. DIED YEAR LATER FROM DISEASE KNOWN AS BOLSHEVISM. BORN AGAIN NEW YORK 1922: SHOWGIRL; NO. 4 PRIMA DONNA "BLOSSOM TIME," PLAYING EVERY ONE-NIGHTER IN AMERICA. INVOLUNTARILY RETIRED, COOKING FOR HUSBAND ON DIET. "AND SO TO BED" IN CHICAGO.

—EUGENIE LEONTOVICH.

BELIEVE IT OR NOT, I WAS BORN IN NEW YORK WHILE MY MOTHER WAS WAITING FOR A STREET CAR. AT THE AGE OF 10 WAS KISSED BY VISITING AUNT AND IMMEDIATELY LEFT FOR CHICAGO WITH HIRED GIRL. WHILE THERE MET THREE BOYS WHO SUBSEQUENTLY BECAME MY BROTHERS. THEY SHALL NEVER WANT AS LONG AS I LIVE.

—CHICO MARX

LIFE BEGAN AT 9 WHEN FATHER INSISTED ON HORACE MANN SCHOOL AND MOTHER ON METROPOLITAN BALLET SCHOOL. MOTHER WON. BECAME SOLO DANSEUSE; LEARNED HOW TO SPELL IT. HAVE THRILLING MEMORIES OF TIMID ASSOCIATION WITH CARUSO AND FARRAR; AND MUSICAL COMEDY HAS BEEN KIND, BUT HAVE ALWAYS HANKERED FOR A CIRCUS. SOME DAY I'M GOING TO TRY IT.

—QUEENIE SMITH.

JACK LAIT, NEE JACQUIN LEONARD LAIT, CHICAGO PATRIOT LIVING IN NEW YORK. WAS REPORTER, NOW SHORT-STORY WRITER — ALWAYS WROTE FICTION. LOVES HOME, BUT SELDOM GETS THERE. STARTED ON CHICAGO AMERICAN YEAR OF BIG WIND AND BIG HEADLINES; NOW BIG-SHOT EDITOR WITH HORN-TIRED GLASSES AND COPY-TIRED EYES. USED TO KNOW EVERY WAITRESS IN HENRICI'S PERSONALLY; NOW KNOWS EVERY WAITER IN REUBEN'S IMPERSONALLY.

—JACK LAIT.

WAS REPORTER. COULDN'T WRITE OR SPELL AND HATED WORK, SO BECAME CIRCUS PRESS AGENT. QUIT BECAUSE ELEPHANT GOT MOST PUBLICITY; BOUGHT A JOE MILLER AND BECAME COLUMNIST. OTHER CONDUCTORS CLAIMED JOKES THEIRS, SO RENOUNCED GREAT GOD GAG. AGAIN A PRESS AGENT, FINDING IT EASIER TO STEAL SPACE THAN BRAINS. SELAH!

—NELLIE REVELL.

I GOT THE BREAKS. STARTING FROM NOWHERE IN THE CORN BELT, I HELPED EDIT A COUNTRY WEEKLY, THEN WAS JACK-OF-ALL DEPARTMENTS ON AN OBSCURE DAILY, SO THAT WHEN I ARRIVED IN A BIG CITY EVERYTHING I TACKLED IN THE LINE OF COLUMN CONDUCTING AND SYNDICATE PEDDLING AND PLAYWRITING HAD TO BRING PROMOTION, BECAUSE I HAD NO SOCIAL STANDING WHICH COULD BE ENDANGERED, NO REPUTATION TO TOSS AWAY AND NO PRIDE WHICH MIGHT SUFFER A SETBACK. EVERYTHING I ACQUIRED HAD TO BE VELVET. YOU CANNOT LOSE YOUR SILVER SPOON IF YOU ARE BROUGHT UP ON PEWTER.

—GEORGE ADE.

BORN APRIL 7, 1897, IN NEW YORK CITY. DIED AT THE KEDZIE THEATRE, CHICAGO, NOVEMBER 23, 1916. BARRED OUT OF ALL SHUBERT THEATRES JANUARY 1, 1927, AND RUINED ALL CHANCES OF REINSTATEMENT BY CRACKING, "I'M NOT ALLOWED TO THE SHUBERT OPENINGS SO I WAIT THREE NIGHTS AND GO TO THEIR CLOSINGS."

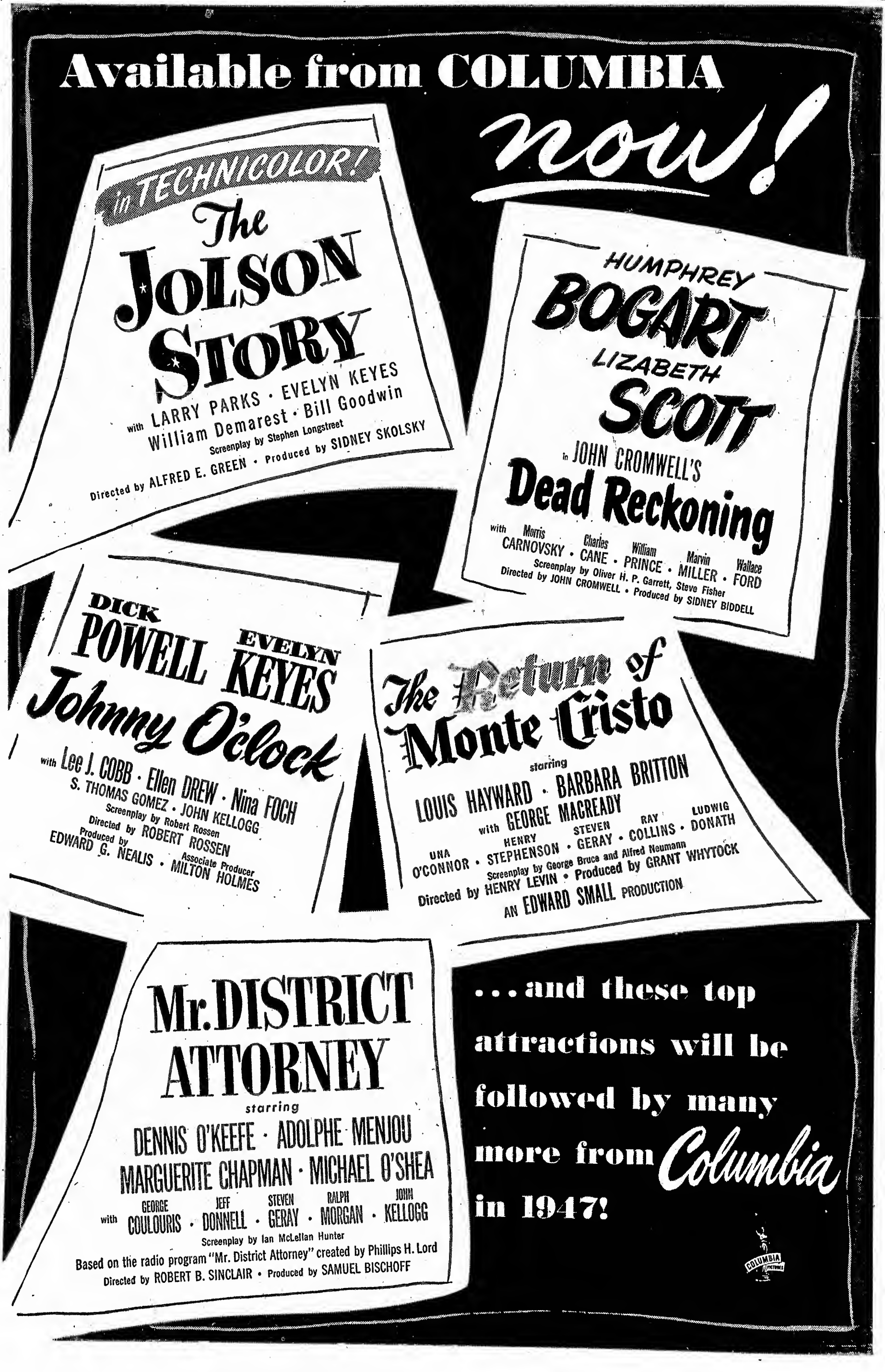
—WALTER WINCHELL.

INVENTED 1893; NO GOOD REASON; COULDN'T MAKE CHORUS; MARRIED ONTO STAGE 1911. HAD SOME SUCCESS AT DANCING EXCEPT IN OKLAHOMA CITY. RETIRED BECAUSE OF INABILITY TO MASTER CHARLESTON. ONLY LIVING ACTRESS YOU CAN DEPEND ON AS RETIRED. NEVER MADE FAREWELL TOUR; NEVER LEARNED BRIDGE, BEEN VACCINATED NOR CANCELED RESERVATION ON TITANIC. PREFER DOGS TO MOST PEOPLE AND HAVE MY REASONS.

—IRENE CASTLE McLAUGHLIN.

BORN ON EAST SIDE DURING A LULL IN THE CONVERSATION. AS YOUNGSTER COULDN'T MAKE MY EYES BEHAVE. NOW THAT I'M AN AUTHOR CAN'T MAKE MY I'S BEHAVE. WENT ON STAGE AT 12 BECAUSE THEY WOULDN'T ALLOW ME IN POOLROOMS. MARRIED; FIVE DAUGHTERS; ALL GIRLS. WAS RICH UNTIL "CAUGHT SHORT."

—EDDIE CANTOR.



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...and these top attractions will be followed by many more from Columbia in 1947!
COLUMBIA PICTURES

Couturiers' Tieups With Hollywood Nowadays a Big Business Both Ways; Films' Sartorial Creations Spell B. O.

By KAY CAMPBELL

Hollywood.

Paradoxically, while Hollywood spent an estimated $1,000,000 more on screen styles during 1946 than during the previous year, production budgets were nicked less heavily for fashion outlays than ever before. For, thanks to exploitation tieups, wardrobe figures moved out of the red and into the black—in a large way.

How much publicity can you get from the fashion department of a picture? Well, until a couple of smart flacks from Selznick's sort of extended this style tieup idea in connection with "Duel in the Sun" nobody had the foresight that it might pay off to any great extent. Trend-setting? Sure, everybody in Hollywood knew that Paris stole screen designs and that adaptations of these same styles turned up on 7th avenue, a few months later, but after you'd photographed them and sent them to 900 editors what more could you do with them? Spasmodically, somebody would figure out an additional stunt, such as when Russell Birdwell sent the tiara worn by Madeleine Carroll in "Prisoner of Zenda" around to exhibs and thereby made it pay for its rental costs, or Metro's stunt of placing the "Marie Antoinette" costume on display in department store windows, at Warners' "Rhapsody in Blue" tieup with a fabric manufacturer. These, and similar publicity deals, made intermittently, were never taken very seriously by studio execs.

Then, in 1945, Selznick's flacks took the period costumes worn by Jennifer Jones and Lillian Gish to market and came back with $1,750,000 worth of paid advertising space, plus an equal amount of publicity space from designs created by Walter Plunkett. These styles and adaptations "cracked" Butterick patterns, never previously tied up with film creations, high-style manufacturers, 2,000 window displays in department stores and snagged double trucks in slick and fash mags.

Now, the lid's off. Film fashions are Big Biz today. Nearly every studio is conscious of space, paid advertising space, to be had for the seeking. The industry is familiar with ad tieups, and has used them in every conceivable manner—except for wardrobe exploitations. Paramount's Sam Vorzimer, for example, garnered $7,000,000 worth of paid advertising space in billboards, mags, newspapers, and displays on one picture, "So Proudly We Hail." Though this moola was spent by manufacturers plugging cosmetics, cigarets, cola, cups, blankets, soap, silver and pearls, not one line was directly connected with the duds worn by the three photogenic stars—Colbert, Goddard and Lake. This procedure was the rule, not the exception, at every studio.

But, last year, 1946, marked the beginning of a new era in fash exploitation. Though wardrobe budget costs had upped at least 60% due to both labor conditions and added cost of materials, to an estimated total expenditure of $5,000,000, ad tieups resulted in space worth twice this estimate. Orry Kelly started sketching adaptations of "Temptation" costumes before the production was finished. Jean Louis "modernized" the Grecian duds worn by Rita Hayworth in "Down To Earth" as fast as he turned out originals.

International Pitch

Samuel Goldwyn, ever-conscious of the foreign market, spent $10,000 re-furbishing the wardrobes for the six Goldwyn Girls to wear on their ballyhoo trip to England, where the gals would beat drums for "The Kid From Brooklyn." Following a report from Dr. Gallup's poll-takers which showed that the sextet from Goldwyn added $500,000 to the gross take of a picture, commercial tieups were made on various items of their apparel, including sports clothes, bathing suits, cosmetics, gloves and dinner dresses—all adaptations from their film garbs. The gals modeled these in a fash show staged by a Seattle department store, with the retailer paying all costs, including salaries of the gals; and a local buying office filed a requ[…]ime, with Bill Hebert's office to send a lon[…]six on a tour of selected stores throughout the country to put on […] shows —with all expenses paid by the buying office.

Miracle Productions tossed plenty into the wardrobe coffers for the 20 changes designed by Michael Woulfe for Sylvia Sidney to wear in "Mr. Ace." Since this was a "modern" picture, with a number of costumes suitable for commercial purposes, including a grey crepe dinner gown heavily festooned with silver bugle beads and rhinestones at the throat and waist line, a black satin dinner suit, a double breasted coat dress of sheer yellow print wool, and a bugle-beaded chiffon negligee, the studio collected 10 times its expenditures in tieups with fabric, accessory, fur, dress and negligee manufacturers.

Enterprise's merchandising program for "Arch of Triumph" was one of the most outstanding. It involved giving the rights to make "Arch" prints to one fabric house. These prints were then released to makers of accessories, dresses, hats, lingerie and shoes. When these coordinated groups were completed, store-wide promotions were arranged in one retail outlet in each of 3,000 towns, with newspaper, magazine and display coverage. Total advertising space was estimated at $1,500,000.

The list of studio designers participating in such exploitations included Renie, Eddie Stevenson, Travis Banton, Howard Shoup, Walter Plunkett, Rene Hubert, Orry-Kelly, Edith Head, Adele Palmer, Irene Shareff, Oleg Cassini, Leah Rhodes, Milo Anderson, Jean Louis, Elizabeth Montgomery, Charles LeMaire, Dorothy O'Hare and Bonnie Cashon.

Luxury Wardrobes

Luxury wardrobes are definitely back, and the movies have got them. For her role in Universal-International's "Lessons in Love," Travis Banton designed Lucille Ball an ermine blouse. She wears this with a black tailored suit. And Merle Oberon's costumes, alone, set that studio back $43,600 in "Temptation." An eyelet embroidered gown, and a bustled chintz-appliqued on crepe dress designed by Orry Kelly cost $1,050 apiece.

The highest budget on any one production was the $250,000, set aside for "Forever Amber," by 20th-Fox. Linda Darnell flaunts 43 costumes created by Rene Hubert, each of which weighs 35 pounds at least. Hubert had to make his own fabric for one outfit, which consisted of a base of white organza on which was stitched yards upon yards of inch-wide angel blue velvet, slightly narrower lame ribbon, and a narrow pale blue velvet ribbon.

Just a Light Wardrobe

An organdy formal, very bouffant and heavily encrusted with pearls and sequins was designed by Howard Shoup for June Allyson to wear in "High Barbaree." And the period gowns worn by Lana Turner designed by Walter Plunkett for "Green Dolphin Street" mounted to an astronomical total.

A white evening gown of Alix jersey with irridescent paillettes embroidered on the sleeves and worn by Michele Morgan in "The Chase" nicked Nero productions $1,500. And a bugle-beaded dress worn by Marguerite Chapman, and topped by a stole of white fox in "Mr. District Attorney," represented an equal outlay at Columbia. Jean Louis created this, as well as the Rita Hayworth costumes in "Down to Earth," which added up to a fancy figure.

Republic's expenditures reached a new high with Vera Ralston's wardrobe in "Plainsman and the Lady," with one period evening gown of white satin shot with gold costing $1,500.

Fifty thousand dollars was spent on Eddie Stevenson's costumes for RKO's "Sinbad," with $1,500 going into one East Indian dress worn by Maureen O'Hara, which had to be made in duplicate. Renie designed 20 changes for Martha Scott's "So Well Remembered."

'Father's' $300,000 Nut

High budget picture at Warners was "Life With Father." One exciting outfit worn by Irene Dunne and designed by Milo Anderson, was fashioned from a museum piece of lace, purchased from a Pasadena society matron who had paid $1,500 for the yardage years ago in Brussels. This was originally intended for her daughter's wedding dress, but since the daughter eloped, was never used.

In "A, Very Rich Man," Martha Vickers wears superb resort clothes styled by Leah Rhodes which have already been adapted commercially.

Edith Head had two "super" pix at Paramount, one period, one modern. This designer puts her period styles to novel use by adapting from them for modern pictures. "If they're good enough to talk about adapting, do it yourself," is her theory.

And from her modern picture, "Perfect Marriage," Miss Head has used several adaptations of the Mexican overskirt which Loretta Young displays in pajamas, dresses and negligees, as well as a belt which is formed of a series of flat pockets which make up a peplum.

Hollywood May Be Stumbling But It's Certainly More Realistic Than B'way Or British, Sez WB's Jerry Wald

Admitting that Hollywood today may be stumbling in the dark in its search for screen material, Warner Bros. producer Jerry Wald came to the defense of the American film industry against concerted attacks from the British press and several Hollywood toppers by pointing out that the British also had produced nothing but escapist pictures since the war's end.

In New York for a month's combined business-holiday junket, Wald declared that the greatest trouble with Hollywood today is that there are only about 25 good writers and it's these alone who determine the top pictures. "No director can take a bad script and enhance it," he said. "Once such writers as Robert Sherwood, Norman Krasna, Nunnally Johnson, Charles Brackett, Billy Wilder, Robert Riskin, Shakespeare and G. B. Shaw have been taken into consideration, there aren't many more writers capable of turning out good pictures."

Rest of American show business is also at a loss for top writing talent, Wald said, and this dearth of scripters extends across the Atlantic. Need today is not for pictures with "social significance," as some Hollywood attackers have proclaimed, but for pictures that reflect the times we live in—pictures that will give people 50 years from now an idea of what our life is. Fact that customers today are most interested in what's going on, hence that directly affects them, is attested to by the business being chalked up by Samuel Goldwyn's "Best Years of Our Lives."

"The world today is going through the greatest transformation since the beginnings of history — the transition from the industrial age into the atomic era," Wald said. [illegible] the legitimate stage or the publishing business seem to have recognized this by putting out properties dealing with the problems inherent in the transformation." Every great writer, including Dickens, Shaw, Thackeray, etc., have reflected the times in which they lived but writers today "seem to be on a vacation."

Ahead of Legit or Books

Even though Hollywood might be lackadaisical in facing the world's problems, it's still far ahead of the legit stage or publishing, Wald declared. Very few good novels dealing with topical problems have been forthcoming from the book publishers, so that Hollywood must take the initiative by assigning its own scripters to work out ideas. As for the stage, Wald expressed great surprise that only two current legiters—"State of the Union" and "Born Yesterday"—could fall in the topical category.

Hollywood, on the other hand, has taken many steps in the right direction. Much-maligned cycle of gangster pictures, although they met with sarcastic criticism from foreign reviewers, presented a true picture of an American problem and, by bringing that problem to the fore, did much to dispel the evil. In the same way, "Grapes of Wrath" presented its problem, "How Green Was My Valley" portrayed the labor-management problem of the coal mines and a long list of war pictures brought the war home to the public. England, on the other hand, produced only one good picture—Noel Coward's "In Which We Serve."

Hollywood is going forward in this direction, Wald said. "Lost Weekend" presented a serious portrayal of the alcoholic's problems and several studios have scheduled pictures dealing with juvenile delinquency, divorce, etc. Despite these good pictures, Hollywood is still stifled in the main by a lack of imagination, Wald said. Typical philosophy of most producers is to make films "tried, true and trite." He quoted other producers as declaring that "if a picture's made money before, let's make it over again."

Taboos Retard Progress

Outside forces also militate against Hollywood's purpose, he said, citing the Production Code's ban against any property dealing with social diseases and the tumult stirred up by the Legion of Decency when the PCA eased its ban against narcotic themes.

As for the British, Wald implied they had no grounds on which to criticize American product so blandly. Majority of British films since the war's end have been purely escapist and the English have produced nothing to help explain their problems to U. S. audiences via the screen and so help the two countries achieve mutual understanding.

Paradoxically enough, he pointed out, the best pictures about Britain have been turned out not by British producers but by Americans in Hollywood. "Cavalcade" is still considered a classic and other films, such as "Mrs. Miniver," "Random Harvest," "Lives of a Bengal Lancer," etc., have followed along in that vein.

New European Theatre Bldgs. Have Apts., Stores To Amortize High Costs

Unprecedenty high costs of building materials in Europe are cuing a new type theatre which combines both residential apartments and stores with the filmeries, Ben M. Cohn, Universal-International's theatre chief, said last week following a six-week looksee of the Continental scene. Theatre architects are planning a flock of these houses because the nut on theatres is so high that foreign exhibs feel the necessity of supplementing the b.o. take with rentals from flat dwellers and store owners.

While film business abroad is still at a high enough level to meet investment charges on new houses, need for augmenting it with rentals to aid amortization process is being talked up by the industry, Cohn said, since that's a long-term operation. Cited as an illustration is an ambitious building program in Milan, Italy, in which local architects have blueprinted a project which merges a theatre, 25 stores in arcade, and some 50 apartments in the same building.

Cohn eyed a number of likely sites both in Europe and North Africa for expansion of U-I into foreign exhibition field, long planned by the company. No deals have yet been closed, but it's understood that a number of acquisitions will be polished off within the next few months.

BETTY HUTTON
"PERILS OF PAULINE"
A PARAMOUNT PICTURE

Season's Greetings
from
REPUBLIC PICTURES

MY FAVORITE STORY

J. C. Nugent

Of course the teacher was bombastic and the scholar cynical or it wouldn't have happened.

"All great painting is simple, all great acting is simple, all great men are simple," said the teacher at the drama class. "You must be very great," said the scholar, "because to my mind you're so simple you're idiotic."

Eddie Cantor

Because this happened so recently, and because I can't think of it even now without laughing, I think you should know that in Milwaukee, the latter part of July, I was seated calmly at breakfast when a knock came at the door. My "come in" brought a goodly-sized woman holding an emaciated looking child about nine. No hello, no greeting of any kind, the mother pushed her child in front of me with the loudest "Sing," you ever heard. The kid went into two choruses of "Let It Snow" and segued into "Laughing on the Outside, Crying on the Inside."

When she finished, her mama said just one word to me: "Well?" I told her the truth. "This child, madam, has no talent at all. Take her home, let her play with her dolls and skates I'm sure she'll be better off living a normal existence. She's just no good for this business, believe me."

Up jumped mama, grabbed the little girl fiercely, went to the door, opened it, looked back, pointed her finger at me and said, "You stink, too."

Jay Brennan

Kathryn, film star, had a lover by the name of Don, a spendthrift. Kathryn was tight fisted. One day Don put the bee on Kathryn for $100. Kathryn said no, not a dime, and went out. While she was away from the apartment Don stuck his head in the gas oven and committed suicide. When I went to the Waldorf Towers to see Norma I told her,

"Did you hear the dirt about Kate's boy friend Don?"

Norma—"Yes . . . I wonder how she's taking it?"

Jay—"I just left her. She's acting like a Mad Woman. All she does is scream and yell."

Norma—"She's screaming now?"

Jay—"Yeh but wait'll she gets the GAS BILL."

Victor Borge

Olaf was a neighbor of mine in Denmark. He usually spent Saturday evenings in town celebrating and early one Sunday morning staggered home and crawled under his wagon to sleep off the effects of his big evening.

In the morning his wife found him there, lying under the wagon in a heavy frost.

"Yump up out o' there, Olaf," she called. "You'll catch your death of cold."

"Yumping yimminy," said Olaff, "It is cold. Throw on another wagon before I freeze."

Tom Howard

Two friends met on the street. One carried his arm in a sling.

"Have an accident Joe?"

"No thanks I just had one."

"Well, that's too bad."

"Oh, this ain't nothing; my brother-in-law was killed by a weasel."

"Killed by a weasel?"

"Yeah, he was walking down a railroad track and he didn't hear the weasel."

Bud Abbott

Mrs. Cristillo's servant had been in service for three months when she came to her mistress and informed her she would have to quit. Mrs. Cristillo asked the reason and was informed by the servant girl that she would soon have a baby, and not being married, she would have to leave. Being kindhearted Mrs. Cristillo explained to the girl that she and Mr. Cristolla were childless and nothing would please them better than to have a child. So the servant girl was given the best guest room, catered to, and in the course of time the baby was born and adopted by the Cristillos.

Almost a year went by and again the servant girl came to Mrs. Cristillo saying that she was again going to have a baby and that she would have to leave. Although a bit surprised, Mrs. Cristillo thought it over and once more explained that they would give her the best of care and would adopt the coming child, adding that it would be a playmate for the other baby. Again time passed as the servant again occupied the guest room, was catered to and given the attention of the best baby specialists in town. The child was born and adopted by the Cristillos.

As another year came to its end, the servant girl, still unmarried, came to her mistress and informed her that another baby was on its way and this time she must definitely quit. Mrs. Cristillo, although greatly shocked, offered to adopt the third child, but the servant girl insisted that she must leave the employ of the Cristillos. When asked the reason why she must quit, the servant girl replied, "I refuse to work for a family that has so many kids."

Jack Benny

My favorite story is about two fellows playing Gin Rummy. One man dealt the cards and the other picked up his hand—it looked so good, he had a big smile on his face. After drawing four cards, he said, "I'm going down with three." The other fellow said, "I got two." The cards were dealt again—the first guy picked up his hand and it was even better than the one before. He drew three cards and said, "I go down with two." The other fellow said, "I got one." So, of course, he lost this time, too. The cards were dealt again and this time the fellow picked up the best hand he ever had. He only needed one card for "Gin." He drew the first card and said, "I've got Gin." The other fellow said—"I got 14 cards."

Arthur Kober

Two old Jewish gentlemen were seated on a park bench, staring lugubriously into space. There was a profound silence for the longest time, broken at last by the grayer member. He emitted a long-drawn sigh and said, "Oi!" His companion looked at him dolefully and said, "You're telling me!"

Bennett Cerf

A man phoned an undertaker and said, "Please hurry over here. I want you to supervise the burial of my poor, departed wife."

"Your wife!", gasped the undertaker. "Didn't I bury her two years ago?"

"You don't understand," said the man. "You see, I married again."

"Gee, I didn't know that," said the undertaker. "Congratulations!"

Jack Oakie

I always enjoy the one about the woman who was advised to see a psychiatrist.

"Doctor, there's really nothing the matter with me, I just happen to like potato pancakes."

"You're right," the doctor agreed, "there's nothing wrong in that. I happen to be very fond of potato pancakes myself."

"You are," exclaimed the delighted woman. "You must come to my home some time. I have trunks full of them."

Jack Carson

My favorite story is the one about the fifth rate burlesque company that is touring the south. They have very little success and one of the ingenues dies of old age. They don't have enough money between them to afford a proper burial so they lay her to rest in Potter's Field. At the grave the company manager says that he thinks they should have some prayers for the occasion. So the first and only comic says, "What prayer?" And the manager replies, "Oh I don't know, any prayer, the Lord's Prayer." The comedian says, "Do you know the Lord's Prayer?" Then he asks another member of the company, and another, and the answer is always no. In frustration he says, "For Pete's sake, doesn't anybody know that Lord's Prayer bit?"

Eddie Davis

A certain chap woke up one morning, alarmed because of a sudden throbbing in his throat and ringing in his ears. He rushed to his doctor, who diagnosed it as appendicitis and ordered immediate surgery. After weeks of recuperation the poor guy was discharged from the hospital. The moment he hit the street, the throbbing in his throat and ringing in his ears started all over again. So he went to a specialist who said it was lung trouble and removed one lung. But the throbbing in his throat and ringing in his ears started all over again the moment he left the second hospital. Three specialists after consultation agreed it was kidney condition and that the offending kidney must go. After this operation, the chap was so at his wits end to find the throbbing in his throat and ringing in his ears still with him that he went to the Mayo Clinic. Here he was told he had only two more weeks to live.

Determined to enjoy his last two weeks on earth, the fellow drew all his money out of the bank and decided he would have the time of his almost-finished life, with the sky the limit. Going to a very exclusive haberdashery, he saw some beautiful shirts at $60 each, and ordered 15 so he could have a clean one for each of his remaining days. He insists he wears a 15½ collar, the clerk argues 16 is his size. Our hero is adamant and finally the clerk wearily says "OK—I'll give you 15½—but I'm warning you, you'll have a terrific throbbing in the throat and ringing in the ears."

Joe E. Lewis

I was shopping at Gimbels. It was awfully hot that afternoon. Suddenly a floorwalker sinks to the floor crying "Water, water," and he gets help not a second too soon, for in another moment his carnation would have died.

P. S.—This is a big lie. It's raining outside, and love is everywhere, especially in the third chapter of "Forever Amber."

Georgie Price

Goldfarb, the movie exhibitor, was an inveterate card player. One night while playing a particularly exciting hand, he suffered a heart attack and died. His cronies decided it was necessary to advise the widow. Buxbaum, the lawyer, was chosen to break the news to her as gently as possible. He rang the bell to the Goldfarb apartment and when Mrs. Goldfarb opened the door he said, "Good evening, Mrs. Goldfarb, your husband was playing gin for $1 a point and he was on a triple blitz. He knocked with two, was undercut and lost $1,800." "He should drop dead," shouted Mrs. Goldfarb. "He did," whispered Mr. Buxbaum, "Good night."

Louella O. Parsons

Years ago when Mary Pickford and Douglas Fairbanks were the reigning king and queen, they planned a trip east. Doug used to have an annoying little habit of tickling Sid Grauman, and he hated it. So when the Fairbanks left Pasadena on their way east, Sid hired a trained goose and sent it to their stateroom. The goose earned $750 a week, and the man who owned it, gave all sorts of instructions. When time went on and the goose wasn't returned, Sid wired Doug, "Please return goose." The answer came back, "We just ate him for dinner, and he's delicious."

The topper on the joke was that it cost Sid over $1,000 to pacify the irate owner of the bird.

Pat C. Flick

During one of the many studio strikes an executive of a major company was called to the phone. "Will you please call my husband, Phil, to the phone?" pleaded a female voice on the other end of the wire. "Phil? Phil?" asked the executive, "does he work at this studio?" "Of course he works there," she replied. "But right now he's out front picketing the place."

Hildegarde

My good friend, Gracie Fields, tells it and I love this little story. A man was drinking a glass of beer at a bar when another man came in and ordered a coke. He drank the coke, walked up one wall of the room, across the ceiling, down the other wall—and then went right out the door. The beer drinker was shocked. He turned to the bartender and said: "What a peculiar fellow!" The bartender nodded: "Yes, isn't he? He never says goodnight!"

Louis Sobol

When Hollywood's No. 1 hypochondriac, Carl Laemmle, Jr., called in a new doctor recently, that smart medico, after examining him carefully concluded it was all in the mind. Nevertheless, he said nothing but told Junior he would send him over some special pills—they were to be taken three times a day. A week later, Junior Laemmle visited the doctor—all smiles.

"Those pills," he exclaimed. "They're wonderful. I sleep better. I feel better. I'm a new man."

"Those pills," said the doctor, dryly, "are made of bread. Nothing more than little balls of bread."

"My God!", screamed Junior, going ashen white, "whole wheat or white?"

Senator Ford

Screwball Jake went into his barn and saw his kid Xerxes shaking a rabbit and yelling, "Come on, how much is five and five?"

Jake said, "Xerxie, what's the idea of shaking the bunny and askin' him how much is five and five?"

Xerxes replied, "My teacher told me that rabbits multiply rapidly—and this dumb kluck can't even add!"

Lou Holtz

Lapidus was complaining about the high expenses to run his store. He said, "It costs me $50 a day before I open the store. Just expenses." Shapiro said, "Well, how do you live?" Lapidus said, "I close the store Tuesdays and Fridays and on $100 a week I get along."

Harry Hershfield

A wife wanted a fur coat and after much pleading the husband opened his heart and gave her $100. After a lot of shopping, she got herself a black sealskin coat. After he saw the black sealskin coat on her, he walked her up Park avenue. Right ahead of her was walking a woman with a $10,000 mink. The wife turned to the husband and cried, "Now, that's a beautiful coat. That's the one I should be wearing." And he replied, "If you like brown so much, why did you buy black?"

Gertrude Lawrence

Have a great affection for this debunking little limerick of Mr. Shaw's (G.B., not Artie):

There was a young man from Saint Bee's
Who was stung on the arm by a wasp.
When they asked, " Does it hurt?"
He replied, "No, it doesn't,
But I'm glad that it wasn't a hornet"!

Ed Wynn

The Indians are forming a third political party for the 1948 election. They're going to beg the Government not to give the country back to them.

H. I. Phillips

Dear Mr. Anthony: I am a second-story worker and I have a cousin who is a Democrat. My father is in Atlanta and my mother has just run away with a gangster. The home is now dependent for support on two sisters who are strip teasers. I have a brother, but he is in Alcatraz. I am in love with a Zulu girl who is in a home for delinquency. Though she knows nothing of my background, she loves me. We intend to get married as soon as she settles a bigamy case which is now in court and I get the court to drop a morals charge against me. When we are married we intend to open a honky-tonk near the Brooklyn Navy Yard. Now Mr. Anthony, this is my problem: In view of the fact I intend to make this girl my wife and bring her into my family, should I or should I not tell her about my cousin who is a Democrat?

Bobby Clark

I like the one about the baseball fan who went to the race-track for the first time. He bet on a horse, and just as the horses neared the finish, his nag was about a yard behind the first horse. He yelled at the top of his lungs to his horse, "Slide, you sucker, slide."

Gertrude Niesen

The brother-in-law came for a weekend—and stayed for a year and a half. His hosts decided to get rid of him so the wife said at dinner, "The soup is too cold!" The husband said, "No it's too hot." Idea was that whichever one he agreed with, the other would get mad and throw him out. Comes dinner—soup arrives—wife says, "It's too hot." Husband says, "It's too cold." Turning to the brother-in-law he says, "What do you think?"

America's guest replies, "I don't know from nothin'. I'm staying two more weeks."

Paul Whiteman

Twenty years ago, in the days when Morton Downey sang with his band, it was not the fashion to have vocalists who were only singers and not musicians as well. Downey was a terrific singer but he couldn't play an instrument. Consequently, I gave him a French horn to hold in his lap and told him not to blow it.

Mort being a whimsical fellow, however, couldn't resist putting the mouthpiece to his lips and tooting, usually just at a time when the sour note could be clearly heard. I plugged the mouthpiece with a cork and that subdued Downey for a while. But a little later he pulled out the cork and began blowing again.

The trouble wasn't ended until I had someone take the horn to a blacksmith and welded, thereby forever silencing the instrument and ending Downey's brief, unmusical career as a French horn player.

Earl Wilson

At the Banshees luncheon, Milton Berle used a familiar comedy routine, asking Hugh Herbert, "What are you smoking—old rehearsal clothes?" and "Don't you ever inhale?" When he asked Herbert if he didn't inhale, Herbert said, "Not with you in the room."

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The NEW PRC Pictures

Thumbnose Sketch—Olsen & Johnson

Almost half a century ago, two Nutleys were born. The births were clearly a case where the stork collaborated with the cuckoo! One of the nutlets was born in Peru, Ind., and was named John Siguard Olson; he was later called "Ole Moses Olsen" and then just Ole Olsen. The other nutlet was born and grazed in Chicago and was christened Harold Ogden Johnson, he was later called "Chic" for his own protection. The doctors figured they'd never grow to be normal, and they were right! They were bottle babies and what suckers they were.

Ole Olsen hung around Peru while slowly approaching adolescence, very slowly. He did odd jobs while waiting for Johnson to grow up in Chicago. He struggled through the best years of his life with a violin which later turned out to be just a fiddle. Playing a fiddle was the only way he could get a napkin around his neck. In winter time he would pump the church organ, teach Sunday School and hang around the local ice rink and pick up fallen women. In Chicago, Chic was 12 years old when his parents packed him off to kindergarten, where he gave matches a hot foot. He was also learning to play the piano. He grew up very fortunate, escaping an education that may have ruined his theatrical career.

By now Ole was old enough to borrow enough money to get to Chicago, so he combed his hair with a Notre Dame shift, and got off the train from the middle door and landed in Chicago with a violin, bow, resin and ambition. He attended Northwestern University to get a general musical education paying for it by making up beds and waiting on table. It was here he met Chic, in one of the beds. Using the bed as a piano stool he played for Ole. Ole in turn took out his violin (from hock) and played for Chic. Then they both played together. The professors heard them, and that is how Olsen & Johnson left Northwestern University to make the world a bitter place to live in.

Their first date was at the North American Restaurant. One patron complained that the table he had obstructed his BOO! Ole would lay on the floor while Chic would play the piano—*someone* had to pick up the pennies. Ole was the comic of the act as he had experience singing ulcerated songs, but it wasn't long before Chic became the comic. They rehearsed day and night; in fact rehearsals made a wreck out of them and the audience noticed the improvement. It was no time when vaudeville called and the boys brayed back. They played their first vaudeville date (if you can call playing at the Mabel theatre on Lincoln Ave., Chicago, vaudeville). They had the audience in spasms of silent hysteria, so they got booked for the Empress where their names were in lights. The manager used the early radio bulbs, but the boys were young and their eyesight good, so they kept looking at the sign all night. It was just a short jump to McVicker's and then they went on the Pantages Circuit. They went so far west that sunset couldn't find them!

Only 2-Act With 50 People

Years went by, but our heroes never did. They were nuttier than a squirrel's hope chest. Ole became a human word cornicopia while Chic was laughing up is own gags. He was a regular he-he man. In 1926 they picked up enough unused people on the road and made them stooges, putting on a unit called "Monkey Business." They did plenty of business while monkeying around the vaudeville houses of the nation. They were now a standard act. It was the only two-man act in show business with 50 people! By now the boys were tired of success so they went to Australia where they played in "Tip Toes" and "Tell Me More." People stayed away in big crowds. So the boys packed their belongings in a Kangaroo's pouch and went back to the States and were starred in "Take a Chance." They did pictures for Warner Bros. such as "50 Million Frenchmen," "Sailors Behave," "Golddust Gertie." They photographed like a Rand-McNally map. Then they did 39 weeks for the Ritchfield Oil Co. on the radio and got enough oil out of it to go back in vaudeville with a bigger and better unit show. They now had 51 people!

While playing in Philadelphia, Earl Carroll saw them and told J. J. Shubert about them. Lee and Harry Kaufman borrowed fares from J. J. and went to see the boys show in Philadelphia. When they got back the Shuberts wired the boys, "How would you like to play on Broadway?" The boys wired back, "What, in all that traffic?" J. J. finally made himself understood and the boys came to New York and made good—money! "Hellzapoppin" is part of theatrical history. Opening night the critics, outside of Walter Winchell, said it was a flop, but it proved the non-census of public opinion. The show ran 1,125 times, besides touring three companies. It just had to stop because they ran out of bulletins!

By now the boys were in the big dough. They made a picture of "Hellzapoppin," they co-produced "Streets of Paris" with the Shuberts, they invested in dozens of ventures, restaurants, sporting goods, gag files, pushcarts, real estate, and Chic bought all the cows and paraphernalia of Borden's at the World's Fair and became a gentleman farmer in Connecticut, as nice a guy as ever goosed a mule with a hoe handle. At sunset he puts tuxedos on his scarecrows.

The Original Hotfoot Kids

This shows you what two wisecrackers could do, especially when they are 1% wise and 99% cracked. Olsen & Johnson have a definite nuisance value in show business. They used to play the Palace, now they live in one. They have a special double-sized income tax form issued to them by the Government for their tax returns. They have hobbies; they take crackers to bed with them—firecrackers! They sure get a bang out of life. The boys suffer from an inferiority complex; they think each other inferior. After the shooting in their shows a lion's den looks like a sanitarium to them.

Here are two boys that made it the hard way. They started in a restaurant and are now back in one. This time at the Carnival, N. Y., nitery, where they are elevating the stage as well as the price of admission. A ticket for their show is a contract to make your face do some laughing. For over 30 years it has been their fortunate lot to give belly laughs to a nation and a nation thanks them in return with respect and affection. Ole and Chic have played hundreds of benefits for all sorts of causes, they never say "No" to a plea for help. They'll empty their last cartridge for a pal. They are always ready to fire a fusillade of fun for any charity. They have the ability to win the hearts and confidence of all with whom they associate.

The Lambs are proud of them, so are the Saints & Sinners, the Legionnaires, the Elks and dozens of other organizations. They have joined everything including a lending library, and they pay their dues, so why shouldn't they be proud of them?

I like Olsen & Johnson because they are loyal to each other, to their families and their friends. They are really grand Son's of Fun! They are Nutty but Nice! —*Joe Laurie, Jr.*

Inside Stuff—Pictures

Ad agencies are urged to get hep and start using films as a selling medium for their clients in a little book, "Is Abu Ben Adman Still Asleep," by Al Sherman, a Washington consultant, in visual media public relations. Sherman contends that the agencies are ducking films the way they feared to take a chance on radio years ago, and points out that only six agencies have picture departments. He contends that the advertising boys are liable to miss the boat and have someone take the business from them.

Henry Wallace's leftish New Republic has joined the chorus in an attack on Hollywood's production code along with a prediction that the "code dam is certain to break." Hollywood correspondent for the mag pastes the code as a weapon "of even mildly liberal ideas" and airs the familiar charge that a producer can follow the letter of regulations and still turn out a work of suggestive sexiness.

Wanna Know About Showmanship? Get a Load of Willie Hammerstein

Oscar II Is One of Today's Outstanders, and His Grandpop, the First Oscar Hammerstein, Was OK Too, But Willie's Exploits at the Old Victoria Were Fabulous

By JOE LAURIE, JR.

The Hammersteins are legendary in show business. Today's Oscar Hammerstein 2d is one of the theatre's shining lights. His uncle, Arthur Hammerstein, made Broadway musicomedy history in the 1920s with such hits as "The Firefly," "Naughty Marietta," "High Jinks," "Rose-Marie," "Sometime," "Blue Kitten," "Song of the Flame," "Golden Dawn" and dozens of others he produced.

Joe Laurie, Jr.

But it is of Arthur Hammerstein's brother—the father of Oscar 2d—that we'll talk about, the fantastic and fabulous Willie Hammerstein. It was through his management and great showmanship that Hammerstein's Victoria became the greatest and most colorful vaudeville theatre in the world! In its 17 years on the world's busiest corner, 42nd and Broadway, it grossed over $20,000,000 and made a $5,000,000 profit for the Hammersteins. But it isn't the money, but the "fun" making it that I believe you'll be interested in.

Talent and showmanship were never rationed in the Hammerstein family. A few highlights of Oscar Hammerstein the 1st, who was the father of Arthur and Willie, will give you an idea of Willie's background and also prove the old Persian adage, "The apple does not fall far from the tree."

The first Oscar Hammerstein came to America from Berlin when he was about 15, started as a cigar maker and became one of the greatest impressarios of grand opera. In his day he discovered more musical and operatic talent than any of his contemporaries. Among the old vaudeville fans and actors he will always be remembered for building the famous Hammerstein's Victoria Theatre and Music Hall. On the site of an old barn, on 42d Street and Broadway, he built this "freak" house with old building materials, because of his shortage of cash (one of the many times). It was a combination theatre, music hall and roof garden, playing the great dramas, musical and variety shows. Drinks were served during the performance, the bar was never closed during all the time that Hammerstein's was opened. The last show at this house was on April 26, 1915, just beating Prohibition by a couple of years.

The Victoria was Hammerstein's fifth plunge in theatre building. He first built the city's first theatre north of Central Park, the Harlem Opera House in 1899. He then built the Columbia on East 125th street, which was bought in 1900 by F. F. Proctor for his continuous vaudeville shows. It was in that year that Hammerstein built the Manhattan Opera House on the north side of 34th street, between Eighth and Ninth avenue. It was in this house that he introduced the odd combination of Opera and Vaudeville. It was here that he first circused Grand Opera, selling a ticket for $6, which entitled the holder to see two operas in one day—"Elecktra" at the matinee and "Salome" in the evening. In 1901, at this same Manhattan Opera House he inaugurated a 24-act vaudeville show, the first and only three-ring vaudeville bill. There were three dumb acts performing at the same time—a cycling act, a cartoonist and a wire walking act. The show would start at 7:30 p.m. and last until 11:50 when the picture would go on. It was a financial failure.

Oscar's fourth venture was building the Olympia theatre, which took up the entire block on Broadway between 44th and 45th streets. It was the site of the old 71st Regiment Armory. The Olympia was later known as the New York theatre and also housed the Criterion theatre. It was on the N. Y. Roof that Ziegfeld first played the "Follies." The opening of the Olympia was the talk of the town. A combination theatre, music hall and roof garden, Oriental cafe, smoking and billiard rooms besides large lounging and cloakrooms. Admission was 50c. Oscar lost this when the N. Y. Life Insurance Co. foreclosed a $900,000 mortgage. Again he was broke and it was then he built the Victoria, and in 1900 he also built the Belasco theatre on 42d street adjoining the Victoria. The Belasco was later known as the Republic and played dramas, and years later it received national publicity when Minskys took it over for burlesque and stripteasers. It is now a grind picture house. Besides these theatres, Oscar built opera houses in New York, Philadelphia, Chicago, Boston and London to buck the powerful Metropolitan Opera Co. which finally bought him out for $2,000,000 which he promptly invested in putting on Comic Operas (his contract only specified that he could never go into the Grand Opera business). He lost this money also and smiled.

Handling Money a Nuisance

Making money was a pastime for the elder Hammerstein, handling it was a nuisance. Many is the time Willie had to shove a $5 bill in his Dad's pocket, so he wouldn't find himself without a penny when he went to pay for something. Truly a fantastic figure was Oscar Hammerstein, who made theatrical history with a deskless office, a bookless bookkeeper, a reversible plug hat, a gold headed cane and a Van Dyck beard. To win a $100 bet, he wrote a complete opera "The Kohinoor Diamond," words and music, in 24 hours, and produced it. Just to prove that he could do it. It was a failure, but he won the $100! He invented many work-saving devices for the cigar business, which kept him in fresh money. The management of the Victoria was turned over to his son Willie to run as he liked, and he liked to run it. This is the background of the father of Arthur and Willie, and the grandfather of Oscar Hammerstein 2d! Truly a talented showman!

In the 20 years that Willie managed the Victoria, he brought more new ideas and received more space for his attractions in the newspapers than any manager in our generation! He violated all managerial traditions by coming to work at 8 a.m. and quitting at 9:30 p.m., when he would go right home. He was known by everybody on Broadway, but he never went for the night life of the Big Street. His home was entirely separate and distinct from his theatre life. With the exception of a very few intimate friends, he never invited anyone to his home. In the 20 years as a manager, he never saw a play at any other theatre, and only once did he drop in next door at the Belasco, to see part of an act of "The Girl From The Golden West." His only office was the lobby of his theatre, sitting in a crooked chair surrounded by his cronies. Cronies that consisted of actors, press agents, playwrighters, managers, wine salesmen, vaudeville agents, bookers, gamblers and screwballs. He loved these characters who would gather in the lobby while the show was going on. From them he would get the gossip and new stories of Broadway. The admission to this "inner circle" was being "funny" or "interesting." Willie possessed a grand sense of humor and was one of the greatest of practical jokers.

Killing the People

As a headline hunter he had no equal. He inaugurated the "freak act" in vaudeville. He played all the prominent fighters, wrestlers, bicycle and running champions. He played the killers and near killers. A couple of comely looking girls by the name of Lillian Graham and Ethel Conrad shot at W. E. D. Stokes, prominent socialite and real estater. The bullet struck the three-initialed gentleman in the leg and he promptly had the girls arrested. The newspapers were filled with the accounts of the shooting. Willie went bail for the girls, and booked them for Hammerstein's, billing them as "The Shooting Stars." They couldn't sing, dance or act, but jammed the house. When James Thornton, the noted monologist was asked what he thought of the girl's act? He said, "They'll have to KILL someone, to get next week!" Hammerstein also played Nan Patterson a lady who shot her gentleman friend but didn't kill him. Willie paid her $500 a week. Blanche Molineaux, another lady sharpshooter, also headlined in the early 1900's. A little lady by the name of Beulah Binford, didn't kill, but a man killed his wife for her. Managers wouldn't book her, and it was even too raw for Willie, so she hired the Garden Theatre and played a maid in a sketch. There were 49 people one night who showed up to see her; that was the high attendance for the week at 10, 20 and 30c. prices. She gave up. Florence Carman, the wife of a Long Island M.D. accused of shooting at a woman patient of her husband's through a window in her Freeport, L. I. home, also got booked. She sang "Baby Shoes."

A freak engagement is made with the deliberate object of advertisement, the financial profit being secondary. People come to the theatre who have never been there, or have been there very seldom. They see the rest of the show and like it and become regular customers. Willie made Hammerstein's an institution, and as my friend the late Channing Pollock once said, he took care it wasn't an institution for the blind. He taught the public the danger of trifling with a young girl's affections. He booked Mae Sullivan, who won fame by suing a certain rich man for breach of promise. Her talents seemed limited to love and litigation.

Hammerstein's had some of the greatest press agents in the business. Abe Levy, Ann Marble, Nellie Revell, John Pollack, Joe Flynn and Morris Gest. They were the tops and could think up many novel ideas of publicity, but Willie was the Commander-in-Chief. Hammerstein's Roof Garden had many attractions. Sober Sue, whom nobody could make laugh, was just an ignorant colored girl and even though the greatest comedians would tell her jokes, she never would laugh. Man with a 17 ft. beard, cows and beautiful milkmaids, acts, music—all of it was just a great hangout for the ones who had to stay in the City in the hot summer days.

When Evelyn Nesbit Wowed 'Em

The biggest receipts at Hammerstein's were from the Evelyn Nesbit engagement. After the sensational testimony and notoriety she received in the White-Thaw case, no manager would give Evelyn Nesbit a job. Willie sent her to London; from there the cables came to America about her tremendous success as a dancer. Newspapers those days would accept news from abroad and feature it, but wouldn't touch the same story if coming from America. When Miss Nesbit arrived in New York she was an object of great curiosity. The first week she played Hammerstein's, luck was with Willie, from a publicity standpoint. Harry Thaw escaped from Mattewan. Instantly Evelyn became the center of attention by declaring in a dramatic manner that she feared for her life, now that Harry K. Thaw was free. Willie got a detail of police (in uniform, of course) to guard her day and night. Some people even accused Willie of engineering Thaw's escape. Miss Thaw became the most talked of woman in the world. Hammerstein's made an $80,000 profit on her 8-week engagement and he paid her $3,500 a week. She went on tour and became a terrific boxoffice sensation. Gest and his associates made over $100,000 on her tour, and even the Keith Circuit played her!

Willie believed that one of the greatest attractions he ever had was Gertrude Hoffman in "Salome." The "Salome" craze was at its height. Willie read a

(Continued on page 74)

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Movies Should Go to College

By ROBERT GESSNER

(Professor of Motion Pictures; Chairman, Department of Motion Pictures, New York University)

It is high time the *enfant terrible* of the arts learned where babies come from. All its seven older brothers and sisters—drama, literature, painting, sculpture, architecture, dance, music—knew the facts of life. Talent—that elusive life-blood of a creative art—must be discovered, encouraged and nurtured in the young.

Robert Gessner

The Seven Arts are being constantly refreshed by a steady stream of trained aspirants—the overwhelming majority of whom have been university men and women. You have to think double to recall a novelist, playwright, short-story writer, architect, composer, *et al* who hasn't been college-trained. The opposite is the case with Motion Pictures—and yet Motion Pictures is the dominant art form of this century, the most powerful medium of communication.

What's wrong with this still-life picture? The fault lies with both the Industry and Education.

The major charge against Motion Pictures is the lack of breadth in story material. This seems to have been the case or the rule since birth. On the site where R. H. Macy & Co. now sell ready-made wearing apparel, sizes 2 to 42, the Motion Picture Industry was appropriately born. That was 50 years ago last April. Since that time the width of the ready-made product has not changed—35 mm.—the length has been stretched from a minute to 225 minutes, while the depth has remained curiously static. On the night of April 23, 1896, "two precious blonde young persons" danced—(they still do in "Ziegfeld's Follies")—"the angry surf amazed the spectators"—(as in "Hurricane," etc.)—"a burlesque boxing match"—(note "The Kid From Brooklyn")—comics and farces "repeated over and over again"—(glance at the ads)—an allegory, a farce, and "a skirt dance by a tall blonde."

Something is wrong with an art form—or an industry—that repeats itself.

The Industry, as almost anybody so intimately calls it, receives the alternating affection reserved for mother-in-laws with a bankroll. Of all man's enterprises, known as industrial activity, the Motion Picture is the most intensely adored, but taken the most for granted. Every self-respecting enterprise, from the manufacturing of steel to the sewage-disposal industry, has an apprenticed system sponsored by the industries to be so benefited. Eleventh in capital, 17th in turnover, first in the hearts of our countrymen—the Industry has no long-range plan for improving its personnel or its product.

Hotels Smarter Than Show Biz?

With the exceptions of only two universities in the country, there is no training program or talent discovery program—neither one of which is sponsored by the Industry. Steel, oil, chemicals, banking, and even hotels, as well as the ceramic industry, have long provided, collectively as trade associations, for instruction in accredited colleges and universities from Maine to Oregon, California to Florida. Are the hotel operators wiser men? I don't think so, but they have been in the business since the ceiling was taken off the Garden of Eden.

Secondly, there is a question of prestige. The eighth art of man has been behind an academic eightball. Both the art and the industry have not received their just recognition as business enterprises and as a cultural influence. As an art, the reluctance to recognize motion pictures as a contemporary art is in the tradition of academic conservatism.

To bolster the waning prestige of Hollywood films abroad, the Industry should also consider a recent proposal which has come, curiously enough, from abroad. A year ago my attention was brought to a proposal of the British Film Institute, The Association of Cine-Technicians, Cinematheque Francaise, Paris Institute of Cinema Techniques and The French Film Union. The proposal is to send superior foreign students to American Universities for study in Motion Pictures, and in turn a proportionate number of superior American students are to study European techniques. The sponsorship was first proposed to the Motion Pictures Foundation for Colleges and Universities, Inc. and is now on the broader desk of UNESCO. The plan is stopped before it can begin because of the limited number of Motion Picture curricula available in this country.

This is curious indeed because the Biarritz Army University for G. I. scholars in France modeled its Motion Picture Division on an American Plan—the four-year curriculum of New York University. The instructor in charge used for lecture notes his student notebook, for examinations and required reading lists the same he had studied himself. Now that many Veterans are in universities an added pressure is present on every campus.

During this past year, while on leave of absence from New York University, I was on a barnstorm tour of college towns, attempting to convince college authorities that the motion picture, like the horseless carriage, is here to stay. After a decade of pioneering at New York University, a liberal institution in a liberal city, I was prepared for a variety of academic objections. Instead almost universally there was a welcoming mat, a handshake, and little sales resistance. The use of training films during the war has taught educators that the medium can be a powerful force for good as well as a perpetuation of the low national I.Q.

This is one time, the first time in the history of education, I believe, that professors are more hep than motion picture people. Eight leading colleges scattered throughout the country, representing the best of the drama departments in America, are willing to take on the responsibility of teaching a workshop experimental course in Motion Picture Production. A subsidiary group of 15 colleges and universities, second only through administrative exigencies, are willing to enter into a consultive, teacher-training period until they could be launched on a similar program.

These colleges and universities are willing to take their superior drama students, train them in motion picture writing, acting and production. They were willing to earmark their best drama instructors for a teacher-training program in motion pictures. A cultural grassroots evolution is in the making. Through the best creative drama brains of the colleges who knows what new forms of story-telling, acting, editing, lighting might evolve?

Baker's famed 47 Workshop at Harvard and later at Yale definitely affected the quality of the Broadway theatre through the works of Eugene O'Neill, Sidney Howard, S. N. Behrman, Philip Barry, Robert E. Sherwood, the stage designers Robert Edmond Jones, Lee Simonson, and Donald Oenslager. Some day there may be a comparable list of university-trained motion picture creators.

The Motion Picture Foundation for Colleges and Universities, Inc. is the Paul Revere who has awakened this nation-wide college interest. It was the original foresight of Burgess Meredith, wisely counseled by Morris Ernst, which instigated the Foundation, but in spite of Mr. Meredith's initial and courageous crusade the rank and file of Hollywood were reluctant—for a variety of unrelated reasons—to broaden the democratic base. This is regrettable, because a rare and unusual rapport might be established with the best of the independent artists and craftsmen working in the industry in Hollywood with the best of the teachers and superior students throughout the country. The governors of the Academy of Arts and Sciences voted to sponsor the Motion Picture Foundation for Colleges and Universities provided the Motion Picture Association of America would join in a financial support. The logic of this step was inevitable when the industry-wide benefits became evident to all.

And there it rests, in the minds and on the agenda and conscience of Motion Picture executives. An opportunity awaits. The colleges and universities await, a bit amazed that so rich and so powerful an Industry, spending untold sums for public relations and good will, is slow to recognize the immediate and unique value of the eighth art blossoming forth from behind an eightball of its own making.

SEN. TAYLOR IN TRIBUTE TO SHOW PEOPLE AS BIG BULWARK TO DEMOCRACY

By GLEN H. TAYLOR

(U. S. Senator from Idaho)

Washington.

In recent years, show people have become aware of the fact that they are also citizens. We have fought for political issues and candidates, and have run for office. Indeed, some horror-stricken gentry have even accused entertainers and playwrights of trying to make their audiences think. We have found out that politics is not a closed corporation, that we can perform as well as the next. And our effectiveness has been duly attested: we have been honored by some of the choicest epithets that could get by the Chicago Tribune's libel lawyers.

But we are still less fully represented in Government than lawyers or real estate men or even undertakers. When the so-called anti-Petrillo bill recently came before Congress, I was the sole alumnus of the show business on hand, and I had the pleasure of standing up to a chamber-full of lawyers.

In general, show people tend to be liberals. Many show people have demonstrated remarkable courage in speaking up for civil liberties, for the rights of the little guy and against racial discrimination.

I have often wondered why the actor in politics usually turns out to be a progressive while the insurance broker tends to be a conservative. Perhaps it's because the actor, in his daily life, is uniquely dependent upon his public and uniquely independent of his boss. Our audiences make or break us, and our employers follow the dictates of the audience whether they like it or not. We have thus developed a sense of confidence in the people, and a comforting awareness that some of our best friends are individuals whom we've never met.

What Makes a Liberal?

Congressmen occasionally think of reelection. And they plan it in the terms in which they customarily think. Most of them think in terms of a small clique of business and political leaders who dominate the scene in the State Capitol rotunda. Afraid of the people, they ask the witch doctors to exorcise the evil spirits.

But the actor tends to look for support directly to the public, rather than to a small group of courthouse insiders. He scoffs at their pretentions to intimacy with the mass mind, and he is satisfied that he needs no intermediary in his dealings with his constituent. So he feels free to be honest and to follow the dictates of his conscience. And men who do that are usually liberals.

I have no fear that actors will continue to be predominantly liberal. But I do have some fear that a few will lose some of their interest in politics. For the era of the free ride in American progressive politics is now definitely over. Honesty and integrity are growing less respectable. In the Restoration period we are entering, the decadent morals of the Harding-Coolidge-Hoover Era seem to be coming into vogue again. It may be a lot easier to escape into the artificial gaiety of a new Bohemianism, or cry into your beer on some foreign strand, than to stand up and talk. The boy who speaks out boldly will no longer get a lollypop from a gentleman in striped pants. Instead, he might be asked by the cop to keep moving.

I hope all men of good will have the guts to stick it out. We've learned enough to realize how important the stakes are to the American people, which includes us. Democracy cannot work if it is the exclusive game of professional politicians and clubhouse hangers-on. Every citizen shares the responsibility to keep it going, and I hope that actors, singers, musicians, prop men, writers, technicians, electricians, scene designers, press agents, and ushers will never forget that they have a vital part in the production.

Ethel Barrymore's Hoke

Two hoofers after 30 years of hard work made the Palace, and after opening day they just about fractured themselves doing every kind of a wing and difficult step in their repertoire in an endeavor to score a solid hit. They finally staggered off the stage exhausted, sweaty; they just managed to make the wings before the applause died away. Couldn't even milk 'em for one bow. As they stood in the wings, Ethel Barrymore went on in a short piece called "The Five-Pound Look." They stood and watched as the elegant Miss Barrymore entoned in sonorous accents the mellifluous measures of the piece ending in the famous line, "That's all there is, there isn't any more."

Well, the theatre fell in—the audience applauded for 15 minutes. She took bow after bow. Finally she swept to her dressing room leaving the audience still clamoring for more. One of the hoofers turned to the other and said, "Mac, that's the kind of hoke we're going to give them next season."

—*Bing Crosby.*

No Organized System to Develop New Talent For Pix, Air, Legit

By JACOB WILK

(Eastern Production Head, Warner Bros.)

Every season legit producers turn the Shubert Alley fence into a wailing wall and shed hot tears over the scarcity of new blood in the theatre. This is a phenomenon that is by no means confined to what is laughingly called the legitimate stage. The chorus of wails is swelled by every show business field—films, radio and, for all I know, tab shows and unicycleriding.

But is talent really as scarce as the profession beard-pluckers would have us believe? Personally, I doubt it. The trouble isn't that we're failing to grow a new crop of playwrights and actors. It's that we have no system of discovering, developing and placing those we do grow. Every big business field in the country, with the single exception of the show business, has ways and means of filling its ranks. And it's about time the show business began to think of doing something about it.

In the legit field, for example, the howls of the tear-spangled prophets are easily shown to be as phoney as the golden curls of a Tom troupe's Little Eva. As the producers bite their nails in synthetic agony, theatrical schools are boasting banner enrollments—and each youngster is potential new talent. The American Academy of Dramatic Arts, which limits its rolls, has 220 people in attendance. The theatre division of the New School has 700. The Feagin School has 600. That hardly looks like a dearth of potential new talent.

We face not only the problem of weeding out these hopefuls who've had courage enough to attack the guarded doors and barred windows of the fields they want to enter—though that in itself is tough enough. Beyond that is the problem of placing and helping and fostering those we've weeded. Plus the additional problem of finding and fostering the tremendous wealth of new talent that doesn't even attend theatrical schools or assault the portals of the networks.

Getting the Break

business. The success stories they've heard represent a minority so small it would make last November's Democratic vote look like a landslide. And as for talent, the way things are set up now it has nothing whatsoever to do with getting a first break in the show business.

Getting that break today depends on possessing the salesmanship of a bucket-shop operator, the hide of an elephant with chronic callouses, the push of a snow-plough, and the general perseverance of a fly butting its head against a windowpane for three days and figuring it will get through if only it tries long enough.

Unfortunately, those qualities aren't invariably associated with talent; and the result is that a good number of those who get their first break have nowhere near the real talent possessed by the blushing violets.

In one respect the wailers are right: it's rare that real talent hits the top fast. But the scarcity of such cases isn't caused by a dearth of talent. It's caused by a show business setup that gives the initial palm to brass rather than ability. Brass with a ladleful of luck thrown in.

Obviously, there's talent—real talent—among the kids trying to break into the business today. Just as obviously, there must be even more real talent hidden behind haystacks and ribbon counters throughout the country. It stays where it is, undiscovered and unsuspected, because its possessors like to earn enough money to allow them the luxury of eating.

The talent is there, if the boys only bothered to look. Sometimes it's under their very feet—often in the process of getting a swift boot in its posterior.

Its presence can be proven numerically—and mathematically—and without going into the deeper labyrinths of the differential calculus to do it. It wouldn't take any India-rubber stretch of the imagination to believe that out of every hundred people in the United States there are five who have more of some one show business talent than most of their contemporaries—that they sing better, act better, dance better, or even play "Rock of Ages" on the occarina better. If that's true, then 5% of the entire population of the United States has incipient show business talent—and you can do the figuring from that point yourself.

Figures That Don't Lie

But let's be conservative. Let's take actual figures from a dissimilar but equally hidden field. Surveys made by large numbers of big non-show business corporations have shown, with startling unanimity, that from 2 to 3% of their employees display potential executive ability. Let's say that in America, a predominantly commercial country, potential executives outnumber potential talent by four to one. Surely that's not claiming too much for talent.

That would leave us a talent quotient among the general population of just ½%. The population of the country is now approximately 140,000,000. A quotient of ½% would give us 700,000 potential talent finds. Not even a small fraction of this number is now enrolled in theatrical schools or storming its way into Hollywood or Radio City.

In the cases of those in the schools or at our doors, we can make a stab at finding them. But even then, what do we do with them after they're found?

In medicine, prize students are sure of winning interneships at top hospitals. Prize law school students get appointments in the offices of leading lawyers. In the business world, big corporations send potential executives to schools of business, with key jobs waiting at the end of the scholastic career.

The show business is almost alone in having no thorough weeding out process—and no way of taking care of young talent, short of throwing it into the middle of topflight competition, even after it's found. It's true that many producers read—or have their readers read—at least a part of every play submitted to them. Film companies regularly search for talent at every possible source. There are opera auditions, play competitions, prize novel contests.

But these things, conscientiously as they may be planned and carried out, merely scratch the surface. It's safe to say that infinitely more potential talent is turned away from the door of opportunity than ever finds its way in.

At least, though, there are some of us who know the youngsters' problems—who realize that it's difficult to tote a spear year after year, while blatant blabbermouths, strictly no-talent guys with a bit of pull, hog the spot. We know the problem, even if we haven't found an answer to it. The number of us is increasing.

Who knows? Maybe we'll come up with a practicable plan before VARIETY publishes its next Anniversary Number.

Moral: Don't brush off that boy or girl who wants to talk to you about getting a break in your organization.

Happy Birthday
VARIETY
SHOW BUSINESS
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Zolotow's H'wood Story

Continued from page 34

my laundry to the valet at the Knickerbocker on the assumption that I would get it back the following morning. It turned out I wouldn't get the laundry back till Monday. This is Monday. I still haven't got the laundry back. The laundry is at the Knickerbocker. I am at the Beverly Hills, about four miles away...

...so after dinner I returned to my room to wait until eight when I'd get a cab cut to Miss Brice's home, nearby—nearby according to Hollywood ideas, only about $1.50 on the taximeter, normally it costs $2.50 to get anywhere. So I am sitting in my "suite," admiring the paling fence outside, when there is a knock on the door. "Who is it?" I asked. "The bell captain," a voice said. I admitted the bell captain, a dour shrivelled little man. He was followed by a blonde dish with firm hips. She was carrying a sheaf of cards. The bell-captain looked about, in a puzzled fashion. I suspected he was going to fix me up with the blonde thing. "Pardon me," he said, "do you happen to know where the rate-card is posted?" Looking superior, I conducted him to a door in the dressing room. He promptly removed the old rate card and tacked on a new one. No language that I know of, including Attic Greek, can adequately portray my mixed emotions as I saw that according to the latest OPA ruling they were now going to charge me $18.50 a day for the room. I was about to hit the ceiling, but hesitated lest they charge me $27.50 for damage to the ceiling, doubtlessly made of alabaster or porphyry. So I went out and told the room clerk, whose name, curiously enough, was Porphyry Rubinstein, all about it. He curled his upper lip. "My good man," he said, "you have a patio." "What patio?" I inquired naively. I learned that the affair of the deck chairs and paling fence was a patio. I then informed him that I neither wanted nor needed a patio and all I wanted was a little room to hang my teeth in...

I had just gotten back when Herb Stein called and asked me over to the house for a drink. His wife was sitting in a hostess gown drinking gin, straight. We went to Chasen's for a sandwich and a glass of gin, but I am still drinking scotch, probably my last connecting link with civilization as we know it...

Love,
Maurice.

* * * *

Holly-Commodore Hotel, Wednesday, April 17.

Dear:

Wednesday dawned bright and sunny. That is no novelty. Every day dawns bright and sunny. This is the most monotonous climate in the world, like a girl who is constantly giggling. Today, I was supposed to check out of this hotel, as my time has run out and return to the Hollywood-Knickerbocker. The tooth still aches, a dull constant pain, which suddenly flares up into an intense twinge. My gum is swelling slightly and my cheek is puffing out. At the Knickerbocker there was no reservation. They said it would be fixed up by three. I went out for lunch with Eddie Cantor. My room wasn't ready when I returned. Waiting, waiting. At seven, they told me there was no room and I better look elsewhere. At their suggestion I tried the Vine Hotel, the Eleanor Hotel, the McAdden Hotel, the Biltmore, the Broadway-Hollywood, The Hollywood-Plaza, the Hollywood-Drake, and finally got a double room at a hotel I shall call the Hollywood-Commodore. But for one night only. I must speak to a Mr. Winn, the room clerk, the following morning. I have a lovely room, adjacent to the elevator shaft, so I can hear the grinding of the cables and the lumbering cars all night long...

M.

* * * *

Thursday.

Darling:

...after breakfast, I went to see Mr. Winn, who was sitting at a desk. I decided to play it cagily. Instead of saying I had a room for one night only, I said that I was in room 308 and wondered if I could be changed to a QUIETER room for the balance of my stay. But Mr. Winn was no fool. He was not to be taken in by my subterfuge. He replied that 308 was one of the nicest rooms in the hotel and furthermore wasn't I supposed to be out of the hotel by this afternoon? "By the way," he said, "what's your name?" I told him. He extended his hand and remarked, sombrely, "It's a pleasure to know you, Mr. Zolotow." We shook hands. I then got the hint and removed a $5 bill from my wallet and tucked it into my sweating palm. We shook hands again. Now I can stay here until Monday...

Adieu,
Maurice.

* * * *

Bar of the Hollywood-Commodore Hotel, Monday.

Dearest:

From where I am sitting I can see the golden sun spilling on the pavements of Hollywood Boulevard. A block away are the fabled footprints outside Grauman's Chinese theatre. Mickey Bogart or was it Humphrey Bergman just drove by in a Hispano-Suiza. Today I am very happy. I am waiting for Milt Samuel to come by in a few moments and pick me up and drive me to the station. I have just made a wonderful discovery. I mean gin, straight gin, plain gin, undiluted with water, lemons, sugar or limes. I have just had my second gin, with a gin chaser. That was Ginger Rogers sauntering by. She looked like a melody (May I remind you that a pretty girl is like a melody?) and the sun spilling molten gold on her glinting hair, running riot with flecks of auburn. Ah, life. Ah, love. Ah, youth. The palm trees wave lazily, hardly stirring in the limpid air. The sun pours molten gold on the pavements. Waiter, another of the same if you don't mind...

Love,
Maurice.

Authors' Own Copyrights

Continued from page 50

reputation, are not "recognized." They must make a start somewhere, to make a beginning they must be "published."

It is the publisher who decides when and in what form the work will be published, what and when royalties will be paid, and just what rights the respective parties will have. It is not the author who decides these matters, it is the publisher. It is for the writer to accept the conditions, or take his work elsewhere. The beginner rarely, if ever, takes the latter alternative.

If his first work is successful—that is if the publisher makes a satisfactory profit incident to its publication, the author has less difficulty in placing his next creation—and so he grows or diminishes in stature in the field in which he works in direct proportion to the public acceptance of his work.

Many of the works thus sold outright during the early years of an author's career—and subject for the life of the copyright to the terms of the original contract—come to possess substantial residual values.

There is no reason why an author should not be held to the terms of a contract which he has made. No publisher is to be blamed for making good business deals, the best he can under each set of circumstances. But to pretend that there is anything like equality in their respective bargaining positions is a resort to hypocrisy.

The Issues

My only purpose in writing this article is to ask, and to answer, two questions:

1. What are } the rights of
2. What should be } an individual author?

1. Under common practice his rights now are to invest his time and talent (and genius, we hope) in the creation of an original literary or musical work; to produce a workmanlike manuscript, and submit it (either directly or through an agent) to any publisher who will consider it, and accept or reject such terms as the publisher may offer.

Or the author may himself publish and copyright the work.

2. Having determined upon a career of authorship, he should have the right and opportunity to join an organization of writers (under a suitable designation or classification). He should have the privilege of agreeing at the outset of his career to abide by and conform to trade practices and customs devised to protect his legitimate and equitable interests during the formative period of his career.

He should have the right to be taught, from the very inception of his career, the fundamentals of an intelligent business relationship with his publishers—and he should be protected by his organization in the right to require conformance by all commercial users of his creation to the sound business rules laid down for his benefit and protection by the organization.

* * * * *

Two fundamental rules should be brought into universal practice:

1. Under no circumstances whatever should outright ownership of the copyright be sold, assigned or otherwise conveyed from the author to another, in part or in whole.

2. Leases or licenses only should be granted for the exercise of any or all of the rights under the copyright, clearly specifying and limiting the use granted, both as to the extent and the period.

I repeat, and for emphasis italicize—*the author should, under any and all circumstances secure and hold the copyright, in his own name, for the entire world, and for the entire term thereof.*

An individual author, in the early years of his career especially, is helpless and hopeless to establish proper trading conditions for himself. Nor can an organization of beginners hope to accomplish much. The organization must have the support and encouragement of the veterans, the established, the "recognized" authors.

No question but that the authors, individually and as groups, are beginning to think about these matters—the "yeast is in the dough"—it is to be hoped that a fully baked and digestible loaf will finally come out of the oven.

Producer's Prerogative

Continued from page 58

goes out of his way to avoid identification.

"He dresses," declared a member of his staff, "like an ordinary business man."

Accurate certainly is this description for even on opening nights, when the audience is in full dress, ermines and diamonds, Gordon drifts about in plain clothes, quite unnoticed.

Arthur Hammerstein, producer of hits like "Rose-Marie," and uncle of Oscar Hammerstein 2d of "Show Boat," "Oklahoma!" and "Carousel" fame, was called a smart dresser when he was active on Broadway. But he always dressed quietly in what was called the "best taste."

One day, however, while he was taking a shower in his private bath at the office, someone broke in and stole his clothes. The dignified producer, as a result, was obliged to walk several blocks down Broadway wearing his Negro chauffeur's gaudy uniform lent for the emergency.

To Brock Pemberton goes the distinction of being the best dressed Broadway manager. He carries his title, however, as casually as his succession of hits: "Enter Madame," "Strictly Dishonorable," and "Harvey". He has patronized the same tailor and bootmaker for at least 20 years; Tony Williams for clothes and Oliver Moore for shoes. And they, appreciating his reticence, have succeeded in making his apparel indicative of the man.

On one occasion, however, he recalls with amusement, that a highly observant judge of good dressing awarded him a prize for wearing the best looking brown suit with a chalk pin stripe, the only award of this sort in the history of men's clothes.

Miller's Own Tailor—Literally

The most fantastic story in the history of managers' dress concerns Gilbert Miller. Doubly successful in the presentation of plays here and in London, Miller for many years made his home in England. Socially prominent there and a great friend of the Duke of Windsor, he was well-known for his fastidious dressing. His admiration for English-cut trousers led to this incident:

"For a long time," says Mr. Miller, "I had been getting my trousers made by a certain cutter. But he was so popular that he'd move from one shop to another and always with an increase in salary. Every time he made a change I followed him. Finally, however, I grew too old to go to one tailor for my waistcoat, another for my top coat and still another for my trousers. So to make things easier for myself and to assure myself, at the same time, that I would never have any worry about my trousers, I took the man away from the firm he was with and proceeded to set him up in business, under the name of "Jolley & Squires."

Thus when Gilbert Miller says, "I'm going to my tailor," he means exactly what he says, being, perhaps, the only man in existence who runs a tailor shop for his own special convenience.

Everything from clothing to history is unusual about John Golden, one of Miller's prominent contemporaries. This modern philanthropist has an unusual story. He made his original fortune on the song called "Poor Butterfly" and another fortune on plays like "Lightnin'," one of the longest run plays in the history of Broadway.

About two years ago, Mrs. Franklin D. Roosevelt was interested in a hand-weaving project which she helped found in the backwoods of West Virginia for the benefit of poverty-stricken farmers. Though this was new work for them, they succeeded in turning out a handsome and durable tweed.

To celebrate this achievement, Mrs. Roosevelt gave several yards of the material to John Golden. He was so delighted with this gift that he had a special label designed which mentioned the source of the material and the name of the donor which he had placed inside his breast pocket. Thus, every time that he opened his coat, Golden flashed the fact that he was wearing a suit given him by the wife of the late President.

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"Duel in the Sun" is currently undergoing the process of Technicolor printing and will soon be available for exhibition in theatres throughout the United States.

IN A TRADITION SELZNICK INTERNATIONAL OF QUALITY

Mencken Eschews Theatre

Continued from page 3

brized enchantments. But I can make a pretty close guess that it is not much, for I can still read the newspapers and magazines, and am thus familiar with the reports of their agents at the ringside. Moreover, I am in the confidence of George Jean Nathan, the undisputed dean of the fraternity, and I can always get from him, at a small expenditure for food and drink, a detailed and reliable relation of any play done on earth during the past 50 years.

Nor am I one to whom the theatre is strange ground, despite my current laying offen it. There was a time when I worked as a play reviewer for the principal newspaper of a rich provincial city, and attended the local playhouses at least four times a week. That was before the road went to pot, and the fare I tasted was the best of its time. I can think of no star of the 1905-1912 era whose operations I did not observe and report, sometimes with almost clairvoyant accuracy. I was probably the first dramatic critic in America to note that Joseph Jefferson's scenery was in rags, that Charles Klein was one of the worst dramatists on earth, and that Richard Mansfield, despite the most beautiful voice of his sex and age, was indistinguishable from a ham.

Ibsen for Example

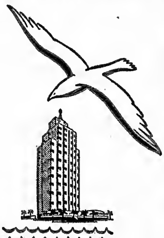
What happened to the theatre in the closing years of my service may be described very simply. There had appeared in Norway, in the late 70's, a dramatist in mutton-chop whiskers named Hendrik Ibsen, and by the middle 80's he was all the rage on the Continent. By the late 90's he began to be heard of in England, and at the turn of the century he penetrated even America. This Ibsen was a very skillful playwright, but that was not the reason for his vogue. The thing that fetched the boobs was the whisper that his plays were full of deep and esoteric meanings—that they not only provided a show for the evening but also taught something. But what was it that they taught? On this point there was much difference of opinion. Old William Winter insisted that it was subversive and wicked stuff—for example, that women married to fatheads should leave their husbands. The younger critics saw his teaching as something far more subtle and at the same time far more inspiring. Their reports on him indicated that he was a sort of cross between Immanuel Kant the philosopher. Nitsky the German infidel, and the mysterious John who wrote the Book of Revelation. As they described his Message no one could understand it, so playgoers assumed that it must be profound indeed.

Having sat through half a dozen of his plays, mainly put on by deliquescent leading women making one last desperate grab for immortality, I proceeded to examine the texts in the privacy of my sacristy. What I found in them was simply a vast mass of hollow platitudes—that a woman of any intelligence, treated like a doll by her husband, does not like it; that a man suffering from what was then called a social disease runs some risk of having cuckoo children; that becoming a mother, to a woman who hates her husband, is extremely unpleasant, and so on and so on. These platitudes, set forth with all the old boy's skill as a theatrical mechanic, and conveyed to the audience by actresses made up to look like Duse's maid and actors wearing putty Adam's-apples and long-tailed coats, drove the fans of the time crazy. Charm be damned! Romance be damned! Humor be damned! The idea in going to the theatre, it appeared, was not to pass a pleasant and stimulating evening, becoming to a civilized man, but to be puzzled like a schoolboy wrestling with Wentworth's Geometry and alarmed like a yokel at a crossroads revival.

Came the Road Companies

Worse, all the other dramatists of the time took to imitating this frostbitten heir of Snorri Sturluson and Bore Boreson. Arthur W. Pinero, abandoning such agreeable buffooneries as "The Magistrate" and such toothsome after-dinner sugar-teats as "Sweet Lavender," took to writing such highfalutin balderdash as "The Notorious Mrs. Ebbsmith." Augustus Thomas, suddenly ashamed of the innocent melodrama of "Arizona," went Ibsen with a dish of tripe called "The Witching Hour," and took to parading Broadway wearing the green gloves, tin sword and gold fez of the American Academy of Arts and Letters. And all the rest went down the same chute, including especially Shaw. Shaw, at the start, promised to become the most adept British dramatist since Sheridan, but by the middle 90's he was already converting his stage into a soapbox, and ever since that unhappy time he has been battering his customers with "ideas" so banal, so dull and withal so false that you will have to go back into history 500 years to find their match.

If there were space enough I'd like to describe in some detail the effect of this lust to expound and expostulate upon the current playwrights of the republic. But being cribbed and confined I can only refer you to Comrade Nathan's volume on the New York season of 1945-46. Therein he tells of buncombe piled upon buncombe, of third-rate farce-writers disguised idiotically as Henry Wallace or Harold Ickes, of a vast emission of lofty-whim-wham about social justice, international politics, and other such catnips of the unintelligentsia. What a steady diet of that sort of garbage does even to dramatic critics, a notoriously enlightened and well-informed class of men, is shown whenever a chance dramatist sets a real idea or two before them. I cite the case of Eugene O'Neill and "The Ice Man Cometh." The effect of this play upon the brethren was precisely as if an Indian in full warpaint had leaped up in the stalls and begun haranguing them in Choctaw upon the theory of least squares.



Tele Policing

Continued from page 3

nent code, there are certain precepts of standards of good taste which are essential and to which television should subscribe "at the earliest possible moment — surely before many more stations go on the air."

Quotes Kobak

In the committee to set up the code Poppele maintained that there should be represented every organization which will have a hand in television programming, including broadcasters, film producers and ad and talent agencies. He asked that committee recommendations be submitted to the association as a whole within the next few months. Poppele summarized his discussion with a quote from Ed Kobak, Mutual Broadcasting System prexy, in a speech made at the October TBA Conference, where Kobak said: "We must not forget our responsibility as licensees or we may wind up not running this television business. Television is going to have a great deal more to do than the movies or radio in bringing understanding among people . . . and with that responsibility we have to be very careful that we don't misuse it."

In the earlier part of his report, Poppele summarized the gains made by the industry during the past year, using as an indication the number of licenses granted by the FCC during 1946. He said that, as a result, the total number of stations in operation by 1949 should be at least 78. He added that the most unfortunate factor in the progress of the infant industry was the constant labor-management unrest, which cut equipment manufacture considerably.

However, said Poppele, the future success of video is up to the men who own and operate the stations. "There is one absolute certainty," he stated, "television programming will make or break this great new industry."

Europe Tourism

Continued from page 3

other nation in the world is making for U. S. dollar exchange are bound to be turning up this year on the greatest scale since 1938, according to seasoned shipping execs.

Europe is preparing for 300,000 visitors from the U. S. in 1947, declares Ralph T. Reed, prez of the American Express Co., while Britain's Labor Government admits that it hopes to bring $500,000,000 worth of tourist trade to that country alone during the 12 months. It operated strenuously at the recent International Tourist Conference to encourage traffic by reducing the red tape involved in across-the-border travel.

Atlantic transits, it is predicted, will be the favorite, although there is also certain to be heavy travel to Bermuda, Hawaii, Latin America and anywhere else an American who has been forced to remain close to home for six war years can hope to find something different and exciting. For the transatlantic trade, Reed states, there will be 200,000 berths aboard ships—including the Queens Elizabeth and Mary—and 100,000 seats on planes.

U. S. will continue to furnish about 75% of all transatlantic travelers, according to shipping officials. Most of them on their vacations during the summer months will prefer ships to planes, it is said. Nevertheless, airlines have been booked from three to six weeks ahead, with a slight easing of the situation since the flock of recent crashes.

'Father,' 'Okla.!' B.O. Wows

Continued from page 3

of the theatres, grossed into the $4,000,000 mark, last season figures showing $1,820,000 for the New York run (1933-41) and $2,482,080 for its various tours, to total $4,302,080. A touring company just laid off because of the death of its perennial lead, John Barton.

The miracles of the forties, "Oklahoma!" and "Life With Father," between them have grossed another 20 millions to date, "Oklahoma!" with $12,115,869 thus far, and "Father" with another $9,908,000.

That's a lot of dough, even up in Heaven. The figures dwarf, even as the atom bomb the popgun, the grosses of the oldtimers.

Neither "Oklahoma!" nor "Father" has established a longrun record for this century—although if one can wait until next June 14, "Father" will oblige. On Jan. 1 "Father" racked up a New York run of 2,995 performances. "Oklahoma!" has chalked up 1,617.

Together with its sister musical "Carousel," "Oklahoma!" has brought into Theatre Guild coffers the astonishing total of $16,594,081—and the end is no where in sight.

The two present-day earners—"Oklahoma!" and "Father"—merit a closer view. Firmly established as the country's longest running and most successful musical, "Oklahoma!" slipped unostentatiously into the St. James theatre, N. Y., on March 31, 1943, via New Haven and Boston, and has been there ever since. A visit to the show has become as much the "must" of the tourist as a gander of the Statue of Liberty, the Empire State Bldg. or Radio City Music Hall. The show has racked up a boxoffice total of $6,273,114.

Meantime, a road (or national) company of "Oklahoma!" has been roaming the hinterland, playing to SRO houses, and grossing thus far an additional $5,842,755 to make the combined "Oklahoma!" take reach $12,115,869. The road company broke the all-time record for any touring show with a gross of $119,000 at Oklahoma City's Municipal Auditorium for a week's engagement recently before 46,144 people.

Not content with this sort of distinction, "Oklahoma!" won the Pulitzer prize committee special award in 1944, and covered itself with glory when an overseas USO-Camp Shows company played to combat troops and hospitals in the South Pacific while the Japanese fracas was at its toughest. Company flew 50,000 miles in eight transport planes, traveled an additional 20,000 miles in trucks, jeeps and carry-alls, and on two occasions walked 10 miles in rain and mud to give performances.

No slouch either, "Carousel" has won itself an award by the New York Drama Critics Circle, and has run up a total of 716 performances at the Majestic, N. Y. since bowing in April 19, 1945, while grossing $4,478,212.

As for the vigorous "Life With Father," the N. Y. version opened at the Empire Nov. 8, 1939 and played there five years and 10 months before switching to its present habitat, the Bijou. In addition to its 2,995 performances, it's been seen by 2,730,000 people and has grossed $4,860,000. The various road companies have done 2,898 performances before 3,640,000 people for another $5,048,000 receipts, to make the combined take $9,908,000. Figures don't include special benefit performances or the "motorized" version of the play that's been out since last September.

Talent Incubator

"Father" has been quite an incubator for legit and films. The various companies used a total of 207 players during the past seven years, of whom 83 were boys for the four kid roles, plus understudies. Two boys who began with "Father" opened importantly recently on Broadway, Richard Tyler in "Christopher Blake" and Richard Simon in "Years Ago." Beatrice Pearson, ex-maid in a second touring company, is now the lead in "Voice of the Turtle." Teresa Wright, the first N. Y. Mary, and Cathy O'Donnell, a road company Mary, are important adjuncts in the current Sam Goldwyn film, "Best Years of Our Lives." Andrea King, first road Mary, is with Warner Bros. Ted Donaldson and Raymond Roe, featured film players, graduated from "Father." Among ex-fathers, Carl Benton Reid is in "Iceman Cometh," Arthur Margetson in "Park Avenue," Percy Waram in "Another Part of the Forest" and Louis Calhern in the touring "Magnificent Yankee." And Harry Bannister is set for "William Loves Mary" and Wallis Clark for "Little A."

Negro Film Studio

The five-story former Brooklyn home of the Elks has been taken over by Federal Studios, subsidiary of Herald Pictures, producers of Negro films, for conversion into a film studio. Plans call for three fully-equipped studios plus use of the top floor for television productions.

Building is expected to be completed around June 30.

New York Theatres

Darryl F. Zanuck's production of W. Somerset Maugham's
The Razor's Edge
20th Century-Fox
and Great Stage Revue!
ROXY 7th Ave. & 50th St.

Dennis MORGAN
Jack CARSON
Janis Paige • Martha Vickers
in Warner Bros. Hit
"The Time, the Place and the Girl"
In Technicolor
In Person
Vaughn MONROE
AND HIS ORCHESTRA
Plus
A BIG STAGE REVUE
Broadway at 47th Street STRAND

"Great as drama, lively and lovely as comedy"—SUN
"The BEST Years of Our Lives"
Continuous Performances ASTOR B'WAY and 45th ST.

JOAN CRAWFORD • JOHN GARFIELD
in the New Warner Achievement
"HUMORESQUE"
with
OSCAR LEVANT
J. CARROL NASH
Directed by Jean Negulesco
Produced by Jerry Wald
Broadway at 51st Street HOLLYWOOD

RKO PALACE B'WAY AND 47 ST.
WALT DISNEY'S
SONG OF THE SOUTH
IN TECHNICOLOR

RADIO CITY MUSIC HALL
Rockefeller Center
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LOEW'S STATE
ON SCREEN HELD OVER
All New Adventures
'The Return of Monte Cristo'
Louis Hayward
Barbara Britten
A Columbia Picture
IN PERSON
JIMMY PALMER
and Orchestra
EXTRA!
Jean Carroll

Betty Hutton
Sonny Tufts
'Cross My Heart'
In Person!
THE ANDREWS SISTERS
PARAMOUNT

'Sick' Theatres Can Be Cured Into Profit-Makers, Says Vet Operator

By JOSEPH R. SPRINGER
(General Manager, Century Theatres)

If your theatre isn't returning a satisfactory gross—don't set a match to it. If you feel like Robinson Crusoe every time you walk into your theatre on a Saturday night, don't—not yet, anyway—offer it to your local grain and feed man for a warehouse.

It is my feeling, from experiences with Century theatres during the last 25-odd years, that almost any theatre can be made to return a profit. I hasten to say, however, that there is no single bit of showmanship alchemy that can transmute the baser metal of a theatre in a total wilderness to the gold of one of any of the powerhouses.

But if your theatre has an audience potential it is quite possible that, with investigation and the judicious expenditure of some money, you can transform a turkey into a lot of turkey dinners.

Some of Century's 37 theatres have been what one might call reluctant dragons. The customers were "reluctant" to enter them, and the nut for these incipient garages was certainly "draggin'" the gross receipts for our circuit down.

So we did some investigating. We would study a bad house—thoroughly. The type of audience, grosses, admission prices, draw, competition, run, modes of transportation, staff, toilets, sound and projection, and the general comfort and personality of the theatre. We knew everything there was to know about any given theatre.

Then we made our diagnosis, trying in general terms to define what was wrong with the patient. Once we had that set up in our minds it was only a question of doctoring and prescribing the proper Rx.

K'ngfish Grubber

Before I go into a few case histories, I'd like to discuss the matter in general terms. Without trying to sound smug, or press-agenty, over where I am we talk constantly about giving a house the "Century operation." To those of you out of the metropolitan N. Y. area that may sound, despite my slightly apologetic preface, blurby. But the "Century operation" is known to a great many people very favorably and it's kind of a proud thing with us. We'll match the operation of our theatres, house to house, with any comparable theatre in the country.

Reduced to its essentials, the Century operation means clean, safe, comfortable houses; it also means technical excellence in the exhibition of sound motion pictures.

We believe that in that economically-worded paragraph lies the answer to a great number of theatre failures that exist. If every theatre adhered to that credo, many that now are financially moribund would come surprisingly alive. That's not hearsay; it's from straight experience.

But there are some theatres which we took over for which the general Century operation was no cure. In other words, when you've got more than a headache an aspirin won't give relief. You've got to do something more. All right. Some case histories.

A simple one. A theatre in the heart of Brooklyn, subsequent run. Considerable competition but enough audience potential so that the competition wasn't the depressor. After the customary investigation ruled other things out, we ripped out the seats and put in fewer but much more comfortable ones. We told prospective patrons how "every seat was a comfort treat" and presto! it worked. And business has held up.

We took over a theatre that had a hoodlum audience. That was its main problem, as far as we could see. By chance the house had an auxiliary entrance. We closed the one entrance, started using the auxiliary, jumped prices slightly, and the trick was done. The hoodlums stayed away, the nicer people came and we're in fine shape.

Right now we're instituting a radical policy change as well as a physical change in a theatre whose grosses leave something to be desired. The house is big, barn-like, and has a late run. We're planning to make it an "arty" theatre, hoping to attract students of the motion picture and intellectuals from all over, rather than from the area surrounding the theatre. We'll run class revivals, foreign films, and occasional documentaries. We'll "warm" up the house by changing its name, the manager will be a man of culture, with some knowledge of letters, music and art; he will wear slacks and a sport jacket and will smoke a pipe. We plan to change the name of the theatre, add a music and game room; one large foyer will become an art gallery in which we'll show and sell the finest in contemporary art. We're also going to try some special new services. And who knows, maybe it will work. We believe it will.

In general terms, as far as increasing theatre grosses is concerned, these things should be said. We aren't in the grocery store business. We're in show business. As important as good sound and projection and clean toilets, is the showmanship aura that surrounds a theatre and gives it an alive personality. Bright lobbies, stunts, fully-lamped marquees; these are bones and sinew of a successful operation.

Try special morning kiddie shows when your Saturday program has only an adult draw. Use periodic, low-cost stage attractions. Add sluff shows. These are all possible hypodermics for your boxoffice ills.

Better films? That's another story.

NO MISS MOTEL OF 1946

By BARNEY OLDFIELD

Hollywood.

Momentus is the word for 1946, publicity-wise.

I was here and saw it happen—a tieup was turned down.

Maybe that doesn't sound like much, but it is a matter of record in this convention city that almost no organization, or industry, or group of more than three of anything bound together for any purpose other than a meal in the Brown Derby, has been passed over as the years went by without being urged by some p.a. to pick his client for something.

I found myself in this history-making affair through the recent great war. During this conflict, I picked up a friend and we travelled about quite a bit together in a jeep seeing Europe.

I did not hear from this friend until a few days ago, when he informs me that his father has been elected to the office of president of the United Motor Court Operators of these United States.

A national president of anything is not to be sneezed at lightly in Hollywood, and lo, my wartime friend tells me, he is willing to elect some gal with a fair frame on which to hang as few clothes as possible who will be featured by having her photo hung in state in every tourist court in the land.

Being loyal to this friend, to whom I am bound because we were in the war together and because he knows enough of my secrets to get me in all kinds of trouble, I offered this opportunity to every publicity agency I knew in Hollywood.

My friend and my friend's father waited in Hollywood for a week, and finally went back to attend to their sprawling business empire.

I am embarrassed, of course, but I had absolutely no cooperation.

This, 1946, was the year Hollywood said NO to a tieup.

There will be no Miss Motel this year.

Pres. Aleman Labor Stand Pleases Mex. Producers

Mexico City.

Sudden withdrawal without explanation of the strike announced against 27 film houses in Monterey, eastern Texas border industrial center, by the National Cinematographic Industry Workers Union (STIC), to enforce pay-hikes, is seen in pix circles as a demonstration of vigorous action of Pres. Miguel Aleman, as shown in the oil labor trouble case. Rightist stand demonstrated by Pres. Aleman is pleasing employers, sparing them possible grief from STIC in 1947.

The 10 American distributors expect little if any labor trouble when their two-year work contracts expire in August. Pacts were made in 1945 to end a strike.

Grub Street

Or the Trials of Writers Who Make Up for Low Rates With Great Outputs

By JOHN WILSTACH

Major Arthur J. Burks, of the Marines, must have grinned if he read the obits of E. Phillips Oppenheim in which that writer's prolific writing was wondered at, for in five years Burks, while freelancing, had turned out quite as many printed words as had Oppenheim in half a life time. Today there are lads who author novels for "house characters" and 100,000 words a month is easy to them. That would mean, if between covers, 16 big books a year.

That's Grub street for you. Oh, yes, it still exists. In Dr. Samuel Johnson's time there was a street with the actual name in London. It was renamed Milton street after respectable folks moved in, but make no mistake, Milton the poet wasn't in mind, but a prosperous British merchant. In his famous dictionary Johnson defined Grub street as the place from whence come any *mean* literary production. That was a bit raw, from the old bird, for he lived on Grub street for many a long year.

Nowadays Grub street is where writers make up for low rates by great outputs. When certain blots turned literary they said it was better to starve than be meretriculous. Well, there are well known names that did literary streetwalking. Way back, Edgar Allan Poe hacked for The Southern Literary Messenger at a few dollars a page. Lafcadio Hearn got a hundred bucks for an English version of an Anatole France novel. Stephen Crane, before "The Red Badge of Courage," was always in debt while writing newspaper botboilers.

At times a lad can avoid the street. Joseph Hergesheimer had a gilded chaise lounge for fourteen years while no one took his stuff, thus avoiding the hells bells before entering belles lettres. Sinclair Lewis is going as strong as ever. Grub street never lowered his vitality while he wrote for this and that and peddled plots to Jack London. James Branch Cabell once put it exquisitely:

"Unfortunately, most books are less a question of art than of bread and butter. The average fiction writer, at all events, cannot afford to look down upon the public only, as the acrobat looks down upon the tight rope, to ascertain where it leads—and to make sure that it supports him."

Coming back to Grub street, and years gone by, among word champs were William Wallace Cook—and you'd be surprised, maybe—Upton Sinclair. In his youth Sinclair wrote millions of 10c. novels for Street & Smith. Then he entered belles lettres with a book called "The Journal of Peter Sterling." It was supposed to be the diary of a poet who drowned himself in the Hudson river. Sinclair made the announcement, described Sterling to the newspapers, and then produced his supposed journal. The hoax went over for a while, and romantic ladies mourned the American Shelly. Then the exposure, but Sterling had gone on to "The Jungle." And thence to Helicon Hall, with a socialistic group, and Red Lewis supposedly stocking the furnace. Anyway, the place finally burned down.

Kingfish Grubber

Then there was the king of the old fiction factories, Gilbert Patten, better known as Burt L. Standish. He wrote for years about Frank Merriwell, and then Dick, taking each first through prep school and then four years at Yale. Before he died he confessed ruefully that he was dated; he couldn't write stories successfully without using the old stuff that would seem silly to the unromantic lads of today.

In the old days of Grub street, in the U. S. A., there was a clearly defined line between the wood pulp and the slick field, but that has been done away with for some years. In World War II, Frederick Faust was killed during his first week as a war correspondent on the Italian front, the same week a serial of his started, using his real name, in the Satevepost. For 25 years, as Max Brand, Faust wrote millions of words, mostly westerns, and millions under nom de plumes. Readers still write letters to Zane Grey, whose books are still coming out—and more due—many not knowing he's dead. The publishers of Max Brand have a backlog of at least 50 western novels, and they'll be issued, two a year, for 25 years.

The really top ex-Grub streeter is Erle Stanley Gardner, once the favorite of the pulps, where he wrote immensely. Though now in the big money, with two crime series for novels, Gardner has so much extra energy that he still writes for pulps, now and again, not minding the rates.

Hammett the Grub-Streeter

The one who proved that your past Grub street career needn't be held against you is Dashiell Hammett. An exception, he started as a story master. His masterpiece, some say, "The Maltese Falcon," was published in a wood pulp, The Black Mask, edited by Joseph T. Shaw.

Today Grub street, with the return of so many veterans bursting with Great American novels, or reasonable facsimiles, is thickly populated. Many young fellows will be the country's future greats—or go to Hollywood. Others will just make a living, and stay where they are; it is all in the cards.

Yeah, Grub street is still an imaginary place—but real enough—where some begin, and leave, and some linger on—never getting out of hells bells to reach belles lettres. Youth is there, and promise, and those whose promise never comes true. And the gals are around, now, crowding old Grub streeters in their own neighborhood. Sometimes dispossessing 'em, other times marrying into the ranks.

The more Grub street changes the more it's just the same.

Hammerstein's Showmanship

Continued from page 67

description of a Salome dance that Maude Allan was doing in London at the Palace Music Hall. "We must have a Salome," said Willie. Seeing Gertrude Hoffman seated in a box with her husband and musical director, Max, he convinced her that she would be the one to do it, as she already had a big name in vaudeville. This would make her still bigger. It didn't take very long for Hammerstein to convince anybody, and in a few days she sailed for Europe with her husband under the name of Mr. and Mrs. Adams. She had a letter of introduction to Alfred Butt (now Sir), manager of the London Palace. She told him she wished to rehearse her act, and after Butt made her sign a contract for a week, she got the privilege of the stage for rehearsals mornings. It didn't take her long to see what Maud Allan was doing and she returned to America without fulfilling the week for Sir Alfred. (He made her play that week years later). When Gertrude Hoffman put the act in rehearsal here, Oscar the elder heard about it and objected. "I have just engaged Mary Garden to sing 'Salome' at my Opera House, we cannot have two of them." This tied the act up for a while, but soon he gave his okay and "A Vision Of Salome" was put on and became a terrific sensation, it ran for 22 weeks, which was the longest run for any attraction at Hammerstein's up to that time.

Willie could make an attraction out of almost anybody. With his genius for getting publicity and knowing what people wanted he could make a money-maker out of an obscure person. There was a girl by the name of Flossie Crane, who worked in Smith's Cafe, one of the best known popular spots in Coney Island. She was a raw looking, gawky gal, strictly country-style. When she sang, she seemed to have two voices for she would change from baritone to soprano. The crowd would laugh. Willie sent for her. It took a long time for him to convince her that she wasn't being kidded when he offered her a job at his theatre. She rehearsed an act and Willie billed her like a circus—"New Discovery, Flossie Crane, The Girl From Coney Island." "You know people like that," said Willie, "people like to discover talent, especially a poor girl from a saloon; Cinderella stuff always gets them." Flossie was still afraid it was a gag, that they were going to throw things at her or that the stagehands would let the scenery fall on her, or poison her, or a hundred and one things to make her the victim of a ghastly joke. She went on and did fairly well, and was a good drawing card while she lasted. She never got any other engagements, never went back to Smith's, just passed out of the theatrical picture. Many like her came and went and never were heard of again after Hammerstein's.

The biggest fake attraction at the Corner was Carmencita the dancer. Away back in 1894 when Koster & Bial's Music Hall was the center of gay life in New York there had been a famous dancer named Carmencita. She was the idol of the wolves and a sensation in her day. The original Carmencita had been dead for over six years, but Willie engineered a "farewell" appearance for Carmencita.

Next door at the Belasco "The Rose Of the Rancho" was playing, and in that show there was a former chorus girl who interpolated a Spanish Dance in the drama. She became Hammerstein's Carmencita. He signed her to a contract, sent her to Europe and agents there cabled back about her success. She came back to America, grabbed lots of newspaper space and was interviewed by some of the biggest reporters, and her appearance at Hammerstein's was a riot! Billed as "Re-Appearance of the famous dancer, Carmencita, after an absence of 10 years," all the old timers and tired wolves came to see her once more. Nobody discovered that she had been an obscure dancer next door to Hammerstein's only a few months before.

One time Willie missed up. He sent Gest to sign Dowie, the Apostle of a new religion at Zion City and was getting terrific publicity. Gest got a wire when he was half way there, saying "Come back. Father has engaged Melba and is afraid she will quit if the house books Dowie." Gest wired back "Peace Be With You" which was Dowie and his disciples' password—The same as Father Divine's. "Peace, Brother, Peace!" today. By the way, Melba was a fortune-getter for Hammerstein's.

Al Jolson first played Hammerstein's as a single in New York. He was one of the biggest hits that ever played the house. The aristocrats and the blue bloods of vaudeville appeared at Hammerstein's.

You didn't need a contract with Willie, who just said, "Okay, you play here week of so-and so." And it was better than a contract. When the Palace theatre opened on 47th street and Broadway, Hammerstein sued because he held the Keith franchise for vaudeville for this particular district. E. F. Albee, head of the Keith Circuit settled with Willie Hammerstein for $200,000. Latter said it was $200,000 more than he expected.

Willie was neutral. One week he would book an act that drew a lot of women that acted like men, and the next week he'd book an act that drew in a lot of men that acted like women. Anything for a laugh especially if it could jam 'em in.

Between packing the house and joking, Willie found recreation in playing horses, shooting craps, playing poker and pinochle, with his own particular friends. He did this to relieve the terrific strain of handling the Victoria. He never spurned a "freak attraction" that had been advertised. Fighters, runners, infamous women, armless and legless freaks, bearded men—they all meant to him one thing! Box Office! Actors loved to play the Corner. It was the Palace of it's day, plus more fun. Hammerstein's was billed as The Stepping Stone to Broadway.

It was the fantastic Willie Hammerstein that helped many an actor step on that magic-stone to Broadway fame and fortune. Broadway misses him.

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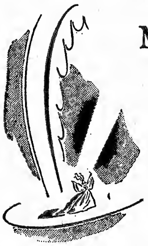

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In Production

"BLACK GOLD"

Hal E. CHESTER

PRODUCER

Completed

"GENTLEMAN JOE PALOOKA"

•

In Preparation

"A GUY NAMED JOE PALOOKA"

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Lindsley
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•

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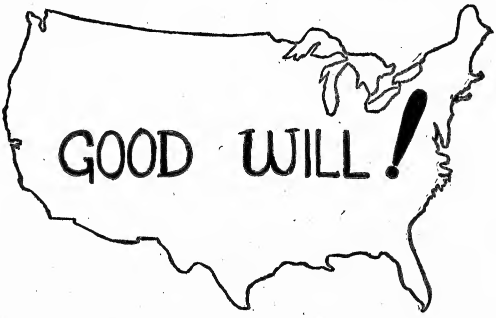

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FOX

"LIFE WITH FATHER"
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"GREEN DOLPHIN STREET"
M.G.M.

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FOX

●

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FAMOUS PLAYERS
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Sam Steiffel and

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A GREAT SHOWMAN

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OF

RADIO CITY MUSIC HALL

NEW YORK CITY

MR. EXHIBITOR

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Rep. Capsules As British Preview

Hollywood.

Republic will send capsulized versions of 1947 product overseas to England for early display to exhibs of what will arrive later in finished prints. Thousand-foot versions of features would help hypo exploitation angles and keep distribs posted on studio activities far in advance of films.

Chief complaint of Britons in past has been lag of time between films announced and prints' arrival.

Herbert J. Yates, and Sir Arthur Jarratt of British-Lion, Republic's British distrib, worked out plan several months ago.

First films to go over on "dehydrated" basis will be "Hit Parade of 1947," "Gallant Man" and "Wyoming."

KELLY SEEKING STUDIO SPACE TO FILM ABROAD

Current shortage of studio facilities in the U. S. and England is pointed up by the trip of Arthur W. Kelly, president of General Motion Picture Corp., who left for Europe on the Queen Elizabeth Friday (3). Kelly is heading for the continent to make an investigation of studios available in France and Italy, where he and partner Edward Small plan to produce five films, if lot space permits.

Kelly admitted that British and American studios are too crowded to accommodate GMP productions. While they don't plan to build new studios overseas, Kelly said the corporation would probably enlarge any they could find. Films will all be English versions with casts imported from the U. S. and England. Native technicians will be used except in key spots, such as sound technicians and engineers. Kelly said French and Italian cameramen are very good.

GMP topper wouldn't divulge the titles of any of the five films which are already in working script form, saying that three of them are in the public domain. None of them will release through United Artists, with which Small has a release deal.

'Films Can Break Russia's Iron Curtain'—Goldwyn

Marking the acceptance by at least one U. S. picture topper of foreign films' place in the American market, Samuel Goldwyn, in Wednesday (1) on the Queen Elizabeth, advocated internationalization of the Academy Awards. Producer said, "The day has gone by when awards can be limited to nationalities. Motion Picture Academy should be broadened to include films from all over the world."

"Best Years" producer averred that "if anything can break down Russia's iron curtain, it'll be films, because the Russians are great motion picture fans." He added that "Best Years" deals with problems currently being encountered in every country which took part in the war, and had been so hailed in England where it was privately screened.

In an off-the-record meeting with English film critics at the Savoy in London, Goldwyn explained some of the differences in British and American film making. He also told them that they didn't devote enough space to motion picture reviews, arguing that more people see a film than read one of their papers through.

Haskin's B'way Chore

Hollywood.

Byron Haskin will leave for Broadway in the late spring to produce and direct Alexander Laings play, "Sea With C."

Haskin goes on leave of absence from Hal Wallis when he finishes directing "I Walk Alone."

PALMER LOANOUT FOR 'BODY'

Hollywood.

Lilli Palmer moves to Enterprise on loanout from United States for femme star role in "Body and Soul," formerly tagged "Burning Journey." She'll play opposite John Garfield. Film will be actress' second in the U. S., following "Cloak and Dagger."

JACK BRUCE

SKIRBALL—MANNING

SKIRBALL—MANNING PRODUCTIONS

UNIVERSAL CITY, CALIF.

THE EIGHTH ANNUAL *REDBOOK* AWARD

to

Sidney Franklin and Associates for "The Yearling"

Redbook Motion Picture Award is presented each year by Redbook Magazine to "the individual or organization which, in the editors' opinion, contributed most to the art of the motion picture." The large Redbook cup is engraved with the name of the winner and is held by them for a year, when it passes to the new winner. A replica of the cup is given to each winner as a permanent trophy.

The 1946 Redbook Award goes to Sidney Franklin and his associates for the making of "The Yearling," the film version of Marjorie Kinnan Rawlings' Pulitzer Prize novel produced by Metro-Goldwyn-Mayer.

Previous REDBOOK Award Winners

1939—*BETTE DAVIS for her performances in "Dark Victory", "Juarez", "The Old Maid" and "The Private Lives of Elizabeth and Essex". (All Warner Bros.)*

1940—*TO THE PEOPLE of "Our Town"; Sol Lesser, producer; Sam Wood, director; Thornton Wilder, author; William Menzies, set designer; cast including Frank Craven, Fay Bainter, Thomas Mitchell, Martha Scott and William Holden. (United Artists release)*

1941—*TO GARY COOPER for his outstanding portrayal in "Sergeant York". (Warner Brothers)*

1942—*TO THE MAKERS AND PLAYERS of "Mrs. Miniver"; to Metro-Goldwyn-Mayer studios; to Sidney Franklin, associate producer; William Wyler, director; cast including Greer Garson, Walter Pidgeon, Teresa Wright; Jan Struther, author; James Hilton, Arthur Wimperis, George Foreschel and Claudine West, screen writers.*

1943—*TO THE MAKERS AND PLAYERS of "Watch on the Rhine"; Warner Brothers studios; Hal B. Wallis, producer; Herman Shumlin, director; Lillian Hellman, author; Dashiell Hammett, adaptor; cast including Bette Davis, Paul Lukas, George Coulouris, Lucile Watson, Geraldine Fitzgerald, Beulah Bondi and Eric Roberts.*

1944—*TO BARRY FITZGERALD, BING CROSBY and LEO McCAREY for acting and directing of "Going My Way". (Paramount)*

1945—*TO CHARLES BRACKETT and BILLY WILDER for production, screenplay and direction of "The Lost Weekend". (Paramount)*

REDBOOK first in entertainment, first publisher of top box office pictures. Redbook hits now playing: "The Razor's Edge" (Darryl F. Zanuck), "Claudia and David" (20th Century-Fox), "The Green Years" (Metro-Goldwyn-Mayer).

444 MADISON AVENUE, NEW YORK 22, N. Y.

New Year's Binge 25% Below 1946, Cueing '47 Cautious Spending

The night club patron will be a more discriminating shopper in 1947 if the New Year's eve trade is any indication. Majority of the revelers hitting the cafes were minimum spenders, and grosses, as a result, were 25% below those of last year. Most large spots were sold out, but the patronage ordered with the check in mind. There were comparatively few champagne parties, and most business was confined to beer, bourbon and scotch.

Bulk of the patronage came from last minute transient trade. Dinner business was comparatively light and bulk of customers started coming in at 11 p.m.

Minimums up to $20 were in effect in some spots such as the Embassy, Carnival and Diamond Horseshoe, but most cafes averaged $10 per person. Top hotel rooms such as the Persian Room of the Plaza, the Waldorf's Wedgwood, Glass Hat of the Belmont Plaza, the Biltmore's Bowman Room, Cotillion room of the Pierre, charged a maximum of $15. As a result, the hotels did comparatively better.

Only one fight because of charges was reported. There was a tiff at the Mardi Gras. One spender vigorously protested the charges of $1.50 per shot at the bar.

So far, most cafe ops claim that prices cannot be lowered while talent, music and operating costs are high. However, they concede that the general public is keeping the rubber band around its wad for the time being, and are studying to lower overhead in order to entice spenders with lower tariffs.

England No Threat to U.S. Films' World Mart—Carr

After a six week stay on the Coast, Teddy Carr, J. Arthur Rank general manager, left for England Friday (3) on the Queen Elizabeth. Carr set up Rank release deals through Universal-International and Eagle-Lion while in America.

On his return to England, Rank g.m. will set up release dates for new Rank productions, first prints of which have already arrived in this country. Among them are "Odd Man Out," starring James Mason; Daphne du Maurier's "Hungry Hill," starring Margaret Lockwood; and Charles Dickens' "Great Expectations," with Johnny Mills, Valerie Hobson, and newcomer Jean Simmons, child actress for whom Carr predicted a warm reception.

After his initial look at Hollywood's production line, Carr stated that he didn't think English filmmakers would ever approach the mass output of the Coast studios, but that they would continue to concentrate on fewer and bigger films. Also said that, for this reason, England would never be a serious threat to the worldwide, mass market appeal of American films.

GREGORY RATOFF

Directing

PEGGY CUMMINS VICTOR MATURE

and

ETHEL BARRYMORE

in

MOSS ROSE

A Gene Markey Production for 20th Century-Fox

Holiday Greetings

PINE-THOMAS PRODUCTIONS

for

Paramount Pictures

Wm. H. Pine **Wm. C. Thomas**

Season's Greetings

Confidential Reports, Inc.

WHAT DO YOU THINK?

"...a lusty tale of romance and daring, tingling with adventurous action." —MIRROR

Only James MASON could hold his own with 'The Wicked Lady'

J. Arthur Rank presents
James MASON · Margaret LOCKWOOD
Patricia Roc in "THE WICKED LADY"
A Universal-International Release

NOW PLAYING continuous to 4:00 A. M.
WINTER GARDEN BROADWAY at 50th ST.

MILTON SCHWARTZWALD

Universal-International Studios

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FRED BELLIN, General Manager
JACQUES KOPFSTEIN, Vice-President
JOS. ELICKER, Vice-President

Gaumont, Pathe Combine French Studios, Labs In New $800,000 Setup

Paris.

Gaumont and Pathe, longtime competitors, are about to join forces, at least so far as studios and labs are concerned.

Early in 1947 they'll jointly promote a new $800,000 company with each holding half the stock and to which they will turn over their studios. Gaumont will offer the St. Maurice (former Paramount) and Marseille studios, and Pathe the Paris and Joinville plants. Another new subsidiary, with same capitalization and ownership, will handle their joint labs.

This is a first step in centralization of the bigger interests in an attempt to place the industry on a businesslike footing, by dissociating the studios from production proper which, up to date, remains a hazard and has put them in the red. It's felt here that attempting to produce heavily-budgeted supers is a losing game until French distribution abroad permits recovering at least part of the cost from foreign revenue, and that until then it is better to slow down production.

M. Vilmart has been appointed new Pathe production head. He isn't a picture man and comes from the Renault automobile industry. What the majors are most anxious to promote is coproduction with American tieups, including filming French versions here providing for a Hollywood remake. This would permit the majors to rent their studios to indies willing to take risks which is what the majors feel they must now avoid. They are not so much worried about their theatres, latter keeping out the red despite the heavy taxes.

Film Wage Hike

Sacramento.

Film workers drew average wages of $96.05 per week last month, compared with $85.38 for the corresponding month in 1945.

While the hourly rate mounted, the average hours per week dropped to 45.3, compared with 46.02 for the previous month.

'ARCH' TO BE CHIPPED

Hollywood.

'Arch of Triumph" will be sliced from its present length of over four hours to two hours 45 minutes for final release.

First sneak preview will be three and a half hours in length, with trims to be determined by audience reaction.

AUSSIE HOLIDAY B.O. GOES INTO NOSEDIVE

Sydney.

With the poorest Yuletide and New Year's biz in the memory of Aussie's oldest showman, Aussie theatres have been suffering due to relaxation of wartime gasoline restrictions which sent patrons outdoors after years of limited touring. Well-attended England vs. Aussie cricket matches have also dented b.o.'s, with their take as high as $32,000 daily.

Tending to cut grosses still further have been the Davis Cup tennis matches with SRO attendance. Houses, on what once were regarded as ace playing time, are returning record lows for U. S. distribs. Best draw is Ealing Studio's "The Overlanders" at the Tivoli. Aussie-made film is garnering high take plus vaude with Tommy Trinder on a twice-nightly policy introduced by showman Dave Martin.

Special 10% Muny Tax May Close All Mex. Theatres

Mexico City.

National Exhibitors Assn. is protesting vigorously to the municipality of Torreon against latter's planned special tax of 10% on film grosses, to be paid by exhibs. Assn. claims it will close all of Mexico's 1,245 film houses and keep them shut indefinitely, as protest against what they call totalitarian, unjust taxation.

Torreon is an important industrial and agricultural town in Laguna district, Mexico's No. 1 cotton belt. Muny fathers claim they need money for urgent public works.

The Same Old Greetings From the Rialto New York City

Arthur Mayer

Mr. Exhibitor: Investigate Filmack's NEW Prevue Trailer Service before signing any trailer contracts. Write, wire or phone Filmack 1327 S. Wabash, Chicago 5, Ill. and receive full details.

FLORENCE ROGGE

ASSOCIATE PRODUCER and BALLET DIRECTOR

RADIO CITY MUSIC HALL—NEW YORK

A BRIGHT AND HAPPY NEW YEAR

TO OUR FRIENDS OVER HERE AND OVER THERE

BEN - BEBE AND RICHARD LYON

DON'T LOOK NOW . . . . . BUT YOUR RADIO'S STATIC

The Radio Industry Looks Into 1947, Takes Stock and Senses Some of the Problems It's Up Against

By GEORGE ROSEN

Static is a thing called thisiswherewecameinlastyear.

But listeners don't have to take static for long. Radio either remedies the faulty situation or invites a switch-off. The question is, what course will radio follow in 1947.

Unless there's a complete economic collapse, network billings will probably continue to hug the $200,000,000 mark; turnover in stations will probably fetch considerably more coin than in the previous year. But in terms of the average day-to-day listener, what will radio offer in '47 that wasn't around in '46? And by the same token, how many of the evils that circuited the kilocycles during 1946 and retarded radio's growth, will be eradicated in the coming 12 months?

Look for the signposts, and what do you find? Less than a handful of healthy influences that have projected themselves through an otherwise "static-quo" year just past in radio. Oddly enough, perhaps the most significant sign as radio moves into another year is the realization within the industry itself that much of the criticism heaped on radio—and the critics had a field day in '46—has been justified; that the time has arrived for a "let's-put-our-house-in-order" reappraisal of the whole structure of radio as a public service and entertainment medium for its multi-million listeners daily.

When William S. Paley, chairman of the board of CBS, stood before the convention of the National Association of Broadcasters in Chicago last October and cautioned the industry that it was time for radio to take a good look at itself, it was a milestone in progressive thinking within the ranks of the broadcasters themselves. They weren't accustomed to that kind of self-censure.

But just what radio intends doing about it still remains to be seen. The year 1947 cou'd well be the most significant year in radio annals. And again it could be a mere reprise of 1946.

Approaching the various facets of radio as both a show business medium and one for public enlightenment and understanding, what do the signs portend?

COMEDY PROGRAMMING: There's an ever-growing awareness that something will have to be done in a hurry about radio finding a correct formula for development of fresh talent in the comedy field. Time was when it was a subject only bandied about in the trade. Today the general public is raising its voice above a whisper and asking, in effect, "Why, year after year, are we getting the same handful of comedians? Ten years ago we were listening to Fred Allen and Jack Benny, and today they're still the top men in radio. With the exception of Henry Morgan there hasn't been an important addition to the ranks in several years. What's the answer?"

Perhaps the answer lies in the whole faulty concept of radio, which has made a practice in the past of looking to other fields for its talent. Let a singer hit the million sales jackpot via a recording and only then is radio ready to accept the personality. Or why, for example, must radio wait for niteries, or the stage, or even pictures to incubate new talent before it is willing to concede that that star belongs in radio? It's felt that not until radio recognizes that in imitating it is not prolonging its life, and until radio initiates a style of entertainment that is essentially its own and not borrowed or transferred from another media, can it expect to be firmly entrenched on the path of a permanent art.

As radio moves into a new year, many are asking what has happened to the lofty intent of the networks to nurture its own comedians and develop comedy programming by farming out potentially promising talent to the hinterlands until such time when they have sufficiently developed for the bigtime. During 1946 NBC, in particular, made much of inaugurating such a project. But it seems to have been an abortive move.

And what, others are asking, has happened to CBS' top coin investment in a comedy development division within the programming department, which boasts no less a personality than Goodman Ace at its helm? If any striking benefits have come out of the new setup certainly, it's felt, it's time that they were transferred to the kilocycles. Meanwhile one thing remains crystal clear—the radio comedian of '46 was the radio comedian of '36, and he isn't getting any younger.

COMEDY WRITING: It is an accepted adage that a comedian is no better than his material. With but few exceptions, like an Allen or Benny, whose innate sense of showmanship and timing can frequently convert a dud into a boff, it's the guy behind the typewriter who provides the substance which the comedian sparks. Yet the writer situation is up against the same stalemate—the same handful of select gagmen and writers are churning out the week-to-week contribs, the only difference being that this year the Hope scripter of five years ago might now be working for Cantor. It's the reason why the same gags, on the same night, are riding the comedy circuit, and why the dialer responds with a nightly tune-out protest.

There appears to be a three-fold blame for the lack of an open-door policy on new writers. The top, well-heeled comedian, being solidly entrenched, will dish it out to the tried-and-true guys rather than risk a Hooper nosedive by experimenting. The agencies say, in effect, "Why should we jeopardize a million-dollar account by playing around with untried talent?", and as a result are always throwing up to the job seeker: "What is your last Hooper?" And third, the networks that are in a better position than the others to encourage and develop new writer talent seem inclined, it's claimed, to let the status quo prevail.

Isolated cases crop up of comedians taking the bull by the horns in a move to inject a freshness into script writing. For example, Edgar Bergen has just come forth with his own open-door policy in a bid to invite new comedy scripters into the field. So, too, has Eddie Cantor, who is currently circling the collegiate route for writing talent. But these are too few and far between, and a broad plan enlisting support of comedians, agencies and networks would seem to be the only solution.

FCC AND THE BLUE BOOK: There is general acknowledgment within the industry that up to now the nearly year-old "Blue Book" promulgated by the Federal Communications Commission has been a force of good (despite wholesale condemnation by the industry), if only for the fact that it has alerted network and station operators to an awareness

What Do the Signposts Portend on Comedy Programming, Writing, Public Service and the 'Blue Book' Credo?

of just how serious some of their indiscretions have been. However, in the face of ominous rumblings out of Washington, it can very well be that 1947 will not only negate whatever benefits have accrued from the Blue Book, but that the champions of strictly commercialized radio will be even more firmly established in the saddle.

The boys who are laying 100 to 1 odds that William Randolph Hearst will wrap up a renewal of his WBAL in Baltimore in the first major test of the Blue Book dicta are conscious of the forces of reaction that are moving in on the FCC, cued to the whole new GOP controlled pattern of the D. C. political scene. The signposts, they say, are up: Commissioner Clifford J. Duer, who has fought the noble fight of the "Great Dissenter," is running out his term with little or no likelihood of reappointment, and it appears obvious that Chairman Charles R. Denny, also a Democrat, won't be given much rope.

It's conceded that a Hearst victory on the WBAL case and the inevitable letdown on standards that would follow do not bode too well for a radio "in the public interest."

TRANSCRIPTIONS: Look for 1947, goes the thinking, to set the pattern for bigtime transcription shows. NBC and CBS aren't too happy about it, but overall industry sentiment is that there is no stopping it. There was considerable rejoicing among the opponents of transcribed radio when the Bing Crosby show for Philco took a sharp nosedive a while back, a rejoicing only matched by their "we-told-you-so" pronouncements whenever periodic flaws crop up in the transcriptions themselves. They're all set to officiate at the wake.

But those technical difficulties can—and obviously will—be remedied. And when the big wax splash gains momentum the anti-transcription networks, faced with a decentralization of programming, must inevitably revise their prejudices. The transcription opponents are crying "It's nothing short of mechanized show business," but in rebuttal the platter proponents point to the classic example of Crosby in arguing that if a transcribed show is bad, it's because the show itself is bad, not because it's transcribed. And with the advent of FM, there is no arguing with the natural affinity that transcription will bear to this large new arena of stations.

THE NETWORKS: 1947 will bring the networks face to face with the problem of how they can set themselves up as a going entity financially. The year-end statements have suddenly projected into black and white (and maybe red) the problem that confronts the major webs. Operating costs have risen to new highs but the income accruing to the networks, under the present rate structure, cannot be upped. It is no secret that the real margin of profit comes from the owned-and-operated stations and from the networks' other vested interests.

In some quarters there is talk that the webs may initiate a move during 1947 to hike their rates. Obviously, only the fear that this may invite an exodus of clients from radio into periodicals and other media is holding them back. The only alternative left the nets would be to initiate economies which in turn might invite lower-budgeted shows and curtailment of public service programming and experimentation. It's a decision that may have far reaching consequences.

PETRILLO AND LABOR: Right now the networks are suffering a case of the jitters. For this is Petrillo time. They know that the AFM czar, having won his bout with the Government on the Lea Act, will put his best foot forward. The prospects of Petrillo's demands frighten them. Having averted a strike with the American Federation of Radio Artists over the "unfair station issue" and having gone through the most labor-conscious year in all radio, the networks, from all indications, stand ready to fight Petrillo's proposals tooth and nail. Don't be surprised, is the word from authoritative quarters, if Petrillo sparks the first strike in radio.

The networks are of the opinion that they have been made to yield much to labor during 1946. They realize what this has already meant in increased operating costs as against a static income. And it all points to a fight to the finish.

In The Public Interest

With all evidence pointing to less and less Government interference in the operation of bigtime commercial radio, 1947 will pose the question as to how much radio "in the public interest" will get an airing. The networks aren't kidding anybody; until now they've dished out public service programming (and an unusually high percentage of it very good), but only so long as it did not interfere with the balance sheet. Of course the war years brought different pressures, and the conscience of the country and the network execs was alerted to emergency needs. Today, with restrictions off, both financial and Governmental, the lip service era looks set to ride high and wide.

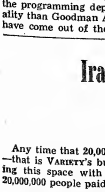
True, there is some lofty talk from the direction of CBS aimed at exposing multi-millions of listeners to vital documentaries by knocking off on occasion cream time commercial shows, but when a Norman Corwin series growing out of his "One World" tour winds up "Behind the Hope Ball" at 10 o'clock Tuesday night it obviously raises the question of how serious is the intent of the network to assume its public obligation. A look at the record shows all networks remiss in their obligations toward a full bodied UN coverage, certainly the most vital and historic programming on today's radio agenda.

Commercial radio is here to stay, and if there is a more ideal setup, it is not in the immediate offing. That it has its advantages is reflected in the night-to-night cycle of entertainment unmatched in the world. But the fact remains that radio has failed to embrace seriously any other role than that of an entertainment medium. The networks have had their chance. There may still be hope in the small individual stations throughout the country and in the opening up of FM channels. If competition and the demands of the people force the broadcaster to prove the merit of his individual station (this will be particularly true in the case of FM) radio may lose it static quo.

Irate Fan Doesn't Want His Baseball 'Casts Loused Up By Inept Radio Commercials

By QUENTIN REYNOLDS

Any time that 20,000,000 people buy tickets to watch an act—that is VARIETY's business. That is also the excuse for filling this space with a discussion of baseball—the act that 20,000,000 people paid to see last summer. The act only lasted 154 days, but it grossed better than $40,000,000, which puts it (relatively speaking) in the class with moving pictures and above the legitimate theatre as a revenue producer.



Quentin Reynolds

All summer long the faithful filed into the ball parks of the nation. To them baseball wasn't just another medium of entertainment; their feeling toward baseball was something between the fervor of the devout Holy Roller toward his priest and the unquestioning allegiance of an alumnus (New York subway variety) toward the Notre Dame football team.

To fans baseball is almost a religion. They give not only their dollars but their moral and spiritual support to the team of their choice. It will be recalled that a clergyman in Brooklyn held prayer meetings on the Borough Hall steps during the crucial St. Louis-Brooklyn series, an example of bad taste and misguided spiritual fervor which was laughed at by everyone except the Brooklyn fans. But that's how baseball is.

All right, so the season ended. Only a handful of fans could attend the World Series. Millions had to attend by remote control. They had to depend upon the radio. By virtue of the fact that they (the fans) had supported professional baseball; had made it possible to baseball owners to buy good players and pay them salaries commensurate with their worth—they felt that these broadcasts were not merely something tossed to them by the large commercial heart of the Gillette Razor Co. They felt that they had the same right to hear the World Series broadcast as they had to listen to a speech by the President.

Nuts to Logic

No logical, serene-minded citizen could quarrel with that viewpoint, but we baseball fans are not logical, serene-minded citizens. If we were, would 70,000 of us storm the gates of the Yankee Stadium to watch the Yankees play the inept, last-place Philadelphia Athletics, as we did on one occasion last year?

Then they sat back to listen to the World Series. Before three games had been played their cries of anguish were heard all over the land.

The whole trouble with the World Series broadcasts was the emphasis on commercials. The ordinary half-hour program is allowed three minutes of commercial. Commercials by Messrs. Britt and MacDonald during the World Series came with sickening rapidity. The plugs came at the end of each time at bat. There being nine innings, this meant 18 commercials. Before you could relax after hearing how Terry Moore ended the inning with a spectacular catch, you were caught in the drool of the Gillette commercial. In a nine-inning game (approximately one hour and 50 minutes) there were 18 commercials, plus a few before and after.

Gillette, which paid $175,000 for the broadcasting rights plus approximately that again for the network charges, certainly had the right to plug its product, but not to such an extent that the broadcast of the games themselves suffered.

The only answer, of course, is to have baseball itself sponsor the broadcasting of future World Series. We fans do not want our base hits mixed up with razor blades, even good razor blades.

One objection would be that the players' pension fund (the $175,000 from Gillette went into that fund) would suffer. The league owners would undoubtedly say that the organized baseball could not afford the big network charges. These objections can be met by the 20,000,000 of us who paid to get into ball parks last year. Stick a 5c tax on all reserved seats for all games and divide that between the players' pension fund and a fund to pay for World Series broadcasts. That'll solve everything. I suppose the average fan sees 40 games a year, which means that he'd be paying $2 more than he paid last year. A non-commercial World Series broadcast would be worth $2 of anybody's money.

If this sounds unreasonable, I would like to submit in rebuttal that I am a baseball fan and therefore am not amenable to reason.

America Likes Its Commercials

Reflections on a Medium Catering to the Masses and an Answer to the Critics of National Taste

By CARROLL CARROLL

Hollywood.

The steady flow of criticism levelled at commercial radio is not insidious because it's consistently carping but because it's almost exclusively in media that feel radio's advertising competition and offer no opportunity for rebuttal. Radio's so-called "public service" or non-commercial moments are sometimes praised, though generally ignored by the public, while its most popular stuff is systematically panned. The fact that the sock advertising programs are barbecued almost exclusively puts the sincerity of the criticism in jeopardy and opens to the suspicion of venality the entire editorial policy of the publication that carries it.

The sincerity of each individual critic of radio, his right to criticize and the validity of his writing is not questioned. The trouble, in most cases, is that the critic, clothed in a knight-in-armor complex, approaches his task as a defender of the people. He defends them by whacking away at radio commercials and the way they're handled, yet there is no definite indication that most radio commercials are truly resented by any great number of people. The few cranks write letters and can always get them published. But a hundred, or a thousand or even ten thousand letters can't represent 20 million listeners. The average radio critic says radio is in a rut. He wants things changed. Yet there is every proof that change for the sake of change is the last thing the radio audience will accept. And so it goes.

The truth is this. Almost anyone who cares to knock radio can find editorial sanctuary somewhere. Congressmen who need a little publicity pick on Hollywood or radio or both. Reformers who would like to be quoted take a poke at radio. Radio has been accused of causing everything from juvenile delinquency to bad crops. Anybody who can write convincingly can take a jab at radio and get it published in some magazine or newspaper. Why? The magazines don't sock the press and the press rarely criticizes the magazines. But they'll all pile on to this Johnny-come-lately of advertising that has made itself felt.

Even this would be okay if there were any forum in which to answer detractors who publish letters and write articles beginning—"Whenever I hear a commercial announcement I turn off the radio?" There is no available space in which to reply to those who curiously qualify their right to criticize by saying "Of course I never listen to radio but. . . ." Then follows a blast against material the writer presumably absorbed by osmosis. Where can FCC's frequent complaints that commercial radio is not in the public interest be answered?

A medium of radio's size and dignity deserves a defense area in which to point out to a lot of people that all this criticism consistently ignores the primary purpose of commercial radio. That purpose is to interest a huge audience. Each program seeks the largest it can get. None hopes to please only a certain few. There are some who could prove that this is the essence of democracy. But its critics contend that commercial radio is something between intellectual-suicide and moral share-cropping.

The Federal Communications Commission, for instance, is constantly objecting to the quality of commercial radio. But no government commission exists to police other forms of intelligence. No government agency objects because all books published are not of the highest type and the ones that sell fastest are generally the hottest or the funniest. Nor does the government tell newspapers to play down sensational stories and stuff that gets circulation.

But What About the Masses?

Only the intellectual element of the lunatic fringe wants to censor books, all of which are commercial projects—even the Bible—but everyone feels free to demand that "something be done about radio." Everyone ignores the fact that he has the power to make the most devastating attack in the world on commercial radio . . . the power to turn it off.

The fact is always ignored that commercial radio's catering to the masses has resulted in the most constant flow of high grade entertainment in the world, which boils down to the greatest good to the greatest number. That commercial radio makes people happy by giving them a lot of entertainment, and makes advertisers happy by giving them a lot of business, would seem to be sufficient grounds on which to rest any defense of it. But no! Commercial radio is forced to make an effort to confound its critics by trying hopelessly to prove that it's something it never set out to be, Art.

In countries where radio attracts no very great or faithful audiences, because no program is forced to compete with another in catering to the national tastes, radio is dull as entertainment and ineffective culturally for the simple reason that it does not reach the people. Symphonic music played all day offers little to listeners who don't like, nor understand, this music—and what's more don't want to. Lectures, even the best, are wonderful only to those who listen to them. And such listening can't be forced.

Ignoring this completely, critics of commercial radio lash out at the shows and stars this nation loves and deplore the fact that radio doesn't do more to educate and uplift. They prefer to scream at what the people quite obviously prefer. Thus the critics of commercial radio are critics not of art, nor of intrinsic goodness, but of the national taste. As such they are naturally entitled to criticize until their lifetime pens expire. But why blame radio? Why blame advertisers? Advertisers have actually improved the national taste in many, many ways both in print and on the air.

There is no purpose in trying to defend commercial radio as Art. But it can be defended as the greatest and most loved form of entertainment in the world; great because it's highly competitive and loved because it is carefully planned to give people exactly what they long for . . . quick, easy, free, entertainment.

It's axiomatic that commercial radio in order to merit the word commercial must present what vast throngs of people like to hear most. Because when people don't listen in large numbers to a commercial program, it cannot sell enough product to pay for itself. It immediately ceases to be commercial and very soon ceases to be. The public, therefore, is the critic, judge and jury on every sponsored radio show. A very large segment of the public—one or two million people at the very least—must like a commercial program or it cannot afford to remain on any network.

Rarely, if ever, does the public dislike a radio show because it carries advertising, in spite of the fact that many of radio's critics live by fostering this belief. Actually I have never seen anyone get up to turn off a commercial announcement. This is not because many commercials don't deserve turning-off but because people are educated to accept them. People know they'll end in a minute and people are lazy. I have, however, seen many a person turn off the entertainment portion of a radio show because he knew it would not end in a minute and he couldn't stand it. When enough people do this the commercial announcements are automatically turned off at the source.

Jingles: The Voice of a People

For this reason, and for no other, commercial radio in the United States is most truly the voice of the whole population. The people ask for what they want by rejecting what they do *not* want. Radio entertainment speaks the thoughts of the nation in so far as it reflects its taste. The voice of a people can't be the cultured tones of its intellectuals any more than it can be the babbling of its illiterates. It does not pay commercial radio to cater to either of these peripheral groups. The mighty middle class is the big buying public and the man who guesses best what that class wants to hear is radio's Number One Genius for the semester.

In those parts of the world where radio is not in the hands of the much maligned advertisers, anxious to please large groups, there is very little incentive to give people really high-calibre entertainment of a diversified nature. Nobody cares who listens when nobody benefits by increasing an audience.

Perhaps it is culturally deplorable that more people in the United States want to listen to Abbott and Costello than to Toscanini and 100 men, although analagous tastes are undoubtedly international. Nevertheless, much maligned radio offers both Mr. Toscanini and the Messrs. Abbott and Costello. While the critics snarl at the time Abbott and Costello waste, and much of the public snarls at the time Toscanini wastes.

The truth is that radio's critics have adopted a set of false values and refuse to associate cause and effect. They stand aghast at the size of the audience that listens every Tuesday at 10 p.m. E.S.T. and wring their hands because so many people can't be mentally improved at that time instead of just amused by Bob Hope. But put in the mental improvement show, take out Hope, and try and find that huge audience.

Among the things the war proved was the social and educational value of commercial radio with its gigantic audiences absolutely absorbent to the ideas of their weekly-heard friends. Bing Crosby in a few casually read words could instill more patriotism and fire in more people for getting on with the war than all the best poetry of Stephen Vincent Benet, Archibald MacLeish and Norman Corwin set to kettle-drums and broadcast nightly over four joined networks. During the war commercial radio with its selling know-how, packed the big propaganda punch. Cultural and intellectual radio sounded more inspiring sometimes to the cultured and intellectual few who listened. But the technique of the commercial announcement was the hard slogging doughfoot the propagandists turned to when there was a tough job that had to be done. And it proved these hard slogging commercials were listened to on large audience commercial shows.

Fibber's Culture Vs. Allegories

Jack Benny, Fred Allen and Fibber McGee, through their immense audience, are potentially greater sources of culture to the masses than all the allegories, wonderful as they may be, that Arch Oboler ever wrote. The fact that these commanders of public opinion don't exercise their power doesn't lessen it. Though they hold their power casually, sometimes even unconsciously, any three top network comics working solidly together could swing the country any way they wished. People even elect hillbilly singers to high political office.

When Jack Benny has Joseph Szigeti as a guest he's doing more for music in a half-hour than many a whole season of relatively unheard symphonic broadcasts, because men are judged by the company they keep. And if Szigeti pleases Jack Benny and Jack Benny pleases Joe Public, Joe Public is going to like and listen to Szigeti. It's another proof that things equal to the same thing are equal to each other.

No rush of critical torment is brought on because there are only a few concert halls in New York City and over three-score theatres. (All commercial projects.) No one wails because most of the best remembered stage successes are musical comedies and operettas. Yet, because radio consciously caters to this same general taste, radio is excoriated.

Nobody balks at buying a magazine for from 10 to 50 cents, knowing it's perhaps 50% or more paid advertising. Yet critics insist these same people have cause to scream when a $15,000 radio program, which they get for nothing, is interrupted for 2½ minutes of advertising during 29½ minutes. Make it three minutes out of 30, and it's only 10% advertising for radio as against 50%, and over, for periodicals. And it's for free vs. for cash.

There is no way to deny that radio advertising, far from impeccable, sometimes tramples taste. But there is also no denying that publication copy is frequently just as "peccable." Each medium does its best to police its advertisers, but Natures spelled backwards is no different in print than on the air. Radio critics say commercials come into your home, your living and dining rooms. So do magazines. Radio is turned on with the knowledge that advertising makes it possible. And a 10-cent magazine buyer is aware that so much desirable reading could not be delivered as cheaply without advertising.

True, children can hear radio and perhaps not read publication advertising. But most children who listen consciously to the radio can read. And only the fewest of radio's most violent critics complain for the sake of children. Furthermore most of the people who worry about children's tender ears either ignore or don't know how hardy young minds can be.

For every critic of commercial radio there must be a minimum of 5,000,000 radio fans. If they do not all actually benefit culturally when they turn on their radios they benefit to the degree they expected to benefit. If they don't, they turn it off.

The FCC not long ago gave out a snort against "Soap Operas" emphasizing all their weak points and adding the charge that they contribute to imbalance on a station's program. Imbalance, a beautiful word, is apparently exactly what radio listeners want most. At the times when station and network programs are in most marked imbalance they enjoy the largest audiences. There is Tuesday with the imbalance of four big consecutive comedy shows: Amos 'n' Andy, Fibber McGee and Molly, Bob Hope and Red Skelton.

A similar imbalance is found in the Sunday comedy series. Jack Benny, Phil Harris, Charlie McCarthy and Fred Allen have a tremendous audience.

It is impossible to put anything important in competition with one of these top programs because then the criticism comes from quarters crying to know, for example, why an outstanding show like Frank Sinatra is put in direct competition with Ed Gardner of Duffy's Tavern. People who want to hear one probably want to hear both. Whenever a network or station has tried to combat or break-up the imbalance of big shows or soap-operas following one upon the other the effort has been unsuccessful.

The FCC claims Soap Operas please advertisers because they're cheap. If they were only cheap, advertisers would not care for them. The fact that they're also effective proves people listen to them. The fact that they've defied competition proves people prefer to listen to them.

To argue against imbalance on the air, and urge that educational material be sandwiched in with other stuff, has as much logic as to demand that newspaper editorials be slapped between "comic" strips. Or "comics" put on the editorial page. There is every good reason of logic and balance in favor of such a move. But the people have proved their preference for imbalance. It's more convenient for them. If you want to make them go out of their way, you can make them turn to the editorial page to read a comic. But you'll never make them read an editorial that way.

Public Sets the Pattern

Another claim of the FCC is that radio favors the sponsor before it favors the public. To fix this, FCC suggests more non-sponsored programs and fewer shows built to a standard pattern. This frames a nice question: Shall the public have what sponsors have discovered the public likes or what the FCC thinks it should have?

An examination of available surveys indicates that the type of shows FCC suggests meet with considerable apathy. The standard patterns FCC wants to eliminate are only offered by sponsors, not dictated by them. The patterns used are used because they are the ones the public chooses to listen to. And experiment on the part of sponsors has proved it's useless to try to change these patterns to any great extent.

Life in a Fish Bowl

By LESTER GOTTLIEB

I can remember when I first broke into the radio phase of show business, how I used to dread explaining to relatives and friends how and why I earned my modest keep.

"What do you do for a living?" they would ask.

"Radio," I replied.

"Fix 'em or sell 'em?"

This would inevitably pose a dilemma for me. If I told them I was specifically a radio press agent, I was doomed for the rest of the evening, conducting a vague tour through Broadway and Hollywood. It would leave me uncomfortable and perspiring and my interrogators not only confused, but suspicious. I had never rated very high scholastically with them and their opinions about my educational limitations were then confirmed. Sometimes I resorted to what I thought was the easy way out by replying that I not only fixed 'em, but sold 'em. But this was worse. I have trouble dialing a push button model and as for selling 'em, I always thought the Atwater Kent was a pretty snappy job.

How I used to envy the more solid and substantial citizens, who, when asked the nature of their livelihoods, could quickly reply doctor, lawyer or candlestick maker, and satisfy the most curious.

But now all of this has changed. As if by a miracle, all the people who used to give me third degree examinations, don't ask anymore. They tell me! Overnight these erstwhile show business innocents act like they swallowed whole copies of VARIETY. And how they love to trap a victim even if he's only, like myself, an unimportant cog. Paradoxically enough, I find the new atmosphere even more untenable. I long now for the good old days.

Of course, you guessed what brought about this unwelcome metamorphosis. It's difficult to go to a movie or a play, or pick up a book or a magazine article wihout finding the characters or the locale of Broadway or Hollywood.

Today, an octupus isn't a specie of marine life, but a description coined for the largest flesh-peddling institution in the world. A Stein isn't a beer mug, but this organization's prexy.

A huckster isn't a push-cart merchant, but a youknowwhat.

Honest Abe isn't the Great Emancipator, of our Lincoln legend, but an undersized talent genius named Lastfogel.

The Chief: Vehicle for Ulcers

The Chief isn't an Indian tribesman, but a vehicle for ulcers.

People don't hum plaintive love songs, rhyming June with Moon. Instead they chirp "There's No Business Like Show Business."

Kids don't play with hoops anymore. They ask about Hoopers.

Flack isn't anti-aircraft barrage, but a press agent, Pygmalion-style.

George Jessel, Sophie Tucker, Gertie Lawrence, Eddie Cantor, Bob Hope, C. B. Cochran and Fred Stone are just a few show business celebs who have told all in autobiographies that give Womrath attendants more trouble than John Sumner. Now, with S. Hurok's behind-the-scenes saga of the twinkletoes industry, and the forthcoming musical called "Look Ma, I'm Dancing!" even the terp crown will be getting more lighting than a police lineup.

And certainly the tunesmiths are leading fish bowl existences, thanks largely to Messrs. Warner.

Cary Grant is Cole Porter; Robert Alda, George Gershwin; John Garfield fiddles while Joan Crawford burns; and Paul Henried and Bette Davis say 'cello again in "Deception."

And soon to climax the whole show business expose is the screen biog of Sime Silverman. They will probably use as a sub-title "The Abel Green Pastures." As a matter of fact, it's rare when a movie actor doesn't pick up a copy of VARIETY.

I say enough is enough. Let some other industry take the rap for change. How about a campaign to expose the dress business? Let the Saturday Evening Post do a three-part installment on the garment industry; let Simon and Schuster publish the Memoirs of Sam Splotz, Boy Converter; and next time Bette Davis picks up a trade paper in a film, let it be Women's Wear.

Daytime Needs Needle, Dignity, Imagination

By LOUIS G. COWAN

Today, more than ever, daytime radio needs its own Lindsey and Crouse, Hammerstein and Rodgers, its own Sherwoods and Shaws and Ziegfelds. It needs its own new voices and new talents if it is to climb to its potential heights of brilliant showmanship.

Louis G. Cowan

Today, daytime radio is pretty much in the doldrums. This is no secret to the profession, and not much of a secret to the listeners. Otherwise, why all the pressures and defences? American radio is essentially show business with clanging cash registers, Hooper ratings, and Nielsen surveys as its box-office. However, all of this must be considered in the light of radio as a mass medium. Only it can give instant communication of news and it is one of the most powerful influences on the American mores. For this it must and does bear its responsibility well, since the broadcasters are licensed trustees for the people who own the airwaves. This is an important underlying theme to any discussion of all radio's part in show business.

How does daytime radio, in its showmanship role, manage to bring those priceless moments of joy, absorption, inspiration? It does well, it does badly, but mostly, it seems to lack the inventive entertainment genius and talent that aim at greatness. Why? There are many answers. Part of my own answers boil down to this equation:

Entertainment = FRC
F = Formula
R = Rating
C = Cost
Entertainment = Formula, Rating, Cost

Formula, Rating, Cost—the usual guide-posts to programming. To have a chance of sale, a new show must resemble an established formula. If it can't get rating, then comes the proverbial cost per point computation, usually followed by cancellation by station, or network, or client. This, I know, is at the heart of the problem constantly facing the creative people in the networks, agencies, and stations.

With the flexibilities of radio as a medium, miracles can and have been worked on new shows once they hit the air. This has been done by a new twist, the addition or deletion of a personality. But, unfortunately, the screws usually are set too tightly for great revision and change. The big exception to this, of course, is the "out-of-town break-in"—the Hartfords, the New Havens of radio—where programs are smoothed and put into working form before hitting the network limelight.

Exploring New Ideas

Until these last few years, adherence to formula mostly meant daytime serials. But as resistance to these began to grow, different ideas were tried. For example, NBC brought Fred Waring to daytime radio at a large figure and made a fight of it. Here was a real try for something big, a real daytime attraction. ABC backed Don McNeil's "Breakfast Club." Here was a showmanlike gamble that won daytime fans. Tom Breneman set the radio industry talking with his new daytime show, "Corny," they say, but good enough to bring farmers in from the fields to join in the nation's laughs with a new name. CBS moved Arthur Godfrey's fine, warm personality onto the national scene. Mutual got Morton Downey. These, and others, are among the attempts toward improvement. But, they are not enough.

For a long time the daytime serial, invented by Frank Hummert and indigenous to radio, seemed to be the only surefire formula that could work, and many were those to follow in its path. The howls against soap operas have been loud and articulate, but are all of them justified? I think not. Some of the shows are sheer trivia and bear no resemblance to the realities of our unsettled times, but others are plotted and written by some of our most talented writers, whose skills give meaning and purpose and real entertainment to the listeners. In my mind, I can see no real story telling difference between this original radio form and its counterpart, the stories which appear regularly in the slick magazines.

To meet this one successful daytime radio formula, there have been searches for something different. The "something different" came with a deluge. I mean, of course, the audience participation—giveaway, bank night, and dish night shows. They hit with a bang. Motion picture theatres used such devices to pull customers when they couldn't attract them any other way. As used in the film industry, they were a substitute for real showmanship, and for real quality in entertainment. Now they're with us in radio.

Dishes Vs. Soap

Those seeking other daytime shows that could adhere to the Formula, Rating, Cost pattern became intrigued with these. They clicked at night, so, reasoned broadcasters, why not try variations for daytime? To be different, they wanted to give them a plus—prizes. These were to be virtually unobtainable gifts that wartime restrictions kept from the markets. They gave nylons, refrigerators, stoves, radios, etc. These gifts, coupled with laugh-provoking contestants, they reasoned, should rock the country. They did, and have conformed with FRC, with real emphasis on the C—Cost.

To meet the daytime formula, these have been the most talked-of opposition to daytime serials. They have saturated the country on network and local stations alike. And they paid off. The formula is proven. Ratings were usually good. So with costs very low, these are the shows that many now want to add to the already overlong list. They're in vogue.

But do these programs satisfy our own standards of entertainment? Are they the best that daytime radio can provide? I think not. All of us must recognize the current difference between daytime and nighttime audience potentials. Nighttime radio gets the larger budgets for that reason, with much lower daytime budgets restricting its development. But with greater showmanship made possible by increased appropriations, the over-all daytime audiences can be increased far beyond their present size.

All radio, and certainly daytime radio, is still in its pioneering stages. The limitless imagination, the soaring freedom for expression within the framework of radio awaits those who will or can meet the challenge. Throughout the nation are untried and unknown talents who should be brought within radio's fold.

It's up to advertisers, the networks, and stations to search more intensively for these new ideas and new people and strive for finer quality in the shows that now exist. Freshness, brilliance, wisdom, with smart showmanship, can bring radio to this great dignity and even greater service to the nation.

Thoreau, nearly a century before radio came to life, pointed the way when he said: ". . . man's capacities have never been measured; nor are we to judge what we can do by any precedent, so little has been tried."

This you can tag to radio, but good.

KOBAK BITES 'VARIETY'

By EDGAR KOBAK

(President Mutual Broadcasting System)

Now is the season of the year for people in and out of the radio business to make forecasts about what the future holds in store for broadcasting—and people.

All the trade publications in the industry feel bound to publish a statement of this kind, but I think it is high time that somebody published a statement about the future of trade publications—and one in particular. Who cares what I say about Mutual? What I say about VARIETY is a different matter.

Edgar Kobak

I don't happen to have with me any copies of VARIETY 25 years ago, but I recall the paper was very different in those days.

It's necessary to get a little background before trying to ascertain what the future might hold, and I think it is pretty clear that during these past 25 years VARIETY has broadened its appeal to include a great many people who never read the paper before the days of radio.

It has done this in two ways—first by intriguing them and interesting them in VARIETY's own special idiom and interests, and secondly by adapting its contents to suit the needs and interest of these new readers.

I expect this process to continue but I believe and hope that through it all VARIETY will continue to maintain its own personality—

I don't expect VARIETY to become too research-minded for instance—not that I am against research, but I feel that other business papers are more naturally concerned with those aspects of radio.

I think there is room in the radio business for several different kinds of publications and I look to VARIETY to continue as one of the foremost representatives of what I would call the "show business" aspects of broadcasting.

There are other good publications that cover the show business part of radio too, and each has its own point of view. For that reason I look for VARIETY in the future to strengthen and develop what I might call its own special editorial viewpoint and its own special brand of criticism. I like VARIETY's program reviews — they are an important feature.

Be sure your reviewers are qualified at all times and remember there is no perfect program. (Not even on Mutual.) You've been pulling your punches lately, be careful or you'll be coasting on your reputation.

I look for VARIETY to continue to be a puncturer of balloons—not to say a smasher of idols—because I think a healthy spirit of constructive criticism very well expresses VARIETY's place in our field—but you put too much personal opinion in your news stories and headlines. How about more editorials for this purpose?

Allowing for the necessities of keeping up with the times, I look for VARIETY to be more like VARIETY than ever in 1947.

I think I see in the development of the television section a new broadening of the scope of VARIETY's coverage of show business. It brings back the visual appeal which has been somewhat under wraps during the heyday of sound broadcasting. I don't think that there will be too many changes during the year 1947 on account of television, but I think it is pretty clear that 1947 will be the beginning of a series of years in which television will loom larger and larger on our horizon and in the editorial makeup of VARIETY and other trade papers of the industry.

VARIETY has for many years been acutely conscious of the effect of showmanship on the boxoffice. It is a weekly meeting place for the two worlds of showmanship and advertising. If it continues to do this job in 1947, VARIETY will be making a real contribution to the entire broadcasting industry.

Now Comes the Commercial

So much for the general aspects of VARIETY's future as I see it. (Here comes our commercial.) Perhaps I should also say a few things about the Mutual Broadcasting System's probable influence on the paper! Needless to say, I expect more and better headlines for Mutual in 1947—I expect them not because I think VARIETY has any special respect for Mutual but because it is Mutual's ambition to provide the stuff the headlines are made of.

In 1947 we hope to give VARIETY the opportunity to comment on a few more sacred cows we have milked—a few more strands of red tape we have cut—a few more taboos flouted and jinxes broken.

We know we shall hit all-time highs in better programming and in the number of Mutual affiliates and expect this will also mean we'll be closer than ever to the hearts of American listeners everywhere. The closer we get to the listeners and the more of their attention we are able to demand, the better job we'll be able to do for our advertisers and (we hope) the more business will come our way. This should give VARIETY plenty of interesting news items at reasonably frequent intervals during 1947.

We may say it is a very great pleasure to contemplate the possibility of doing all these good turns for VARIETY in the year to come. We feel very mellow about the whole thing.

(Editor's note—Have to take up "too much personal opinion" in news stories and headlines with this guy. Don't agree on that one. Hey, Betty! Try for an appointment with Kobak.)

IS IT PLAGIARISM OR COINCIDENCE?

By IRVING BRECHER

(Producer-Owner, "The Life of Riley")

Hollywood.

Nobody in his right mind is envious of the bigwigs in network radio whose function it is to keep Mr. Sponsor and Mr. Public happy at the same time. It is a hectic and thankless job, only slightly assuaged by the fact that they're well over-paid for it.

Assuming that most advertisers are mainly concerned with getting the widest possible number of ears into which they can bellow about "Phlugg Cigarettes—'Made by the Mayo Brothers—*Great for what ails you!*'" and "Varf, the plastic cereal!", are there any new angles the networks haven't explored in their efforts to build audience? Or to hold what they have?

Right after radio was born, everybody wanted to see the new baby—anything went with the listeners. Just hearing a commercial was intriguing enough to make many a burglar stay home at night. Then, after the shiny newness faded, and an element of competition crept in, the networks woke to the fact that the surest way to jam 'em in was with comedy. That's still true.

So they culled from the theatre, and came up with clowns who were surefire: Benny, Wynn, Allen, Pearl, Burns & Allen, Cantor, et al. And going further, they even let The Easy Aces, Amos 'n' Andy, and other newcomers get a hearing. Big laughs, big audience, big sales.

Whether by plan or not, nighttime radio—pick any night you want—today has a marked resemblance to a vaudeville show. The format from 8 p.m. to 11 may be different than at the old Palace, but the elements are the same: songs, comedy, music, "the personal appearance" of newsworthy personalities in sketches—everything is there except the acrobats. Even they occasionally turn up, in a distorted form, on audience participation shows, breaking their necks for six Turkish towels.

If Radio has done so well, borrowing from Vaudeville, why not go all the way and borrow one more item that the theatre managers used so successfully at the Palace—and in all the big theatres all over the country? I mean watchdogging the material every act used, so that each act was "different."

Here's How Keith's Protected Itself

When Burns & Allen were headlining for Keith, there may have been other man and girl teams on the same circuit. But none of the other acts would ever dare to lift their "Lambchops" bit. Because if they did, Keith would not book the thieves. And Keith wasn't worrying about Burns & Allen when they exercised this watchdog attitude. They were thinking of how to keep selling tickets, and they knew duplication of this sort would inevitably drive away audiences. They were right. Because when the vigilance was relaxed, and every vaudeville show began to look and sound like the one you saw last week, that was the end.

There is tremendous duplication on the networks today. One prime example is a show on another net that apes NBC's Jack Benny from start to finish. No one, least of all Benny, would want to restrict another show from using a comedian, jokes, songs, and commercials. And Jack is probably unconcerned that this particular show borrows his characterization of a tightwad, and his heckling butler. But certainly the networks involved should be concerned. Especially the one on which Benny's road company operates. Because part of Benny's tremendous audience may tune in this other chap some night, get a feeling that all this is very familiar, and run for the exits. That hurts the other shows on the network involved. And the funny thing is—this particular show could be better if it cast off some of its unoriginal elements, since its star is great in his own right.

There are other examples: "The Aldrich Family" is being mimicked flagrantly, on another show. The two leading characters are so identical in voice and style with Henry Aldrich and his pal Homer that even if the script were absolutely original, it all sounds like you've heard it before. So a lot of people, hearing it just once, don't come back. This hurts everybody: *mainly* the imitator, but also it dulls the glow of "Aldrich," and inevitably the blur that it creates for the listener will result in his leaving the radio for something better.

But the main sore spot with programming is not the intentional piracy—it is the accidental duplication of subject matter, especially the topical stuff. Does it help Amos 'n' Andy, Fibber McGee, Hope and Skelton, a standout parlay of prime funny men, if on the same night they each do a "coal-miner" joke? True, from a time standpoint, Amos 'n' Andy get there first, and the others follow. But isn't their John L. Lewis gag, no matter how good, dulled in your memory when Fibber tells his a few minutes later? And doesn't Hope's suffer too, and Skelton's? On their own show, none of these would tell the same joke twice. But on Tuesday night, in two hours, the subject may come up four times, as far as the guy at home is concerned. When the evening is over, I wonder if the listener can remember who said what?

Maybe it isn't important—these shows are all up on top—but isn't it just possible that it would be better if it didn't happen? If you will accept the premise that the absence of one joke can never hurt a good show, how about trying this:

Tuesday morning when NBC's continuity department has all the final scripts for that night, its editor phones Hope and Skelton, for example, and informs them that they each have a joke of similar nature. Skelton, who follows Hope, should have the right to keep his in if he so desires—(for NBC is merely acting as a *service*, not a censor) but at least he knows that Hope is going to beat him to the punch.

If the proper understanding could exist, fostered by the network and accepted by all the individual comedians, a rotating system might possibly be worked out where, if one night Skelton cut a joke, the next time a conflict arose Hope would delete one, and after that, Fibber, or Amos 'n' Andy. It would all work out even in the end—their shows would still be good, with a greater air of freshness that must inure to everybody's benefit.

It goes deeper than an individual topical joke. Occasionally an oldie pops up twice in an evening—and, less frequently, but conceivably, two or three situation shows accidentally come up with stories of the same nature, in a single week. Suppose "Gildersleeve" sweats out a parking ticket rap on Wednesday, and Burns & Allen get a traffic summons Thursday, and "Riley" has cop trouble Saturday? Wouldn't it be better if scripts for all these shows, or at least story lines, could be in NBC's hands early enough so that all three producers could be tipped off in advance? Personally, I want to know when this condition exists so I could switch and put in another show instead.

"THE CLUCKSTERS"

Are Studio Audiences Necessary?—Or How to Kill 3½ Minutes of 'Spread'

By HAL KANTER

In this, as in other editions of show biz's senior class year book, all phases of the entertainment world are subjected to a number of treatises from the pens of alumni. And although this macrobian magazine contains articles probing the specific field of radio from most angles, the element of the audience has gone unrecognized, unheralded and, alas, uninhibited since the first anni edition conned a byliner from a headliner. It is time that great mass of gaping gabboons who populate broadcast studios from a quarter 'til Breakfast Club until half-past-Coast-repeat-show had a champion. Because most champions are busy endorsing breakfast foods, the mantle has been draped over these shoulders by the Brillo-haired Boswell of 46th Street who edits his copy in a walk-up show-window.

But one who has waded through the noxious effluvium of a studio audience is no man to be championing the bird-faced gapers who form festoons of flesh at the footlights. It is no secret that the enthusiasm of the average comedy show audience is greater than that of a college cheerleader auditioning for the Big Game and a sampling of their intellects would clearly show why: the norm of an audience's intelligence quotient is doubtless lower than a well-digger's ankle. There are many types of putty faces who make up the average audience, and Hooper have mercy on the comedian who gets all of them at one broadcast! Let's look at some of those types. But first, one man's answer to the burning question "Is the studio audience necessary?"

It is necessary to have an audience, because they make noises. The laughter, applause, whistling, whispering, sneezing, coughing, hacking, wheezing, cellophane-rattling and burping provided by audiences blends into a 3½-minute cacophony known in production circles as "spread." When writers have to write an 18-minute script on a comedy show, they immediately figure that 3½ minutes, talk the vocalist into doing an extra chorus, slip the announcer a fifth of bourbon for reading the commercial more slowly and thus have only 13 minutes of script to compose.

If there were no audience, the show would end 3½ minutes early and cataclysmic penalties would result: the network producer would be divested of his stop-watch and studio schedules; the agency producer would be busted to vice-president; the writers would be stripped to the waist and lashed with comedians' entrails; and the announcer on duty at station KFEL, Denver, would have to read a Shaner's Grill spot announcement seven times before the next show came through.

It is necessary to have an audience. Because they make noises.

The Clucksters who compose a studio audience fall into various categories. The first can be immediately dispensed with, as it is definitely in the minority. That would be the bright, intelligent man and wife from Savannah who want to see just one broadcast and who are disillusioned by the whole thing. They are quiet. They applaud on cue and laugh only when dialog merits laughter. They leave immediately upon the announcer's "good night and you've been the best audience we've ever had." They never comeback to the studio. They go home to Savannah, and never listen to anything after that, save Gabriel Heatter.

The Mitt Man

Of the other types, one of the most annoying Clucksters is the Mitt Man, or Applauder. If the comic ever utters a joke the Applauder doesn't understand, he whacks his callused paws together. If there is a "topical" joke (any straight line employing the name of a figure, place or event that made the newspapers within the month), the clap-happy chap beats his beefy palms. He applauds at mention of the words Brooklyn, the Dodgers, Crosby's horses, Pasadena, or La Breatarpito, "and here she is now." In addition, there are deaf mutes who attend broadcasts and when they see others in the audience laughing, they applaud to express their appreciation. Then there are the common human sheep who see deaf mutes applauding and begin slapping their hands themselves. There are also writers who place themselves under the audience mikes and applaud their jokes; and writers' agents who applaud on signal from their clients. (One agent we know lost a promising client for applauding an ad lib.)

Type No. 2 in this galley of galling geese are the Moaners. Moaners are usually people of self-appointed intellect who moan at puns. They never laugh at anything; they never applaud. All they do is moan. They fortify themselves with great Hungarian meals before entering the studio, thus assuring them of resonant, projected moans that can hit a stage microphone from a gallery seat.

Shriekers are another type. Usually fat women with enormous earlwilsons, they lumber into studios the moment doors are opened, knocking down the smaller page boys and plop into several seats near the front. The Shriekers cut loose the moment an "on the air" sign lights red and periodically during the half hour emit high-pitched noises not unlike a wounded fire siren. These women, research tells us, are not shrieking because they enjoy what they see or hear. They are shrieking because they've found a sudden exhilation accompanied by vocal gymnastics relieves the tension on their gut caused by tight, cheap corsets. The only place they can shriek without bestirring the gendarmes is in a radio studio.

Need we say anything about type the fourth: the Pucker Pusses, or Whistlers? Introduce anybody on a radio show and they edge forward on their studio seats and cut loose with shrill, windy noises. Let any woman, be she Carole Landis in a negligee or Dame May Whitty in a farthingale, come within his range and the Whistler will blow an engineer's V.U. needle up 15 decibles. He has also been known to whistle for certain jokes when told with an accompanying leer and to toss in a chorus or two during the musical number.

The Silent Sadies

A fifth type is not so disconcerting to the listeners. She's the Silent Sadie, who sits in the front row, wearing a hat she made for a visit to Brenneman's, staring at the people onstage. Sadie doesn't make any noise because she doesn't hear a word or a note. She is there to stare and make mental notes on what the stars are wearing. She usually has a runny nose, the result of a cold contracted on the Greyhound trip from Pontiac, Michigan, and so stoic is her face and posture, the performers are annoyed by her very presence. She is the last to leave the studio, because she sits

(Continued on page 120)

KLZ CANARY
BETTYANN DAVIS
Bettyann's voice is a favorite throughout the Denver region and is a regular feature on several current KLZ shows.
KLZ, DENVER

Queen of Soapers Asks: Does Radio Want New Writers?

By ELAINE CARRINGTON

There are new writers clamoring to be heard in radio. beating on the closed doors with eager young fists. I know, because my purpose in producing the Carrington Playhouse was to find just such writers. My search for new writers brought forth at least 75 scripts a week—sometimes a hundred. It was usually out of a two weeks' batch that one script, which was at all possible, was found. However, when that script was found, it was frequently a gem. Young and old writers—because I did not limit it to young ones—came through with fresh and original ideas and I think, on this program for the first time, the new writer was spotlighted, his reasons for having written the story given, his background, and his aspirations; because I know only too well, being a writer myself, what it means to have someone not only believe in you but talk about you, too. Writers—and I suppose all creative artists—are peculiarly sensitive beings, having very little faith in themselves and their own ability. It meant everything to me at the beginning of my career to win a prize. And I think that boost which was given to me so long ago has always been in the back of my mind, and out of it came The Playhouse and its Award.

I am inordinately proud of many of our productions and of the roster of new writers who have been launched on their careers as a result of Playhouse productions under the direction of Perry Lafferty. There is Kenneth Greenberg, who wrote "The Sparrow"; Winifred Wolfe, who wrote "Portrait of a Girl"; Howard Rodman, who wrote "Ride a Cock Horse"; Carolyn Darling, who wrote "Enter Youth"; Jane Speed, who wrote "My Dear Aunt Caroline"; and from a radio station in Hartford, Ralph Klein with his unusual and clever mystery stories. And there were others equally as creative.

Springboard for Many

Nearly every writer whose work appeared on the Carrington Playhouse has gone forth to conquer new fields, injecting the new blood into radio which the business is crying aloud for, yet the Playhouse was discouraged when it was discovered that it was to be an experimental program.

I was told over and over again that what the public wanted was "boy meets girl—boy loses girl—boy marries girl." "Just give us that true and tried formula and never mind about any new forms in radio. Radio doesn't want anything new. It won't get a rating."

On the contrary, I think The Playhouse would have gotten a rating in time. Perhaps what is wrong with radio, and why it is dying on the vine, is the fact that it refuses to open its doors to the young writer who has something to say—something tender or brilliant or satirical, something with social significance, something with strength and purpose. I should love to have continued with The Playhouse indefinitely—I should love to have built it into an institution from which came the great radio writers of the future.

I feel that the 33 weeks of The Playhouse were of inestimable value to me. I met a group of youngsters who, I think, will make history in the theatre if not in radio. And I was able to open some doors to them which could not otherwise have been opened. But I see very little chance of new blood coming into radio—the new blood which the industry claims is a necessity—until radio itself opens wide its doors and lets it in.

THE MODERNAIRES
with PAULA KELLY
Program Managers and Record Jockeys of over 400 Lang-Worth affiliate stations are anxiously awaiting the first release of a 60-tune pact just signed with The Modernaires and Paula Kelly. With Bill Stegmeyer piloting the accompanying group, it's bound to be Radio Box office with a capital "B".
LANG-WORTH, INC., NEW YORK

A Joke Is Born

By AL and SHERWOOD SCHWARTZ

Hollywood.

If you think it's tough on an expectant father waiting for his baby to be born, let's join any comedian outside any script room as he waits for his writer to deliver a joke.

Bob McBenny paced nervously in the NBC corridor. He tried telling himself that others had gone through this same ordeal, but he couldn't calm his fears. He knew that in spite of the most modern methods and the Unabridged Humor Thesaurus things sometimes went wrong. Worried thoughts tumbled through his mind.

"Would this new arrival be a boff like the last one, or would it be a mildie?" He silently prayed that it wouldn't be another egg. He was tired of pinching the girl singer to get a laugh.

McBenny's thoughts were interrupted when the script room door opened and a girl tiptoed out.

"Any news?" he inquired anxiously.

"Not yet, Mr. McBenny."

"He can't do this to me. I've got to have it by seven o'clock. It's in his contract."

"Be patient, Mr. McBenny. He's doing the best he can. He's cooperating in every way."

"Well, couldn't I go in and offer a comforting word?"

"I dont think he'd care to have you see him in his present condition."

Bob McBenny grew angry. "What's taking him so long? I told him specifically I wanted a topical one. By the time he gets through there won't be any topics left."

"It won't be long now, Mr. McBenny. He just started moaning."

"He's just acting. He wants to make it look hard. I could do better mys——" McBenny paused. "What was that? I just heard a scream."

"It's not yours. That's Eddie Skelton's."

"Eddie Skelton's? He got here way after me."

"I know, but he's got a higher Hooper."

"Hoopers, bah. I haven't believed in them for five years. Since I was No. 1."

"Relax, Mr. McBenny. Take it easy."

"Take it easy? This constant waiting and worrying is driving me mad. I've got a good notion to let him go after the next 13."

Another loud noise from the next room brought an eager look to Bob McBenny's face.

"Well?"

The girl shook her head. "That's Dennis Young's."

"Hmmmmmm. Beginner luck. Why can't mine turn them out like that?"

"Nature has to take its course."

"Nature. Why didn't the agency tell me that when they introduced me to him nine months ago. No. They just said, 'I now pronounce you comedian and writer until William Morris do you part.' A fine thing——"

The girl quieted him for a moment as she heard a familiar sound. She beamed at McBenny. "You can go in now."

The moment had come. Bob McBenny's anger melted. He opened the door with a trembling hand. His heart was beating fast. There at the other end of the room was his little helpmate. The one who stood by him through high and low ratings—the one who had sweated and slaved in Los Angeles while he played golf in Palm Springs.

The writer smiled up bravely. His ordeal was over. There at his side was the results of all his efforts.

"What do you think of it?" he managed hopefully.

Bob McBenny stared down at it for a moment. "Looks kinda familiar. Something like the one on Joan Haley last week."

The writer sobbed. "After all I've gone through. You know, all this talk about painless delivery is a lot of bunk." Tears streamed down his face. "It took me three hours."

"So what? It always takes you a long time."

"How can you say that. Last time I had one in the taxi on the way over here."

Bob McBenny couldn't hide the disappointment in his voice. "It looks like a very small one. But maybe the old McBenny personality will put it across."

"McBenny personality. Your personality is flatter than Doc Shurr without his shoes on."

Bob McBenny wavered a bit. "Maybe I should ask Foote, Ruthrauff & Rubicam what they think."

"Don't be silly. They haven't got time to think anymore. They're too busy becoming vice-presidents."

"You can't blame me for being a little disappointed in this last one, dear. Just look at it. I'm sure John Crosby will say something nasty."

"Oh, you're always complaining. What difference does it make to me if it is a good one anyway. I do all the suffering and you get all the credit."

"Stop sniveling."

"Boo hoo, boo hoo. I've given you the best punchlines of my life. I'm going home to mother—you can get somebody else for your ad libs from now on."

"Don't excite yourself, dear."

"I know what I'll do. I'll get a divorce. And I'll win custody of the Gruen plugs and the free cokes."

"Okay, okay, calm down. I'll keep it."

"That's better." The writer breathed a sigh of relief. "Who will the godfather be?"

"The sponsor. Same as with all the others."

"Must we? Everything is always a matter of policy with him."

"Policy or no policy, he's the one who's paying the hospital bills."

"Sponsor—that's the racket. No worry, no ulcers. He just sits there back east on his big fat product."

Bob McBenny glanced at his watch. "Well, I've got to be going now, dear, and I'm so glad that we made up."

The writer smiled. Then he tenderly handed the precious little laugh-provoker to McBenny. McBenny lifted it carefully into his arms. But just as he started toward the door a hand suddenly grabbed him. McBenny looked up fearfully. There stood Clarence Menser with his blue pencil.

"You're not going any place with that."

"Why not?"

"Sorry, old man. You'll have to clean it up first."

McBennny realized from previous experience that argument was useless.

And so as we leave our happy little couple the writer has gone back into the labor room, the comedian has gone back to his pacing. And the Hooper? That's probably gone back, too.

E. T.'s Causing D. T.'s?

By ANTON M. LEADER

(Director, "Murder at Midnight")

The newest and most formidable controversy to come upon the radio scene is the transcription. This medium, in itself not new, has had a new vitality breathed (or should I say "groaned") into it by the Bing.

What is the controversy? NBC and CBS have maintained a united front against the broadcast of transcriptions over the network. Why? I believe the objectors take root from the early disfavor universally held of the transcription which prompted the FCC to insist on opening and closing designations: "The following (the preceding) program is (was) transcribed." This was originally designed to protect the listener from fraud of a sort. Then, as time went on, the networks, battling to maintain eminence through their individuality and exclusivity of programs, naturally shied away from a medium whose overtones are anything but exclusive, whose very character and availability cross network boundaries without conscience.

To reinforce their stand, particularly as the opposition increased, the networks seized on "quality" as their standard. They held that the average transcribed program was inferior. We must not forget that all this time, even though their arguments were gradually being nullified, their position remained impregnable because they had sold-out schedules with waiting lists on their own terms. So, they could turn down many a new, exciting program idea. When Roger White and I sold General Motors on the Show of Shows, an hour made up of memorable bits from outstanding radio shows of the week, recorded on film (using the Fonda Film Recorder) Paul Garrett said "But NBC (which at that time was Red and Blue) and CBS won't take it!". They didn't and I am sure there are many other similar experences on file throughout the industry.

Then Came Bing

Then, along came Bing! He was tired, so tired he was obstinate. And fortunately, he was so sought after that he could remain obdurately obstinate. Bing couldn't understand why he should not record a few programs during a lull in his other activities and then relax a while far away from writers conferences, agency executives and radio studios. Lots of us joined Bing in his puzzlement, but NBC and CBS still said "No!" However, the Blue had now grown up, married a Life Saver and changed its name to ABC—and ABC was willing, and so was Philco, and Bing Crosby won the first round. But only the first round!

Only the first round in this long bout for the championship. And suddenly, strangely, Crosby's opponent turns out not to be NBC or CBS but Crosby himself. The standard for quality he built during the past years is now his bitterest opponent. This is where I believe the real battle lies—quality. If Crosby can maintain high quality he is bound to win and even NBC and CBS must finally succumb. If the Bing loses, the cause of Transcriptions will be set back immeasurably.

Among Bing's champions were those who pointed at films and said: "See, that's how to make a perfect show! Do it over and over until its perfect." That, incidentally, is when my interest was whetted. As a director, that thought excites me because then the production of transcribed shows becomes, like films, a director's medium. Unfortunately, there are some real drawbacks we must face.

To begin with, the present form of recording for transcriptions is too clumsy and awkward. In order to benefit from the process of dubbing together the best of a number of takes, we must have the mechanics with which to do this simply and easily. Any of you who have cut and dubbed sound in the two forms know that the film method is far superior from every standpoint. Therefore, in order to benefit from the prime advantage inherent in the transcription medium the present archaic processes must be replaced immediately.

It's All in the Editing

This means added costs and is likely to be frowned upon, but I never was popular with the maintainers of the "status quo," so I may as well continue consistently. For instance, Bing Crosby should record an hour, or even more, and then edit until he has the perfect half-hour. If we approach the job with that attitude our writers, actors and directors, too, will bring new vitality to the Transcription. Too long have they (along with NBC and CBS) looked down their noses at it. It has been just another source of income to them, but artistically?—give them a live show. They must not forget that a transcription can be immortal, whereas the live show dies at 29:30.

The public? Don't worry about the public. They don't give a torn-off boxtop whether it's live or transcribed. If it is a good show they'll listen, if not, that knob or button works miraculously and turns off the live show as easily as the transcribed.

Eventually we come to the sponsor. Ironically and aggravatingly, no matter how high falutin we get we have to end up worrying (and I do mean worrying!) about the sponsor. Don't kid yourself, he doesn't care what you call it or how you do it as long as it pays off.

Finally, if I may touch briefly on another industry sore-spot, during a group discussion of the subject someone asked: "Will there be transcriptions in Television?" The answer was: "Yes, the film will be the transcribed show of Television and will represent the major portion of production in quality as well as in quantity!"

I believe that, too.

FM Means Business— And Sales Approach

By CHARLES R. DENNY

(Chairman, FCC)

Washington.

"FM—what is it?" That question is the springboard for the mushrooming campaign to make America FM-conscious. Answering that question is demanding the best showmanship, salesmanship, indoctrination and proselytizing zeal that the FM builders can muster. Answering that question means conditioning America's millions for a new radio voice. The density of ignorance on this subject presents an inviting field for the practitioner of modern advertising, publicity, promotional techniques. Here are a few of the methods being used to introduce FM.

The general pattern of approach has as its first step the winning over of the distributors and dealers. Working on the principle that to hear FM is to want FM, the enthusiasts are circularizing the dealers, sending them monthly news letters, conducting clinics for them, and arranging for them actually to listen to FM operation. Schools are held for servicemen, both those employed by dealers and the independent ones. A Southern broadcaster persuaded two distributors to buy time on his FM station at $550 per month each although there are only a half dozen receivers in the town. Dealers and distributors are asked to write to the manufacturers calling for early delivery of FM receivers.

Having won over the dealers, distributors and servicemen, the FM prospective broadcaster moves on to the listener. Curiosity is whetted by placards over the area reading "What is FM?" Billboards are used. Match packets, blotters and similar gadgets are passed around. One grantee having a newspaper tieup had 75 news stories printed before his station went on the air. These were later assembled into a throwaway.

Community Pitch

In one city, the grantees are studying a plan which I would like to see become a trend. Plan is to combine forces to sell FM to the community as a new service—ignoring the competitive angle for the time being. There are already some outstanding individual instances where FM stations are plugging each other on behalf of the art.

After a station goes on the air, opportunities for showmanship skyrocket. A favorite stunt is to stage a demonstration in a theatre to determine how many of the customers can tell the difference between the music coming from the orchestra on the stage and the same selection coming from a high fidelity FM receiver. The same stunt is put on the road to make the county fair, Grange, Rotary Club and church supper circuit. One canny operator pitched his county fair demonstration opposite a battery of milking machines which played hob with AM but never laid a glove on FM. This told the farmers more about FM than a thousand words. Trailers carry FM demonstrations to busy city street corners and to village squares.

I am told that the more ardent FMers pray for frequent thunderstorms to hypo their demonstrations. An especial play is made for music teachers.

Pioneer listener clubs have been formed, the members getting handsome certificates in return for providing the station with information concerning reception conditions and program reactions. Aerial photographs of coverage areas are placed in store windows.

The early prewar FM operators were as conscious as today's operators of the need for getting sets around in the community as quickly as possible. Some of them bought sets outright and spotted them in schools, stores, restaurants and roadhouses. One oldtimer recalls his success in inducing dealers to sell 2,000 sets in his area before the station went on the air.

Group Sets

In these latter days, the FM broadcasters have been bombarding the manufacturers with demands for sets which are only now starting to come on the market in appreciable numbers. One grantee has told me that he plans to buy 300 sets and donate them to schools, Granges, clubs and similar organizations. He will buy them through the local dealers for two reasons: first, because that's the only way he can get them, and, second, because he would want to build good relations with the dealers anyway. Another FM zealot has purchased 1,000 antennas and presented them to dealers to be placed in the homes of the first purchasers in his community.

Several stations distribute programs of their fine concerts to large mailing lists. And everyone in the business knows about the station which sells such a program service to 30,000 subscribers for one dollar a year.

Sloganeers' Field-Day

FM Days to mark the inauguration of a new station have been found effective. Sloganeers have been busy; "FM Means Finer Music," "FM Means Far More Listening Pleasure," "FM—Broadcasting's Better Mousetrap," "FM Means Folding Money," "FM Knows No Seasons."

A number of manufacturers have provided excellent kits for their customers—giving a virtual cradle-to-the-grave promotional service.

It is this kind of concentrated effort that is needed to educate the American people on the advantages of what the FCC has officially characterized as the "finest aural broadcast system attainable in the present state of the radio art."

The commission hopes that every applicant and every grantee will contribute his full share toward preparing the public for the advent of this new service. This should be an all-out effort on the part of all of us—the applicant, the grantee, the dealers, distributors, servicemen, the manufacturers and the commission. The more intensively we tell the story of FM, the sooner the listener and everyone else concerned will benefit.

THE GOOSE WAS DYING

By ALAN LIPSCOTT

Hollywood.

The Goose was dying.

Poor Goose! His golden egg had turned into an ulcer.

I remember when Joe Hale first propositioned the Goose to join his writing staff. It was about three years before RWG. We were having coffee at the time at the counter of the Thrifty Drug Store. The Goose was washing dishes behind the counter. I even remember the gag that started the whole thing. A storm was blowing up outside when the Goose ad libbed, "It's so windy in Hollywood, they'll have to put a hat pin in the Brown Derby." Joe did a take, then looked at me and I nodded. Joe started duelling with him and the Goose topped him every time. I gave up after exhausting the few stockolas I always carried around in my mind for such occasions.

And then Joe started to woo the Goose. It was the usual routine.

In smooth, dulcet voice, he kept repeating such words as "glory," "opportunity" and "fame." The Goose listened but he wouldn't take his hands out of the sudsy water. Then Joe started a new attack. He purred about the glamorous gals, the many stars he would talk to, and then he threw in the privileges of his swimming pool. And all the time Joe talked, the only time the Goose opened his mouth was to breathe on a glass before he wiped it. And then I remember how the Goose politely said, "That's fine, Mr. Hale, but how much money does the job pay?" And when an angry Joe Hale hissed "35 bucks," "report to work tomorrow," the Goose calmly said, "60." That's when I fell in love with the Goose. And when Joe said, "50" and picked up the check, the Goose took off his apron and handed it to the chef.

And now the Goose was dying.

The Goose made the 11th writer in the Joe Hale gag mill. I handled "insults" with Lionel; Sid and Al collaborated on "He's so thin that"; Jack concentrated on "Yo Yo's," and also helped Bernie on "He's so cheap that"; Floyd worked from the neck up on "big nose," "big ears" and "bald head"; Elwood handled everything from the neck down; the Goose was assigned to "He's so fat that" and Phyllis, the only gal gagster in captivity, specialized in "girdles."

And here we were, all gathered in the Goose's hospital room for the blackout. We didn't do much talking. Phyllis was sobbing.

Joe had just telephoned from the golf course. He had three holes to go. The doctor came in, felt the Goose's pulse and turned on the oxygen. The Goose with feeble voice, introduced us to the doctor. "Doctor Green," he murmured. It was an effort, but the Goose believed in credits.

Payoff for the Plug

And when the doctor remarked that he was running short of oxygen, the Goose sallied, "Don't worry, Doc, we'll mention the brand on the air and get you a case for nothing." And Phyllis sobbed louder.

And as the oxygen hissed, I remembered the time when Joe first asked the Goose to sign a contract. To the surprise of Joe, the Goose read it, the first of us who ever did. And after he read it, it suddenly burst into flame on account of it got too close to Joe's cigar. The Goose swore it was an accident. I personally didn't think it was Joe's cigar. I figured it was the fire in the Goose's eyes. And the Goose was very apologetic as he swept up the ashes. One piece of ash that still glowed, a moment ago was a 20-line clause assigning all future radio rights to Joe. Another piece that was slowly scarring Joe's mahogany desk was a 50-line clause relinquishing all rights to television, pictures and recordings. And that piece, fluttering to the ceiling, was a "no credit" clause. The clinker he was crushing between his fingers forbade him ever to strike. Joe never offered the Goose another contract.

And now the Goose was dying.

And as he lay there gasping, I remembered the time when Joe asked the Goose to write a guest shot for a prominent Negro comic. And the spot that he turned in had no "He's so lazy that" gags, and no references to chicken-stealing, crap-shooting or Pullman porter shenanigans. He wrote him as he would a white comic. And I remember the slow burn Joe did as he read the spot and how he tore it up into little pieces. And then I remember how the Goose reached into his pocket and brought out a carbon copy and made Joe listen. And Joe did the spot and the yoks were frequent and lusty and the critics said nice things about Joe. And when he gave the Goose a $10 raise, funny, but not one of us was envious.

The Goose suddenly stopped gasping. We all suddenly stopped breathing. The doctor felt his pulse, listened to his heart and turned off the oxygen.

It was then that Joe came into the room. His shoes still had dust on them from the golf course. He waved to the waxen face on the pillow and called cheerily, "Keep punching, Goose!"

And when I told Joe that the Goose was dead, tears came to his eyes and I thought he was going to faint. Joe was sentimental that way. We gave the Goose a modest burial. To the surprise of us all, Joe insisted on buying the stone. And he ordered an expensive one. It cost about $1,000. Phyllis called it a bonus. A month later, Joe invited us all to the unveiling services. After Joe delivered a short eulogy that was written by Sid and Elwood, the stone was unveiled. On it was inscribed the only piece of material Joe ever wrote:

Here Lies
Writer No. 11
On the Staff of
JOE HALE.

Tears, Laughter and Hoopers

By ART HENLEY

The guy who said the highest form of wit is a blend of tears and laughter must have had a low Hooper. Because top kilocycle comedy needs only the laughter to hit the mass audience. Anyway, there's not much wit in radio; most funnymen aren't wits, they're comedians . . . another thing.

Anybody's humor depends on ideas. Radio's depend on gags, characterization or situation and all three depend on construction. Today's better comics realize that the wording of lines in a manner *natural* to the comic is what really individualizes a personality. Flop comedy shows often offer the unfortunate clown lines that would just as well suit any member of AFRA.

Of course, too many "comedians" aren't comedians at all. They haven't the showmanship, tonal variety, acting ability or timing sense to be so, at least not on radio. And if the material should rise above the funnyman, the funnyman is doomed.

A word knocked around by the pucksters is "situation." I prefer a word I coined, "squatuation," a situation which didn't quite "sit," and sadly the most common kind, usually featuring the comic as a glorified straight-man. If gag artisans were permitted to concentrate on the comic's personality as the prime mover, gags and situation would come naturally from the consequent characterization!

Try and Escape It

You can break down any humorous show into these three basic formulas: 1. Boy meets girl, boy loses girl, boy gets girl. Which is simply "man gets involved in something, man does wrong thing, man resolves difficulty with or without outside help. 2. *Double-entendre*, clean or suggestive; the old mistaken-identity chestnut, still good. 3. *Satire* treated smartly or broadly, by writer, actor and producer.

Smart writers understand acting and production and their material is always consistent with the comic's established characterization. So when Ed Gardner uses "Butch" Jenkins as a guest, I'd like to sell him a line which reads, "Just lookit him . . . he's only a kid. Why, he don't even play the horses yet!"

A boff, a yok, a bomboola!

Saga of Lingo Outlets Sweet & Sad, But Profitable Period Lies Ahead

By ARNOLD HARTLEY
(*Program Director, WOV, N. Y.*)

In 1927, columnist John Wallace, of the radio fan magazine Radio Broadcast, was curious to know "why no station has ever come into existence operated by a foreign-born or foreign-descended group for the benefit of its fellows who cling to the mother tongue." Four years later, foreign-language programs were being broadcast in virtually every urban center in America where any sizable foreign-language community was to be found.

Ownership by foreign-born or foreign-descended groups had very little to do with this development. Something else had happened: Radio had become a business. As a business, it needed economic foundations. One favored group of stations, usually those with the most desirable frequencies, came to enjoy the competitive advantage of affiliation with the newly-formed networks. Others, forced to scratch for audience as best they could, turned to specialization of one kind or another. Farm programs paid out for some; cash-on-the-line religion for others; and for still others—foreign languages.

Any initial diffidence the broadcaster may have felt about entering the field of non-English broadcasting was effectively dispelled by the crash. Purchasing power dived for bottom at a speed equal to that of the ex-millionaire plummeting from an upper story of his foreclosed skyscraper. With sales resistance the toughest in history, it was discovered that a sales message would bring enormously greater returns if delivered in the language the listener spoke at home—and there were countless homes where languages other than English were spoken. Foreign-language broadcasting became the Open Sesame to the niggard pocketbooks of hard times.

I will never forget how one pioneer foreign-language client in Chicago built himself a fabulous business in the very depths of the depression by using Bohemian-language radio to sell canaries. The promise of a chicken in every pot had gone a-glimmering, but so far as the Bohemian community of Chicago was concerned, we did put a canary in every cage.

Untapped Market

The proliferation of foreign-language broadcasting opened up to the advertiser a great market whose full potential had never been fully tapped by the language press. Throughout the 30's, foreign-language programs increased in number, and their billings rose steadily. By the end of the decade, 200 stations were carrying programs in a total of about 30 different languages. Some of the stations derived no substantial income from any other form of broadcasting.

Born out of the broadcaster's need to pay his bills, and growing up Topsy-like without a great deal of professional tutelage, some foreign-language broadcasting may have lacked the broadcaster's most solicitous parental attention and an adequate education in radio's amenities. It required the war to bring a certain measure of repentance and reformation, and an improvement in administration and program content.

Today, with the war well behind us, there is probably less foreign-language radio than at any time in the past 15 years. Not that the market has evaporated. It continues to exist and to show appreciable economic strength in the major centers. But two factors have been operating to reduce broadcast time devoted to foreign languages.

One is the generally improved competitive position of the urban independent station vis-a-vis the networks. A number of independents have demonstrated forcibly that high ratings are not necessarily an exclusive attribute of network affiliates. This has meant adequate revenues without recourse to specialization. The tendency has accordingly been for many broadcasters to minimize foreign-language time or to drop it altogether as an encumbrance which deters the further development of the English-language audiences on which their increased spot business has been built.

The second factor has been the acquisition of foreign language stations by new interests which, for one reason or another, do not want to perpetuate the station's previous program structure. These interests usually have the resources to operate the stations at a loss, if need be, while effecting a switch to straight English time. There has been some effort to work up a protest to the FCC against this practice. But it has not made a great deal of headway, perhaps because any FCC action in the matter would imply direct intervention in a station's program affairs, and hence—O fatal syllables—censorship.

In any event, the result has been that there are now less than 150 stations throughout the country which carry foreign-language programs. The drop has actually been more drastic than this figure indicates, since the total number of hours has fallen off far more sharply than the number of outlets. Some stations once active in the foreign-language field now carry only an occasional hour or two on Sunday mornings or at other odd times. As a concrete instance there is Boston, where not a single hour of local Italian-language broadcasting is any longer to be heard from a Boston station. Aside from the 30-minute daily Italian network show fed from WOV to WMEX, the nearest outlet for Italian is WESX in Salem. Before the war, Boston stations themselves carried many hours of Italian-language broadcasting.

Comes FM

Of possible counter-acting tendencies, I can see at least two. The first lies in the numerous new AM grants being made by the commission. In New Haven, Milwaukee, San Antonio, and undoubtedly elsewhere, the new stations are concentrating much of their time on foreign-language programs. In Milwaukee, WFOX has inherited most of the foreign-language revenue cast off by WEMP when that station went solidly English. In New Haven, WNHC has benefited likewise from WELI's all-English policy. In San Antonio, KCOR's FCC application emphasized the need for more extensive Spanish-language service in that area, and the grant was made largely on that basis.

The other factor that comes to mind is the ultimate emergence of the new FM stations in urban areas. The intensified competition which must inevitably result from the addition of new stations to the spectrum in any given market may possibly generate conditions similar to those that prevailed in the early 30's, when many independents were forced to adopt specialized programming in order to stay solvent. In the face of these conditions, it may be that some of the future FM stations, and indeed some of the AM outlets now doing well enough in English alone, will rediscover in foreing-language broadcasting the revenue of rescue. And should we experience any widespread business slump, the movement will probably be accelerated.

What about the market? Are the shut gates of immigration and the inexorable figures of the actuaries causing it to disappear? Here and there, it is possible that communities have been reduced to a point below the economic minimum necessary to support a schedule of broadcasting. But in the larger urban centers, the major language groups continue to exert considerable purchasing power and to bring satisfactory rewards to the advertiser.

As to programming, it is my personal belief that one of the prime functions of foreign-language broadcasting must be to dissolve the hard sociological knots which the foreign-language communities represent in the American body politic. English should be increasingly intermingled with foreign languages, as it is in the actual day-to-day life of the audience. Music should not be narrowly restricted to that of the nationality served by the program. The broad concepts of democracy, of racial, religious, and inter-group understanding, should be attractively expostulated.

While the extinction of foreign-language broadcasting, based on the disappearance of the market, seems anything but imminent, I believe we should consider ourselves on the threshold of the transition period leading to that result. Serious attention to the broad social problems attendant upon the absorption into the American fabric of the foreign-born and their children will simultaneously keep us informed as to the exact state of the market. If we are thus forearmed, the transitional process should be painless and profitable, and the actual broadcasting will reflect an admirable concept of service and responsibility.

Actuality Broadcasts—'Slice-of-Life' Technique

By ROBERT HELLER
(*CBS Producer*)

Our program jargon needs overhauling; our techniques, too.

The increasingly indiscriminate use of the terms documentary, dramatic and actuality has produced such confusion that even so highly word-conscious a publication as VARIETY can be found now and then using one term when it seems to mean another. I do not suggest that the definitions given below should be accepted as authoritative. I find it necessary to formulate them because as a frequent, fervent practitioner and advocate of the actuality form, I insist that you know just what I mean by it—and what I do not mean. A dramatic broadcast presents actors portraying contrived characters enacting contrived situations, and may employ contrived sound and music to heighten preconceived effects. A documentary broadcast is the presentation of facts and reality. It may use any technique—dramatic, actuality or a combination of both. But an actuality broadcast presents nothing but sounds that are real and the voices of people speaking as themselves.

Now that you know exactly what I am advocating—the actuality form—first I should like to abolish a prevailing notion that it is necessarily highbrow, educational or longhair. Using the term in discussion with some of my more "commercial colleagues, I find that they are apt to dismiss it as too erudite or as "something BBC does very well, and you know how dull they can be". It is of course true that the actuality form is one the British pioneered and mastered with great ingenuity and effect. But I am afraid that my friends who shrug it away are like the character of Moliere who was suddenly so profundly impressed by the fact that he had been speaking all his life was "prose". For, in the final analysis, such sturdy commercials as "Vox Pop" and, in a narrower sense, "We, The People" are actuality broadcasts, and it's high time their successful producers knew it.

No, Not That!

I am afraid I'll have to confess that a great number of audience-participation and quiz programs also falls under my definition of "actuality". This doesn't mean I endorse them. To me, they are a perversion of "actuality", in the sense that though they present "real" people (I sometimes wonder), they originate from places—studios, halls, theatres—which necessarily produce a synthetic set of relationships, and in the long run, by overemphasizing themes of embarrassment, overwhelming largesse or so-called self-improvement, their participants have less to do with reality than characters in a straight dramatic broadcast. "Actuality" broadcasts in the true sense cannot be produced in studios.

The kind of actuality I am arguing for has been the subject of considerable experimentation in the past few years and has found its greatest usefulness in the area of public service. Briefly, it is a "slice-of-life" technique. It employs one of radio's most treasured and neglected resources—the remote—the magic that can take a microphone into a housewife's kitchen, onto a picket line, across the railroad tracks, into the mines and plants—in short, the remarkable device that can lift up and carry the voice of the "common man" without ever using or establishing consciousness of that overworn pseudo-poetic term. It is a technique that takes the stuffed shirt out of public issues, and presents opinion from the area where issues are experienced by the millions of Americans—in their places of work and living, of amusement and suffering, where for them the basic struggles are always felt and unfolded.

To cite but one example, during the past year CBS employed this technique in the programs it produced for organized labor—"Cross Section—CIO" and "Cross Section—AFL." In the midst of the great automobile strikes, instead of presenting labor's point of view through union officials delivering abstract statistical arguments, we took our microphone to the picket line, to a strike kitchen, where the down-to-earth emotions of rank-and-file strikers articulated against the background of sizzling doughnuts and the clinking of plates and cups captured the image of the hopes and militancy of thousands of Americans convinced of the justice of their cause. On another occasion, where labor was seeking to express its concern with the housing shortage, our microphone was set down on the kitchen table in a small apartment occupied by a veteran-worker and his large family. During that broadcast, the occasional sounds of small children playing in the corner of the same room said more about the urgency of the problem than any formal talk aired last year. I can cite more than one hundred other scattered examples on a great variety of issues which were equal in their effectiveness.

Today there is more "story material", more drama, more exciting listening in real people in real places than can be imagined by thousands of skilled fabricators of radio "dreaming up" stories in their most dramatic fashion. Our technicians can place our mikes at the very heart of reality. It is then our job to sift out its essence in sound, to arrange it and juxtapose it, to transform it into programs which are not only true, but as full of art as the best of our synthetic works. We have become too soft, preferring the insulation and manufactured air of our studios to the cold reality of the world outside. Today, with recording equipment and quick transport always available, we have no excuse. The world is too full of real sounds and real voices that are meaningless. In this outward direction lies greater public service, and perhaps the "something new" we in our offices have all awaited too long.

SEASON'S GREETINGS
FROM
OZZIE and HARRIET

Ackerman's Canada O.O.

Harry Ackerman, Young and Rubicam radio exec, is making a swing of Canada this week for a personal o.o. of Y & R Canadian branch offices and agency activity in the Dominion.

It's Ackerman's first gander of the Y & R Canadian setup. Accompanied by his wife, he'll wind up for a few-day vacash at the Chateau Frontenac in Quebec.

HOOPER 'PUNCTURES' RATINGS

Gab Casualties Mounting, But Liberals Fight Back

By FRANK SCULLY

Troublesome Valley, Colo.

If you go over the pass from Palm Springs and head for the Mojave Desert you soon notice two things. You can hardly hear the Sons of the Pioneers any longer and you can't hear the West Coast commentators at all. Though not 100 miles from Hollywood, you find it easier to tune in on Dallas or even Denver. This is a peculiarity of the climate, but there is another peculiarity which seems strictly an import, and that is a sponsor trend toward tuning out dissenting opinions.

Whatever side of the Great Divide you should find yourself on these days, you either get what the N. A. M. wants you to get in the matter of gab—or you get practically nothing.

Last spring there were 14 commentators who could be classed as liberal, and 25 who stuck pretty close to the old party line. Today there are 35 who talk so far to the right of Sen. Bilbo that he has to yell to hold his lines of communications. On the other hand, the liberals have dropped from 14 to 3, and only one of them is really giving everybody an old-fashioned piece of his mind.

Now nobody could possibly maintain that the progressive viewpoint was shellacked at the polls by a score of 35 to 1. Actually the score was 4 to 3. Anywhere else 4 to 3 is a very close score. Nobody feels particularly yeasty over winning by such a margin, and the losers hardly feel that they'd better get out of town before it's too late. But sponsors have acted as if the November elections were a complete repudiation of everything the people showed they wanted since 1933. What few have held on have, in time, admitted that the pressure was too great and, while they personally still held to a progressive point of view, after all, business is business and they were in business. So in the main they have shelved the commentators and either taken on a hillbilly band or got off the air altogether.

There Was a War

What causes things like that? Well, for one thing a war. Winning a war isn't as simple as all that. Like fighting polio, many doing the fighting go down with the very disease itself. Doctors and nurses have gone down in great numbers in infantile paralysis epidemics. So, too, have many who fought fascism ended as victims of the dreaded political plague.

The Los Angeles area has taken a worse beating in this regard than any other section of the country and to keep from being snuffed out completely it has organized the Western Council For Progressive Business, Labor and Agriculture, designed to subsidize liberal commentators who might be otherwise temporarily off the air because they had run out of sponsors, or had been dropped by them because the sponsors couldn't stand the perpetual pressure.

In a short time, Jimmy Roosevelt, Peter de Lima, Sam Balter, Bill Pennell and Averill Berman found that they had talked themselves out of jobs. The Western Council, headed by such people as Bartley Crum, Emil Corwin, Albert Dekker, Amerigo Bozzani, Jack Y. Berman, Rollin McNitt, E. Y. Harburg, Mary McCall, Mrs. Leo Spitz and Mrs. Elliott Dexter viewed this wholesale decimation with well-sustained alarm.

Gabbers on Hoax

They decided that a foundation would have to be put under these commentators, or one man's opinion wouldn't be as good as another's—because there would be only one man's opinion and we would have found that we won the war by backing into a dictatorship of public opinion. The Western Council figured that for $5,000 a week it could keep a stable of liberal commentators at least alive, and began selling Hollywood that for a $1,200-a-year membership you could practically buy yourself a special commentator.

It began by putting Berman back on the air five nights a week and followed him in with De Lima one night a week. It worked up a roundtable of Catholic, Jewish and Protestant prelates for a Sunday program with Sam Balter as moderator.

The immediate hope was that Berman would be yanked off the air, and if he had had a commercial sponsor he would have. But being supported by the Western Council he has been kept on the air night after night and is, if possible, going stronger than ever.

Forced to retreat to a small station out of Pasadena, the future of the Western Council and its string of well rested larynxes does not look any too bright. But if the last of them goes down we can always turn to Spade Cooley's "Shame, Shame On You!"

THANKSGIVING DAY AT CHRISTMAS TIME

I am so grateful to all of you. . . . Season's Greetings to my friends near and far.

BETTY GARDE.

SEZ INDUSTRY HAS OTHER INFO

By C. E. HOOPER

A substantial part of what follows deals with the advertising business, in which every performer on a sponsored program is working. The talent contract marries the entertainer to the advertising business. It is because radio's measurements were not designed for people in show business but for the advertiser that entertainers sometimes have difficulty understanding Hooperatings.

Entertainers who are accustomed to having their offerings reviewed have no difficulty understanding annual awards based on the personal opinions of editors of VARIETY, radio editors, newspaper editors, publicity agents, etc. But in the mind of the advertiser none of these is a substitute for the vote of the listening public. The advertiser settles for the rating which is nobody's opinion, but which is based solely on the votes cast for or against the program by the listener when he tells the radio survey he is listening or not listening to the program.

Doing advertising business in radio is more complicated than in magazines or newspapers. In newspaper advertising there is one contract only. It is for newspaper space. In radio advertising one signs two contracts. One is for talent. The second is for time.

The advertiser needs one set of measurements to help him buy talent. It takes an entirely different type of measurement involving radio engineering, the U. S. Census, retail sales figures and a complicated discount scale to buy time. I am not going into the subject of time-buying here and now, beyond saying that such contractual considerations determine which network is bought for a program, the number of stations carrying the program, whether the program goes on day or evening, etc.

The sum-total of the considerations behind the time contract make the program available to more or fewer radio homes. But the time contract carries no assurance that anyone will listen!

The advertiser uses his talent measurements in negotiating for his attraction. The advertiser has learned that the most trustworthy gauge of what a performer can do is a record of what he has done. The Hooperating has for twelve years been radio's only continuous comparative measure of how one program is pulling with the listeners compared with another.

Because the talent and time contracts are negotiated separately, it is not infrequent that the price of talent goes up during renegotiation of contracts (because the higher Hooperating demonstrates greater listener popularity) when the price of time for the program actually goes down (due to purchase of fewer stations on the same network, cheaper time on the same network or a shift of the program to a lower-priced network).

The failure of agency and advertising executives in radio (many of whom have been raised in other media) to discern the basic difference between radio's and other advertising media measurements is still the cause of daily confusion among buyers and sellers of radio time from the top posts down. Instead of using the two measurements (one for talent, the other for time) jointly, which radio's basic technology dictates, they attempt to use the rating and projections based on it as a substitute for the more arduous but more precise procedure.

'Lazy' Execs

Most of these advertising agency, network and station executives shroud their ignorance of the existence of information other than ratings, their laziness or their confusion by hailing accusations of misuse, abuse, overuse or misrepresentation of ratings on each other and on the rater. Mere reference by them to other information, all readily available, would relieve most of the emotional tension, prevent most of the ulcers caused by ratings.

The calls which are used as a base for the much discussed network

(Continued on page 120)

OPERATION ULCER

By DICK MACK

Hollywood.

Come on in, son. Sit down, son, I want to have a heart-to-heart talk with you. I'm not going to waste any time telling you silly things about birds and bees and pollen. Somehow I have the feeling that time and nature will have you carrying your own weight in pollen all too soon. What I have to talk to you about is more important, much more important. I've heard an ugly rumor that you're thinking of going into the radio business. Is that true? It is! Well, sit down, I want to have a heart-to-heart talk with you, son.

I know you have no desire to take over my fur business, son. You're right, it is a smelly business, void of romance and excitement. I know also that you have no intention of accepting Uncle Morrie's offer of working your way up in his plumbing business. Who wants to work his way up drain-pipes, through sticky sinks and cesspools, although you must admit that in the latter you really start at the top. But what good is the fur business and/or the plumbing business? After all, what did I or Uncle Morrie get out of them? Nothing but a stinkin' million dollars, that's all. And of course there are so many complicated ways of charging off items when income tax time rolls around. Why get complicated, huh son? For instance, why bother about a silly item like "depreciation"? In radio, nothing depreciates but the body and the mind. Simple, isn't it?

I've known for a long time, son, that you love show business. It's so glamorous and so interesting and so exciting and so sweet and you meet so many interesting people. I've known that you had a craving for show business ever since the time that that actor on the staff of the Grossinger Country Club took sick, and you jumped into his part and brought the house down with your sterling performance as one of the pansies in "If Men Played Cards As Women Do." That was the night you convinced yourself you had talent and you darn near convinced me that you weren't my son, son.

"Now Look at Irving!"

But of all show business, why did you choose radio, son? And of all occupations in radio, why did you choose to try to become a writer and producer of comedy shows? You think it'll be lots of fun to make people laugh, eh, son? That's just what your cousin Irving thought when he dropped his law practice and decided to trade his shingle for a pencil and a stopwatch. By the way, Irving once acted in "If Men Played Cards As Women Do," too.

I know you're proud of Irving. We're all proud of Irving. He's one of the highest paid writer-producers of radio in Hollywood. He gets more than a thousand dollars a week for his work and he's written for and pointed his directing finger (fourth finger, right hand) at almost all of the biggest stars of the stage and screen. There's no use denying it; Irving is a success, a big success.

But did you notice what Irving ate while you were happily tearing your way through your steak and potatoes last night? A red pill, a white pill, and two glasses of milk. You think Irving likes milk? He hates it. Like kids hate spinach, he hates it! And he loves steak and potatoes. Like comedians love a cleaned-up dirty joke, he loves it! But he can't eat steak and potatoes and he's got to drink milk. Who says so? Irving's doctors and Irving's ulcers.

And did you notice Irving's hands when he lifted the glass of milk? For a minute I was sure he was going to have a milkshake before he got the glass to his lips. And did you notice his head? All through the meal he looked like a man watching a ping-pong game.

You remember what a calm boy Irving used to be before he became a writer and a producer? Why, in both high-school and college Irving was the best shot on the rifle team and the collegiate books show that his record for making consecutive bull's-eyes has never even been tied. But that was in those happy carefree days, B. U. (Before Ulcers). Today I wouldn't trust Irving with an unloaded cap-pistol. He might shake himself to death trying to point it.

"Only My Ulcers Are Happy"

Now what do you think made Irving a shaking shell of his former self? Why do you think doctors' eyes and fluoroscopes light up with anticipation when they see Irving coming? I'll tell it to you, like Irving told it to me, between shakes.

"Uncle Dick," he said, "Uncle Dick, I'm sick. I don't feel good half the time and the other half the time, I don't feel good either. It's the pressure. The pressure of writing and producing funny things each and every Monday night between 9 and 9:30, Eastern Standard Time. The pressure of satisfying the stars and guest stars week after week. The pressure of

(Continued on page 120)

GREETINGS

BEN GRAUER

Trammell's Status Quo Defense vs. 'Siren Calls of Super Planners'

By NILES TRAMMELL
(*President, NBC*)

The year of 1946 was a memorable one for us at NBC because on Nov. 15 we concluded our 20th year of network service and began our 21st. The breathtaking developments of those first 20 years make it foolhardy for any one to attempt to predict with any degree of accuracy what another year—1947—will bring.

There are a few predictions, however, which I feel I can safely make in the light of our experiences in the first 20 years.

I am confident that in 1947 radio will render still more effective service to our listeners and also to our advertisers who have made our free system of broadcasting possible. The competitive spirit of American business, nowhere more vigorous than it is in radio broadcasting, will insure that.

I am also confident that in 1947 there will still be a premium on new ideas for radio. No other medium of expression consumes its raw material so rapidly and so endlessly. The demand always outruns the supply. I am hopeful that in the year ahead we shall develop new ideas for our programs for special minority groups of listeners.

We know, of course, that by and large we are pleasing the great mass of our listeners with comedy, drama, music and news. Despite huge expenditures in time, talent and money we have not yet succeeded in raising programs of discussion, debate and pure intellectualism to the same high degree of public acceptance. The progress we have made in the first two decades leads me to believe that we shall yet succeed in popularizing such programs so that we can make the fullest possible use of our valuable facilities.

There is a third and final prediction which I can make. That is that the American people in 1947 will not be deluded into abandoning the world's best system of broadcasting for any inferior system. And any other system yet devised is inferior to ours. I am confident that our listeners will pay no heed to the siren calls of super planners who would impose their own likes and dislikes on the great mass of our listeners and the clamor of some of our critics who, in the final analysis, speak only for themselves.

'We Like It This Way'

In the past year it seems to me that the public has matured into a better awareness of our concept of advertising and broadcasting in the public interest. It seems to me that the listening public understands more clearly now that the broadcasting of any radio program which a substantial portion of the available audience wants to listen to at the time it goes on the air is an example of broadcasting in the public interest. Our public and our administrative agencies also understand now that this holds true whether the program is commercially sponsored or is supplied by the station or network.

In conclusion, I would like to repeat a few thoughts on radio advertising I have expressed on prior occasions to our advertisers and to our industry:

"Advertising in our competitive economy is not only necessary to the operation of modern industry, but it is the very keystone of the expression of the free competitive spirit which has made our standard of living. There can be no freedom without competition and no competition without freedom.

"Therefore, not only is advertising in the public interest, but it is the very expression of that interest—interest in all that is new, all that is better, all that inspires, stimulates, and drives us to make this a world of peace, of strength, of freedom, of equal opportunity for all."

Kingdon Back on WMCA For Clothes Sponsor; Keeps WOR Sunday Spot

Frank Kingdon, whose dismissal from WOR (N. Y.) along with the firing of Johannes Steel by WHN (N. Y.) aroused a storm of protests against radio's alleged preference for conservative or reactionary gabbers, has gone back to his old love, WMCA (N. Y.).

Ripley Clothes is Kingdon's new sponsor. He goes back into his old WMCA spot, 10:30-10:45 p.m., Mondays to Fridays, starting Jan. 13. Contract, for 52 weeks, was placed by Ed Bobley for Bobley Co. agency.

Kingdon was with WMCA three years before switching to WOR last summer, only to find himself without a sponsor and later without an outlet for his nightly spot. However, he still keeps his WOR Sunday morning, 15-minute commentary session for Inkograph.

CBS' 200G OUTLAY ON 'SCHOOL OF AIR'

CBS' "School of the Air" costs the network $200,000 a reason for talent and administrations, and uses up nearly $1,500,000 worth of time.

That was one of the "inside radio" disclosures made last Sunday (29) by Lyman Bryson on his "Time for Reason: About Radio" show on the net.

Greetings From
MEL BLANC
OF "THE MEL BLANC SHOW"
For Colgate Tooth Powder and The Venice Hardware Co.
For Mel Blanc

JACK KRUSCHEN
Management: M. C. LEVEE
New York and Hollywood Radio

ABC 'Town Hall' Goes Co-op; H-T Buys It in N. Y.

The biggest co-op package ever wrapped up in radio, involving a full hour of programming, was put down on the books of the ABC network last week when it decided to move "American Town Meeting" into the co-op dept.

First local sponsor for the show was slated immediately, with the New York Herald Tribune buying the forum program from the N. Y. outlet, WJZ. This part of the deal, incidentally, put the H-T into radio in a big way. Until now, the Herald Tribune has experimented with various 15-minute stanzas on New York stations, but has confined its major radio pitch to the hourly broadcasts over the indie WMCA, where the paper furnishes the news and the station the time.

"Town Meeting," which was sponsored for a while by Reader's Digest, has been a sustainer, and one of ABC's headaches. Since the Digest dropped its short-lived sponsorship, various efforts have been made to sell the show. But George V. Denny, Jr., moderator and sparkplug of "Town Meeting," as well as execs of the net, have been very particular about the type of sponsorship they would accept, with the result that the program has been a costly luxury for both.

ABC and Mutual have been battling for co-op superiority for some time, with Mutual recently claiming the lead in that field after signing up former Mayor F. H. LaGuardia of New York. Now, however, with ABC's co-op dept. under Murray Grabhorn copping an entire hour's programming, the fight between the two nets in that area has been renewed. The majority of co-op shows, on both nets, are 15-minute gab sessions, and this is the first time that a full-hour has been placed on the market cooperatively.

U. of Minn. Radio Guild Back to Prewar Level; Doing 6 Shows Weekly

Minneapolis.

Jergen Nash was elected president of Univ. of Minnesota Radio Guild as Guild revealed its membership had again reached prewar level with return of servicemen. Nash is himself a two-year veteran.

Guild, devoted to training radio prospects, now has membership of 40 active and 200 inactive and associate members. It produces six or more dramatic programs a week for Univ. station KUOM, five of them dramatizations for Minnesota School of the Air, the sixth the Guild's own show, Radio Guild Playhouse, presented weekly since 1939.

During the summer, Guild produced special series of seven plays of social significance, adapted, written, directed, produced and acted by members. Production director is Ruth Swanson, one of Guild's "graduates." Other graduates include writer Phil Gelb, actor Ogden Miles and Charles Harrell, production director for MBS.

Other officers: M. John Cole, v.p.; Ray Christensen, treasurer; Madeline Holt, secretary; Walt Richter, public relations and Virginia Holappa, Don Anderson and Roswell Otto, committee chairmen.

International Radio

By STEPHEN FRY

If you can think big, read on. If you can't, skip this article—but before you do please note that it is about Mrs. Dracopoulos of Piraeus. And Mrs. Dracopoulos means *you*.

Maybe the nearest you have come to that good woman, so far, is in a news broadcast stating that there is terrible inflation in Greece. Your reaction, and mine, to this piece of news probably was, "Too bad, the world's in an awful mess. Pass me another apple, will you, darling."

But it would be a different story if, in addition to the news headline, radio had taken you and me out shopping with Mrs. Dracopoulos in Piraeus that morning — if we had shared Mrs. D's distress at finding apples were priced at 100,000 drachma each—if we had gone home with her and figured out how to make an apple-pie out of potato peelings, and had discussed the effect of this on the children's health and on tomorrow's breakfast and consequently on how Mrs. D would vote (if she could) at the next election.

Add a headline to a woman who has no breakfast for her children, handle the sum with professional showmanship, and you have got something that will be up in the first 10 Hooperatings as well as something that will be doing a real service to this 1947 world.

By the same token Mrs. McDuffie of Glasgow and Mrs. Gale of Kansas City are alive and kicking and would like to know more of each other as well as of Mrs. D. Radio, you see, has made a polite gesture towards "one world" and has left it at that. Radio gives headlines but does not take you to meet the people who make them. Radio tells you of conflicts between countries, forgetting that countries are only people and that it is people who make conflicts and that if you go and meet the people you can find out why they are making a conflict. That's why Mrs. D means you—in this 1947 world in which distance has been abolished so that everyone is everyone else's neighbor, and in which the date of the next war is rapidly being set.

Radio is failing to tap a wonderful and unlimited source of program material. It is as though diamonds were lying around on the ground waiting for someone to come and collect them, but they are left lying there because passers-by either do no more than reverently raise their hats or else have decided that it is too expensive to design a basket in which to collect them.

And so radio passes by the idea (and the income) of one-world, leaving its listeners unaware of their neighbors' humanity.

Alternatively, and to be constructive, what could be done? The possibilities in terms of program content are obvious and unlimited. So are the possibilities in terms of cost. Therefore there are two aspects of the problem. One is the willingness to do the job, and the other is how to finance it. As for the former, let us assume that the majority are willing, since most countries have made a bow or at least a curtsey towards the idea. And radio's Big Two, America and Britain, have really bent from the knee as well as from the waist. But as regards cost there is a very real problem, because it does not matter whether your radio is financed on a commercial basis as in America, or on a license-fee basis as in Britain, or on a combination of the two as in Canada. The cost would be an almost invisible fraction of the billions now being spent on national armaments, but commercial radio will inevitably say, "We can't do it because there would be no return on our outlay." Listener-financed radio will say "But this is not our job unless you give us more money. Our listeners pay license fees to finance their own domestic service." Both these answers have a measure of validity, and let's not argue here as to whether or not they are quaintly unsophisticated.

So what is the way around the problem?

Government Sponsorship

It would seem to go something like this. The whole idea is to the advantage of everybody. People will always support a thing that they believe to be to their own advantage. So the idea should be administered by the countries themselves, which means under government sponsorship and finance. People, i.e. taxpayers, always foot the bills for everything anyway, and if you give them good and efficient service they will not resent reasonable costs. Each government would work through, and in close collaboration with, the radio and movie organizations of its own country. Obviously it would be folly not to integrate the impact of movies with that of radio, the effective service given by the two together being out of all proportion to that of either alone.

The only other thing required is a centre for mutual planning. Such a centre would have to perform a creative function as well. Quite clearly the U.N. is potentially such a centre, the only risk of which is a risk of veto.

So the key question is, "Are we, the people of this world, just quarrelsome school-kids or aren't we? Do we want to set the date of the next war or don't we?"

Ask Mrs. Dracopoulos, Mrs. McDuffie and Mrs. Gale. And let's act accordingly. But if U.N. can't or won't do it, let's do it ourselves—all of us in radio and movies the world over. And let's do it before the grass starts growing in Times Square.

So far, radio has made a great big bow towards "One World," and then has done practically nothing about it.

Saudek Upped In Revamp at ABC

Robert Saudek, for the last year, since his return from the Army, public service director for the ABC network, last week landed on top of the heap during a top-layer shakeup instituted by the new exec veepee, Robert E. Kintner.

From his one responsibility for the public service shows, Saudek was upped to responsibility for the publicity operations, which remain under Earl Mullin, and for the continuity acceptance dept. Thus Saudek is from now on responsible for the content in all ABC programming, sustaining or commercial, including advertising plugs, as well as for all material aimed at the public directly or indirectly.

Saudek's new title is director of public affairs. He will continue to head up personally the public service programming, which is one of his three divisions. Mullin's office is the second vision. And Miss Grace Johnson has been named manager of continuity acceptance, succeeding Miss Gertrude Hoffman, who resigned.

The Saudek appointment, while it's considered recognition for the job he's done as public service director, was part of a streamlining operation performed by Kintner to reduce the number of people who have to report directly to him. From now on, most of the executives will report to Kintner through veepees. Saudek, however, will report directly to Kintner.

The promotion of vice prexy Adrian Samish last week, putting him in charge of television as well as of radio programs, was part of the streamlining process. Charles ("Bud") Barry becomes director of programs, and Paul Mowrey, who has headed up television until now, reporting to president Mark Woods, takes on the title of director of television. Both of them will report to Samish.

Murray P. Grabhorn, manager of the net's owned-and-operated station, head of the cooperative dept., and top man in national spot sales, will now report to veepee Charles E. Rynd.

Veepee Robert D. Hinckley takes over the responsibility for various engineering operations, with his No. 2 man being Frank Marx, and George O. Milne next as director of technical engineering operations.

CBS' 'BREAKDOWN'

CBS produced a special "Accident Prevention Week" show last night (Tuesday), when it put on "Breakdown."

Show originated in Hollywood, with William N. Robson directing. Script was by Les Crutchfield.

Cleveland—WTAM's Tom Manning was cited for "loyalty" and "faithful devoted service" to Ohio State University by Wayne Miller, local head of OSU here in connection with Manning's 15-year-handling of the Buckeye State's football games.

What Makes Gabber Tick? Ask the Man Who is One

By DR. FRANK KINGDON

There is the mike in front of you. Somewhere out in the spaces you can't see are millions of people with radios. Your first thought is that every one of them can turn off with a flick of the finger. And your first nightmare is hearing the click-click-click of thousands of receiving sets tuning you out. The clicks mount to a thunder, and you wake up in a shivering sweat. But the next night the mike will be there again, and the whole day is spent trying to find something to say and how to say it so that somebody will listen, and turn away at the end of the program saying: "We've got to hear this guy again."

The never failing wonder is that some do listen and come back for more. But that only changes the nightmare. You begin to wonder whether you can hold the crowd you've collected, and to dream about going to the mike every night making the same talk until you hear the gathering storm of voices saying: "He has nothing new to say—nothing new to say." You remember how Richard Harding Davis once said that the secret of writing is to say a new thing in the old way or an old thing in a new way, and you get tied up in the double riddle of what and how, realizing that how you say something is as decisive as what you say.

Along comes that self-confessed paragon of radio wisdom, your agent, who tells you: "Radio is show business. You may be interested in ideas or education or international peace, but that's not enough. You've got to be a showman." Then you go home and ask yourself, what is show business? It is Fred Allen and Shakespeare, Irving Berlin and Bach, Charlie McCarthy and Shaw. But it is also a drummer selling millinery with a line of stories, Lincoln or Roosevelt putting across an election with a moving speech, a psychiatrist with a pointed beard looking impressive, a preacher soaring to eloquence, or an advertising man inventing a slogan. Show business is getting attention and holding it—Melville starting a book with the sentence, "Call me Ishmael for the glory has departed," as well as Ziegfeld parading his girls. It may be "The Iceman Cometh" or "Annie Get Your Gun." The thing that makes it show business is that enough people want to see it so that it gets a run.

Search for Corn

Then you think you have the first question answered, but when you talk about it with your guide and philosopher, your agent, he looks at you quizzically and says: "That's true enough, but remember the one ingredient all show business has to have is a touch of corn." That sends you home to think again. What is corn? It is sure fire sentimental appeal. It is the Stars and Stripes under a sudden spotlight in a dark theatre. It is Eliza crossing the ice or Camille coughing herself to death. But it is also Mr. Pickwick addressing his club or Mrs. Malaprop tripping over an extra syllable. It is still corn even though Mr. Pickwick becomes Bob Benchley giving a treasurer's report and Mrs. Malaprop turns up as Jimmy Durante smashing pianos and the King's English with equal abandon. But there are grades of corn too. So you make up your mind that you've got to have some heart-throb, but you've got to be on your guard to make it good and not use too much of it.

With this formula neatly worked out, you go back triumphantly to your guardian, your agent, to tell him about it. But he still has the fishy eye, and comes up with his clincher: "You've also got to remember that when you talk over the radio, you're not addressing an audience, you're talking to people sitting quietly in their homes. You've got to be conversational." So back you go to your private meditation.

What is conversational? Walter Winchell is the only commentator who can compete with the big variety shows. Is he conversational? You hear the gatling gun delivery. It may be conversational in the Winchell home or the Stork Club, but not in any drawing room you know. So you write Winchell off as a natural phenomenon occurring once in a generation. Then you think of Drew Pearson, the breathless newsboy dropping his g's on all present participles. And you can't think of any conversation you ever heard being conducted in that tempo. You run through the list—Gabriel Heatter, the emoter about dogs and hair tonics; Hans Kaltenborn, the staccato chopper of words; Lowell Thomas, the elocutionist's prize pupil; Raymond Swing, with the professorial monotone.

None of them quite fits the conversational style. Ray Swing comes nearest to it, but even your favorite professor occasionally changes pace at a dinner table. Come to think about it, Franklin Roosevelt came nearer to the intimate, relaxed informality of conversation than anybody else, and you make note of this, but your mind does not rest satisfied by it because the only contemporary of Roosevelt who rivaled him in the use of radio to sway his countrymen was Hitler, who was as far removed from a conversational style as a police siren is far from a lullaby.

Each to His Own

So you come to the conclusion that everybody has to do it his own way, and that your only chance lies in your way being attractive enough to enough people so that you can edge into the ratings. So you go back to your agent and sadden him with the flat announcement that you are going to be yourself and he can keep his formulas for the next enquirer. The only universal truth about radio appeal is that there is no universal truth. The personal appeal is the beginning and the end of the matter.

But this still leaves you with the question: What is my personal style? One quick way to get attention is to be sensational, to hunt for facts and angles which will stab people to attention. The main trouble with this is that, once you are a sensationalist, you've got to keep on being one. This leads into the pitfall of striving for attention rather than for truth, twisting a report for its effect rather than for an honest telling of it. If you practice this long enough, the partition between your memory and your imagination wears so thin that you can never be quite sure on which side you're operating. You would like to be sensational; who wouldn't? But a candid inner voice whispers, and you have to acknowledge that you haven't the stomach for it—or the knack either.

So you say: "I will talk about what interests me, and hope that it will interest enough other people so that they will listen." This gives you a point of view, an individual flavor, and you have to take your chance on it. But there always crops up the knotty question of how far you can go with your point of view and keep out of trouble with the sponsor or the station. And that's where the real struggle comes between your judgment and your conscience—the fiercest struggle of all, and the one which really decides whether you can look a mike in the eye.

The other thing you think about is what kind of audience you get at the time you talk. At 10:30 in the evening you've got people relaxed at the end of the day, and you can carry them along with a quieter and more thoughtful kind of script. But if you find yourself substituting for Winchell you know that you've got to give both script and delivery a shot in the arm. Then if you switch to 6 in the evening, you've got a lot of women listening and the few men who have just got home from work; you've tackled the job of capturing attention in the off-time when the day is hardly done and the evening not quite begun. If you add to this a Sunday morning show at 10:15, you strike still another mood, the dressing-gown and breakfast coffee time with a dash of Sunday atmosphere. You have to write and deliver with thought of time and the audience.

How do you know whether you're getting across? One sign is whether your sponsor thinks you're a good investment. Another is the rating, that pesky figure which is so reliable when it shows you have a good audience and so questionable when it shows a falling off. Then, by no means least, there is your mail—the discordant echo of your listeners' responses, the bitter-sweet mirror of the mike, the moving and hilarious fragment of human reaction which is your very own, the applause and hiss of the audience you never see. But I dare not start on a radio man's mail. That, as Kipling used to say, is another story. Some day, some quiet day without a script to write or mail to answer, I'll tell you about it.

SEASON'S GREETINGS
EILEEN BARTON

Chi Radio

By BILL HUNT

Chicago.

The year 1946 proved once and for all that Chicago radio must abandon all claim to being a major network production center. Saleswise it is not far behind New York and probably will stay there. In terms of local radio the town saw its greatest year in gross billing since the inception of commercial radio more than 23 years ago, but talent wise, the Windy City has actually lived up to the prediction that it would become a ghost town.

The past 12 months witnessed the exodus of literally all the towns top actors, writers and producers. Departure of the "Ma Perkins" show for New York next week (Jan. 13) marks finis to the soap opera era that made Chicago a great network origination point 15 years ago.

Actually the departure of talent which began in dead earnest two years ago can be laid squarely at the door of top agency and network exec's utter unconcern over where shows originate. With the overwhelming majority of them being primarily salesmen rather than production experts, it's a question of getting credit for billing regardless of where the show originates, thus exhibiting very little concern for talent here. Production heads on the contrary put up the best fight that they could but just could not fight the power of their own chiefs in New York and in many cases of the sponsors themselves. It's a common sight to see Chi execs crowding the Brown Derby or the Beverly Hills hotel in Hollywood or Toots Shor's and the Barbary Room in New York since they take off for either coast at least once a month.

Predicament of one top actor who decided to stick it out in Chicago is a perfect example of the new low that radio has reached here. Rated as one of the town's top performers,

(Continued on page 118)

It's the Man Behind the Typewriter Who Gives Comics Laughs Out Front

By JACK HELLMAN

Hollywood.

Bob Hope could go on for years, and probably will, thanking the millions who listen to him every Tuesday night for the memory. But who he really should thank, and probably does, is his writers. Whether he has a battery of 10 or two is merely incidental and unimportant to the crux of this thesis. The mere fact that he has writers, who can dream up more jokes and gags in one week than a vaude turn of years ago used up in a booked-up route and invariably made to last for years is no more incident in his professional life. It is the peg on which his whole career hangs.

All of which is by way of saying that 1946-47 is a writers' year in radio and don't let anyone tell you any different. It's an old bromide by now that a comic is no better than his material and a bad script can kill off a good clown. It's very old but it's also very true and holds as good today as when it was first phrased.

Scan the Hooper table of shows that command the biggest audiences and in the first 15 there can always be found from seven to 10. Now let's get into some of the highest-rated exhibits of jest and drollery and see how they got that way. At this writing it was a standoff among Jack Benny, Fred Allen, Edgar Bergen and the Jordans ("Fibber and Molly") for the Hooper leadership, and that's officially the industry's yardstick. Benny offers an excellent example for the reason of his professional longevity—after 15 years on top. Granted that there's no better showman on the air and he's not only the master of the quip but a near-perfectionist in timing, that all-important factor which produces belly laughs or egg rolls. How many times have you heard a writer moan, "He ruined my best lines."

'Who Me? Thank My Scripter'

Benny has always had the best screveners from the days of Dave Freedman, Harry Conn, Bill Morrow, Eddie Beloin down to his present staff of Milt Josefsberg, Nat Perrin, et al.

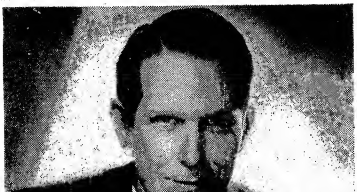
Tell Benny he had a great show and he's big enough to say, "Thanks, but the boys gave me a great script." And any comic that doesn't is just hogging the limelight for himself and not sharing the credit with those who richly deserve it. If an exception is to be made it can rightfully be directed at Fred Allen, who while he has some help, is the main cog in his own writing machine. That statement can be made for few of the others. They may contribute a story line or polish up a gag or situation but in the main they breathe into the mike what is written for them.

Gag writing for radio has become big business and runs a close fiscal second to the star of the show. On some programs the writing budget tops the payoff list. It wasn't so many years ago that a $500 writer was eyed with envy and it was a free prediction that the ceiling would never be raised. These prophets must surely by now be without honor anywhere for that figure is now where deliberations start. There are at least a dozen comedy shows in Hollywood where anywhere from $2,500 to $3,500 is charged against the program or package for the lads with dreams, files and good memories. For $500 nowadays all that is contracted for or expected are three or four gags or a two-minute spot. Even if they're not used the scribe is not penalized for, in radio, a good old try is not without its golden reward.

Most comics readily will admit the "comedy constructionists" are worth every last dollar they get and it's not purely a defense stance. They're paid well, to be sure, but where would the funny fellows be without them? Clowning is a highly specialized art and those who have survived can credit their virtuosity to a measure of success that leaves a goodly share for the lads at the typing mills. The casualty list of jesters who dropped by the wayside is a long one and it admits of small argument that they might still be around were their writers hep to the changing tide. Many a passe comic could be revived if given such a staff of writers as now toils for Benny, Hope, "The McGees" and a half dozen others.

Of the new crop of comedy shows, the measure of success or failure invariably falls to the writers. Those with good writing, such as Frank Galen's Dennis Day show, Henry Morgan, Alan Young and not more than one or two others, have managed estimable progress but those that floundered went down with the script. Peter Lind Hayes came out of the night clubs to become a radio personality, but he knew he would be no better than what was put on paper for him. So the agency went out and hired Abe Burrows, one of the top craftsmen. It is still conjectural whether Burrows caught the fact of his versatility that could be made radio-worth. Two dozen writers tried it with Danny Kaye and failed. Few of the nitery set have cut it on the kilocycles.

It's a writers' year, make no mistake there. The fact that they keep comics going years on end more than justifies their fabulous fees. In most cases it's the "packaged" comic who sets the price. Who knows better than they the true value of their labors?



DEL SHARBUTT
"JACK CARSON SHOW" "LUCKY STRIKE HIT PARADE"
Radio Management: FRANK HEALY

Tony Martin Into OG Show Vice Sinatra? Also Mulled for 'Hit Parade'

Hollywood.

Although Tony Martin is out in front for race to take over spot vacated by Frank Sinatra on the Old Gold show, the singer's agent, Nat Goldstone, is uneasy over terms made by Lennen & Mitchell agency as well as being reluctant to start Martin on the final cycle of the show unless he's carried into the fall. Martin currently is in Chicago grabbing $8,500 per week, then moves to the Copacabana in New York.

Sinatra's deal washup calls for "The Voice" to stay off the air until September, although he is permitted to take guest shots before that time. Still in offing is deal for Sinatra to star in a revised "Hit Parade" for Luckies but not to become effective until next September. Joan Edwards meantime drops off "Hit Parade" Jan. 18 with likelihood only top star distaff singers will be used.

Larimore Back In Radio

Earle Larimore, formerly on CBS' "This Life Is Mine" serial, is back in radio in New York after spending a year at Saranac.

In addition, Larimore is going into legit soon, being scheduled for a part in Eugene O'Neill's next play, "The Moon for the Misbegotten."

Focus on Wax, or Snip Shows With Scissors

By ADRIAN SAMISH

(*Programming Veepee, ABC Network.*)

The greatest innovation in radio in recent years—and what I think may well turn out to be the radio of the future—is the transcribed program of the high calibre quality of the "Bing Crosby Show." Though this subject is hardly unfamiliar to readers of VARIETY, I'd like to take this opportunity to bandy it about a bit more.

As a matter of fact, we at ABC have peered further into the crystal ball and think the day is not so far off when film will replace records and programs may be produced on a soundtrack as they are in pix.

This will undoubtedly bring forth louder wails from the corner of the "nays", who are always ready to pounce on any departure from the usual at the drop of a hat—to prove that the status should remain quo. Offhand, I can't think of anything that changes with any degree of facility except women's styles and the weather. Therefore, for purposes of clarification, I'd like to talk about transcriptions — on the side of the "ayes"—of course.

The need for excellent transcribed programs has existed for many years. Critics of radio have been jabbing at us for better quality programs. We in radio want quality just as much and strive for it daily. Transcriptions undoubtedly will make for better quality radio. They give the radio producer the same opportunity as the film and theatrical producer of being able to cut, edit and trim the whole into a finished job before it reaches an audience. When you think of the reels of film that are shot before a film director gets the exact sequence he wants, and the out-of-town tryouts given a play before it ever hits Broadway, you realize the odds against a radio producer, who works under terrific pressure to put together a live program without any of the advantages he would have in the other two media.

As they have reached mechanical perfection, transcriptions have been used more and more on all of the networks. "Request Performance" was an outstanding recorded series, and the instantaneous and enthusiastic response of our troops abroad and other listeners to this program gave impetus to transcription series on a large scale.

It is now generally agreed that, as far as listenability goes, good transcriptions are indistinguishable from live broadcasts. And as to Hoopers—many important programs have been recorded and repeated for some time with bigger Hoopers than their live counterparts. For example, the Jack Benny show is aired twice in California, the first time at 4 in the afternoon when it starts east to be heard in New York at 7 p. m.; and the second broadcast is a transcribed version of the first and repeated at 9:30 p. m. on the Coast, with substantially the same or more listeners out there than the earlier live show.

When daylight saving time began last year, ABC inaugurated record repeats on most of our programs. Many important shows, including "America's Town Meeting of the Air" were aired on transcriptions with no noticeable listening difference. "Tom Breneman's Breakfast in Hollywood" has been transcribed for some time with no effect whatever on its rating.

Obvious Advantage

The advantage to an advertiser of being able to spot his show clear across the country at one time is obvious. As it is now, a show heard at 9 o'clock in the east hits a very early audience on the west coast and has to be repeated. Transcriptions allow an advertiser the privilege of cashing in on the same time block coast-to-coast.

From the standpoint of the broadcasters, transcriptions permit us to tap heretofore unavailable talent. They afford top radio and screen artists the opportunity to make radio programs at their convenience, timewise. For years this has been impossible for motion picture stars, because of studio commitments, which usually leave them free for broadcasts only on weekends. Also, many of the stars feel that, by venturing into live radio, they might lower their boxoffice appeal by turning in inferior performances in an unfamiliar medium. It is obvious that a transcription with its facilities for retakes and removing fluffs, insures a more finished dramatic performance, eliminates such objections.

the God-given opportunity to delete jokes that misfire. As for those comics who depend on topical material for their witticisms, this source is usually just as timely three days later as it is at the moment—with the possible exception of California weather.

Perhaps the phoniest objection hurled at transcriptions has been the question of actors' spontaneity. "Will they respond and give their best performance, knowing that the show can be recut?" it is asked. The answer is: Definitely yes.

First of all, an actor responds, not to a listening audience, but to his director and a studio audience. By having a live studio audience—as we do in the "Bing Crosby Show," and will in any other similar type program—the problem of an actor's response is dissolved.

Secondly, of the many live shows I have directed, I know that, nine times out of 10, the dress rehearsal was better than the air performance, because the actors were more at ease. The same holds true of transcriptions. The knowledge that actors may correct their mistakes usually prevents errors, and makes for a relaxed and easy performance without first-night jitters.

As a final, feeble wheeze, the "nays" and other alarmists envision the eventual disintegration of the networks. Letting all of the air out of that one requires little effort.

First of all, let's look at the networks and the vast complexities which make them work. The ability to build shows, spot them across the country in proper sequence, with the desired continuity, give them their due promotion and publicity buildup, could hardly be duplicated by an individual or anything but a tremendous organization equipped, as the networks are, to do the job.

"Suppose", say the "nays," "a sponsor would, instead of buying several hundred stations on a network for his transcribed show, buy stations individually all over the country and spin platters." Yes, let's just "suppose" for a few minutes.

In the first place, the time cost would be much more than any network would charge for an equal lineup, and it would be next to impossible to clear any set block of time with all of the stations for such a program on a non-network basis.

Most important, however, a radio show is valuable only if it has a certain continuity. Listening habits are the result of hearing the same program at the same time week after week. Unless an advertiser can cash in on large blocks of markets, as he can do only with a network, his show would reach potential customers only in dribbles. It would certainly lack audience and sales impact. Experience has shown that single programming, with no attention paid to preceding and following programs, hardly ever gets Hoopers. But block programming, or a sequence of good programs, a night of good programs, is the surest way of holding an audience. Do away with that sequence, eliminate the buildup program and followup show, as would happen without a network, and that program loses half of its value to a sponsor.

Add to these problems, those that would be involved with station relations, local promotional campaigns, the lack of being able to push the program and the product it sponsors on a national basis, all now easily handled by a network, and it would take more than a few aspirins to cure the mass headaches that would ensue for anyone who decided to deal with stations separately.

PROF. QUIZ
A. B. C.
Thursdays for Amoco
Exclusive Management
FRANKLIN H. SMALL
Hotel Abbey, New York City

United Nations Radio's Biggest Sales Job

By CHRISTOPHER CROSS

(*In Charge of U.S. Radio at UN*)

During the war, whenever anyone said to an American: "Look what an excellent job the BBC is doing," the reply would invariably and correctly be: "Well, the war is being fought in their backyard. If the battles were taking place here in the United States our radio would do just as good a job, if not better."

This is justifiable pride in United States radio which made a tremendous contribution to the Victory although the war was not fought in North America. But, while the war not fought here, the battle for peace is taking place in the United States —in New York City, the center of United States radio.

A Yearbook should be filled with happy memories. It would be easy and pleasant to fill this space with a review of the excellent cooperation we have received from many networks, stations and organizations. But there is no real need for that. Those who have given so generously of their time and creative energy to help bring the United Nations to the people already know how much we appreciate their assistance. Besides, the editors of VARIETY suggested: "Don't feel you must butter anyone up; just tell us what's on your mind, straight from the shoulder."

What we are going to say might be better described as coming straight from the heart.

We have lived among you in American radio for almost one year. And we have had an opportunity to watch your United Nations programming. Since what you do about the United Nations and how you do it affects the welfare of so many people, we feel justified in giving you our observations.

First: There are altogether too many in radio who seem puzzled when we suggest that they do something about the United Nations. They frequently ask: "Does anything special really have to be done? Who could possibly be against peace?"

We believe that anyone is against peace who does not work wholeheartedly for peace, if he has some means with which to do so. Everyone has some means. Certainly radio has extraordinary means at its command with which to work for lasting peace. We wonder if radio's contribution to the victory over the Axis could have been as great if those in command of radio had similarly asked: "Does anything special really have to be done? Who could possibly be against winning the war?"

Needed: Peacetime Morale

Radio's greatest contribution to the war effort was that it helped build a strong wartime morale. Can we not decide that radio must be as effective an instrument for the building of a healthy peacetime morale? And what will bring about a healthy peacetime morale? The people must have an understanding of the United Nations Charter and what it means to them and their communities. The people must know what is happening from day to day in the various councils of the United Nations and how it effects them. Obviously this cannot be accomplished if coverage is limited to sensational news bulletins.

United States radio needs no advice from us on how it should do this greater sales job. It is able to sell Pepsi-Cola until it really hits the spot; a variety of laxatives are made so appealing as to leave one depressed if one has the good fortune not to be constipated; and a cigaret is made to sound like God's greatest gift to mankind. U. S. radio has indeed mastered the techniques of selling. Can we not make the search for a just and durable peace, which so intimately affects the lives of all people, vital, as exciting, as important? We are sure that American radio executives can find the techniques with which to do this greatest sales job of all time.

Which brings me to our second observation: Too many radio executives seem to look upon the United Nations as just another news beat. The United Nations is not just another news event to be covered only by reporter, the commentator. The United Nations is a concept that has come to us through bloodshed and persecution. It is a voice crying for peace and security for all peoples everywhere.

It's A Full-Time Job

To make crystal-clear this concept of a world without wars is radio's great challenge. How can this be done? Recently WLW held a contest to determine what its listeners thought the station could do to help create a greater interest and understanding of the United Nations. One of the contest winners told WLW: "Put one or more of your most capable persons to work full-time to organize programs which would clarify the United Nations to the people and relate its activities to the community."

There is no better advice for any station or network seeking to fulfill this momentous responsibility to the public.

Find the best minds in your stations or network and let them devote themselves to meeting radio's greatest challenge. It is not an easy job. It can't be done quickly. A series of three or six programs won't accomplish the task. It will take time and it will require the help of youth groups, the church, organized labor, industry, women's groups and other community organizations. Above all, it needs the leadership of the National Association of Broadcasters.

Judge Miller, President of the NAB, and all U. S. radio deserve congratulations for the resolution passed at their first post-war convention in Chicago which stated that: "American broadcasters pledge to the United Nations their full support and cooperation . . . We dedicate ourselves to the . . . momentous task of winning a lasting peace."

The dedications and resolutions have been passed. It's time to go to work. It's time U. S. radio applied its best efforts to making the United Nations an integral part of the lives of all Americans. What will be the profits? None — except liberty instead of enslavement; peace instead of war; in fact, life instead of death.

BEST WISHES FROM
MEREDITH WILLSON
and the Gang on "SPARKLE TIME"
BEN GAGE PAULENA CARTER THE SINGERS

Performance vs. Promise—Saga of the FCC Blue Book

By SAUL CARSON

When the Federal Communications Commission's Blue Book hit the radio industry between the eyes, last March, with its threat of "matching performance against promise," there was much consternation. This, cried the industry, was revolution. Everything was invoked against the FCC from brickbats to the First Amendment. Even Jimmy Petrillo never came in for as much abuse as the FCC did for daring to suggest that applicants for radio licenses should be asked to prove whether the promises that accompanied their original applications had been honored, even in the breach thereof. What no one thought of doing was to whisper, ever so gently, something about the need for a man going into court having clean hands, or about stones and glass houses.

Now that the covers of that Blue Book are slightly bleached, it might be relevant to look into the practices of that commission which itself made such wonderful promises. Surprisingly enough, one finds, in matching the FCC's performance against its own promises, that the latter are not promises at all but empty threats. Even a cursory examination of the FCC's record—on the achievement side—indicates that the FCC talks a blue streak of radicalism while it acts in the interests of the most conservative side of American big business. With the lone exception of its perpetual dissenter, Clifford J. Durr, the FCC is as consistent as any coffee pot that ever promised a lot of beautiful public service programming only to crowd its program with at least one spot or jingle every two minutes. The only difference is that the FCC's jingles are not as funny as some on the air, since the sound is made up chiefly of gold.

The tip off came even while the Blue Book was being written, back in the summer of 1945. It was the case of the Aviation Corp.'s bid for the radio empire then in the hands of the Crosley people. Most of the commissioners were honestly horrified at the prospect of letting a big corporation primarily interested in electric refrigerators buy such vast radio properties as Crosley's. When the big brass of AVCO took the stand and admitted they had never even heard of the Communications Act, admitted that they didn't know how much they were paying for Crosley's WLW, admitted they hadn't the slighest idea about what broadcasting was all about—it was obvious that the FCC would balk against okaying that transfer. But some of these same honest commissioners couldn't for the life of them find reasonable legal grounds for nixing that transfer. Besides, White House intimate George Allen was a director of AVCO and political executor of the interests of AVCO board chairman Victor Emanuel. Was there politics concerned? Of cource not. But AVCO got its approval and, later, acquired WINS, N. Y. in addition to WLW, Cincinnati and the multifarious shortwave, television and FM licenses already possessed by the Crosley crowd.

Oughta Be A Law

To appease the dissenters on the commission, the FCC majority made a gesture. They decided that, since the commission had no authority to look into the price paid for a radio property, and since such authority should be had in the public interest — there oughta be a law. Solemnly, the FCC promised it would ask Congress for such a law. That was in the summer of 1945. The FCC must be still wandering down Washington's Pennsylvania avenue looking for the Capitol. That law was never introduced.

Along came — after the Blue Book—applications for purchase of the King-Trendle properties in Michigan by the ABC network. Along came, too, the deal between WCAU, Philadelphia, and J. David Stern, of the Philadelphia Record and Camden Courier-Post. In both cases, the price tags were undoubtedly inflationary. In the Philadelphia case, there was some astoundingly complex financing which, some people still insist despite disclaimers, amounts to a tail-wagging-the-dog act in which it's hard to tell who bought what. Both deals went through in great haste. In the Philadelphia case, there wasn't even any pretense of a hearing. Clearly, the FCC's promise of looking into prices was meaningless.

But, some say, the FCC is always careful about who buys a station if there is any doubt about the purchaser's past record. The answer is likely to be a cynical Oh Yeah? Take two New York deals, for instance. The Mester Bros. couldn't buy WOV from Arde Bulova because, allegedly, they had not been adjudged quite angelic by other Government agencies. But Generoso Pope had no difficulty buying WHOM from the Cowles interests (although the transfer had to be pushed through fast while Cliff Durr was out of the country). Now it's true there was never any charge of irregularity by a Government agency against Pope as there had been against the Mesters. But it's also true that in the New York Daily News application for an FM license, the FCC had promulgated a very high principle—that it's relevant to look into a newspaper's past editorial policy when that newspaper wants to go into broadcasting. And no one even tried to deny that, pre-Pearl Harbor, the purchaser of WHOM was one of the principal pals of Italian fascism on this side of the Atlantic. Another high and mighty FCC principle has gone by the board.

Is it a case of whose ox it is that's being gored? Possibly. For instance, the FCC has been very tough against WOKO, Albany (N. Y.) for hiding certain stock ownership over a period of years. The commission carried that case as far as the Supreme Court—and won. But in the case of WBAX, Wilkes-Barre, there were also charges of misrepresentation of financial ability. But this case dragged on for four years, until John Stenger of WBAX got clearance from the same FCC.

In the case of WBAL, the Hearst station in Baltimore, the FCC has forgotten its own, explicit Blue Book charges and has not made those issues stick in the hearings currently scheduled on WBAL. Is it fair to say, then, that the FCC is no longer matching performance against promise? Well, it so happens that the FCC is doing just that very thing in the cases of WTOL, Toledo, and KONO and KMAC, San Antonio. Apparently these stations haven't the same standing as William Randolph Hearst and are to be measured by a different yardstick.

These are only a few cases. But they may be taken as illustrations. The FCC can blow hot. It can be redder than the rose. It can propound very revolutionary ideology, as it did in the Blue Book—and crown that ideology with the halo of unanimity, as it did in the Blue Book. But when it comes to action—that's something else again. Like the Supreme Court in Mr. Dooley's time, the FCC can read election returns—sometimes even before the elections are held. The Republican Party and Big Business have nothing to worry about, as far as the FCC is concerned. If the commission ever mounts the barricades, it will be on the side of the guy with the frock coat. As for the people—let them eat the Blue Book.

PHIL HANNA

Jumping at Conclusions

You'll have a Happy and a Prosperous New Year.
This baritone of tennis fame is currently starring on The Hire's Sunday Party—full Blue Network.
Just out of pictures, Phil is now drawing raves on recordings and television.
Managed by DORIS BROOKS, New York.

Time Bomb Is Ticking

Radio's and Scripters' Responsibilities Are Needs, Not Luxuries, in Year II of Atomic Era

By ARCH OBOLER

It has become the dubious custom to begin every discussion these days with a reference to the atomic bomb. In everything from a discussion of Metaphysics to the huckstering of merchandise, the atom bomb is dragged into the conversation by its reluctant isotropes. To subtitle this "Radio Writing in the Atomic Year Two," (yes, we are in our second year since that epochal New Mexican explosion) may appear to be just another attempt to add importance to the ordinary.

Arch Oboler

And yet, it is impossible to deny that the thinking and the writing of every mature writer has been profoundly affected by man's release of atomic power. Doing what is quaintly called "business" on the old typewriter stand has become increasingly difficult for those sensitive to the flow of events.

But, yet another bomb of another sort recently went off in the art—yes—and the business of radio writing. I refer, of course, to the Federal Communications Commission's action in pointing out to radio broadcasters their responsibilities as a public service.

The result has been a reawakening, on the part of radio networks and individual radio stations, to the worth of thoughtful radio writing.

This means that when one talks about radio writing today, once more one is talking beyond the "Tortures of Soap Suds Suzie" and "John's Upstairs Wife." Once again there is a time and a place for the thoughtful, the provocative, the meaningful, the experimental. Once again there is air time for the highest function of broadcasting—the education of people to a world.

How long this condition will last, I do not know. We Americans, with our un-bombed cities and our full pantries, have the unfortunate habit of forgetting quickly.

Time For Decision

But the writer has the responsibility of seeing to it that this way of forgetfulness does not lead to catastrophe. He, as well as the entire radio industry, must choose between what is business for business's sake and his own responsibility in a civilization that sits on a time-bomb.

Let me simplify that: He must choose between the easy dollar and staying alive. For it has come to that issue, my friends. Radio has to choose between the dollar-making, minority-degrading belly-laugh and the disintegration which will also be the lot of radio when that time-bomb goes off.

Sitting on a time-bomb, then, let the radio writer play his part, not in weakening but in strengthening our defenses against the terror that lies beneath us.

Let him shun the fun-poking portrayals of *any* of the races of man as violently as he would react to the incinerator or gaschamber for human beings — for the steps of hatred of man move downward with deceptively small treads, and he who laughs derisively at his fellow-men one day, burns him alive the next.

Affirmatively, the radio writer must look for opportunities to state his own affirmation of the dignity of all men. Those opportunities have not been easy to find in this Communication System of ours which has become a business. It has been easier, the writer knows, to air a doleful tale of love-yearning or a legend of creeping horror, for love and terror and Life Can Be Beautiful, to the accompaniment of a soap jingle, are salable things.

But I say to you, who write, that loving one's world and wanting to see people alive and moving closer to the God that is in them—those things, too, should be and must be salable in a world that has no securities other than those that we, this living generation, can bring to it.

To write for tolerance and human decency, now, is not an Act of Mercy; it is an act of self-preservation.

Yes, and to ask that radio, now, turn from its dollar spin to a permanent fulfillment of its duties, is not a statement of hope, it is a statement of expectation.

For the time-bomb is ticking.

Listen to it, you radio writers and funny men who crucify for a laugh.

Listen to it, you businessmen who give freely of the precious network hours to the man with the check-book and a stomach-pill advertisement and who dole out so penuriously, Saturday afternoon and half an hour before midnight, to those who come with ideas for people!

Listen to it!

The atoms of disintegration are straining.

Have the wisdom to listen.

SEASON'S GREETINGS FROM

MONICA LEWIS

Adams Theatre, Newark, N. J., Jan. 9, 1947
Monica Lewis Show, Mutual Network, Friday 8:15 (EST)

SIGNATURE RECORDS—MUSIC CORP. OF AMERICA

RADIO UNIONS DANGLE JOBS TO LANGHAM

Ray Langham, who resigned two weeks ago from CBS, where he was asst. director of programming under veepee Davidson Taylor, is reportedly being considered for an organizer's job by two radio unions.

Radio Writers Guild is reported considering Langham for the job of national exec secretary. That job has been officially vacant since the recent resignation of Dorothy Bryant, with eastern veepee Peter Lyon filling in only until the Guild's national council selects a fulltime successor to Mrs. Bryant.

Meanwhile, American Federation of Radio Artists, looking around for staff enlargement seen as necessary in the near future under the new AFRA code, is also reported interested in Langham.

Langham has helped organize technicians at CBS some eight years ago and while known to the union people as an ardent unionist, is also acceptable to various groupings inside the unions.

HAPY NU YEAR
FRUM YOURS TROOLY
PAT BUTTRAM

A Kiss for Sadie Hertz

By HAPPY FELTON

More and more every day, I read where so-called pulse-fingering critics say that audience participation has been bad for radio and has no appeal outside the studio. It's time somebody blew a kiss to the quiz fans and I'm the boy who wants to make the first overture.

The natural wit of the man on the street is slanted to his people and his people are the population of this country and, it may surprise some of you, not all of the population is in show business.

"Guess Who?" is an audience participation show. It is my current audience co-ed show and I have been on two others which qualifies my opinion when I say "Audiences are good people" and the type of audience I get at "Guess Who?" is a great one.

There have been too many people looking down their respective noses at studio audiences. Sure, they'll admit you have to play to 'em so the sponsor can hear those boffolas on the record. But they stop right there—once the program is over they belabor the audience and generally feel that the average age of their audience is slightly below zero.

Nuts to that. They ought to step down off the studio stage and meet the people. I've got more of a chance to meet the people who are loyal enough to me to fill the WOR playhouse every Saturday night. Most of us in show business worry about audiences coming and going—they really mean the difference between renewal or goodbye—but in the very next breath most of us will shout and holler that the low mentality of the audience keeps the standards of radio down. Nuts to that, too.

Still Kicking, Thanks

The other fallacy in this connection is that this type of program is finished. Let's look at the record. The audience participation shows are right in there in Hooper ratings and in consumer sales through commercials delivered on these buffoonery carnivals.

As far as publicity is concerned the audience participation show is riding the crest of the wave biting big chunks out of national publications with layouts demonstrating what goes. And why? Because the people who listen will buy magazines and write in whenever a show gets featured.

Look at Mrs. Sadie Hertz. She's been boomed in publicity to the extent of having a feature article in the Saturday Evening Post, with a reprint in Reader's Digest. And believe me—Mrs. Hertz is more than a publicity peg that the network flacks have dreamed up. She's a shot in the arm to any m.c. who uses her. Ask the boys in the business.

She's funny—she's a good sport—she's a sympathetic character to the listening audience but more important—she's just a lady who likes to go to radio shows—she's a typical fan. For my money you can fill the theatre with Mrs. Hertz duplicated three hundred times. And don't anybody say she's bad for radio—she's in there pitchin' and was long before the hinterlands "discovered" her. She and many other "regulars" constitute a measuring stick that can't be beat. They are avid letter writers—good buyers of products and they get around enough to keep the standards up there because they won't laugh at the same joke every night in the week.

There are some who might say that having to depend on Sadie Hertz is a far cry from the days when the audience was threatened by signs insisting on absolute silence. But these are the same audiences who suffered through the "Laugh"—"Applause"—placard days and they have yet to louse up a show by not knowing what was what.

The only thing that sets Sadie Hertz and her pals apart from the listening audience is a streak of liking the spotlight which a lot of people in our business have. Sadie likes fun—likes to win prizes and likes to be where she is—on the fringe of radio.

There's nothing wrong with that. Years ago, Aunt Minnie used to get at the piano in our parlor and we'd always have to coax Uncle George to sing that funny song. And maybe during a taffy pull, way back when, someone would think it was "Jim Dandy" to wind some taffy around cousin Willie's neck. That was the truth and consequences of yesterday. We've always had audience participation—radio is just the modern version.

I predict that audience participation shows will continue for many years. And will be even stronger on television than they ever were on radio. As long as people can fidgit in a chair at home while someone else takes a mild beating you'll have these programs. Just as we all love to laugh at the Chaplins and the W. C. Fields of the profession, we still chuckle when a skirt is blown at Coney Island. Take away that American trait of laughing when the other guy takes a prattfall and you've solved the problem of getting rid of participation shows.

How Hooper Rates 'Em

Jack Benny	27.5
Fibber & Molly	27.4
Bob Hope	26.2
Charlie McCarthy	26.2
Fred Allen	25.9
Lux Radio Theatre	23.8
Amos 'n' Andy	23.0
Walter Winchell	22.9
Red Skelton	22.3
Screen Guild Players	21.8
Phil Harris	21.2
Mr. D. A.	19.2
Take It-Leave It	18.2
Great Gildersleeve	17.8
Fannie Brice	16.3

NEW SERIES SET AS MEMORIAL TO WILLKIE

Freedom House, N. Y., which is a memorial to the late Wendell Willkie, will air a weekly radio forum for 12 Friday evenings, beginning Jan. 17. Show will air in New York over the indie WEVD, and is expected to be recorded for possible placement over other stations around the country.

Titled "Freedom House Forum," program will tee off with former Economic Stabilization Director Chester Bowles and Thomas K. Finletter, former special assistant to Sec. of State Cordell Hull.

MBS Preps for Sales Hypo

While more of its program origination is moving westward to the Coast, Mutual was reported last week about ready to put a new, more aggressive sales policy into effect in the east.

Prexy Ed Kobak is on the Coast this week, and will gander the program operation in Hollywood during a fast, five-day visit. Meanwhile however, he had put one of his trouble-shooters, E. P. H. ("Jimmie") James to work in the east to tighten up the sales operations.

PATTY BOLTON
Radios Newest Singing Sensation
"EDDIE CANTOR" SHOW
"MEET ME AT PARKY'S"
CARTOON RECORDS
Management: M.C.A.

P & G, Kellogg Woo Kate Smith

With the 10-year association of Kate Smith and General Foods scheduled for a windup at the end of the current broadcasting season in June, there are reports that both Procter & Gamble and Kellogg have been making feelers to the star and her manager, Ted Collins, with an eye toward '47-'48 sponsorship.

Such a deal would mean that P & G or Kellogg would grab off the noontime CBS "Kate Smith Speaks" show, in addition to her half-hour nighttime show. Both are being offered by Collins as a package deal.

Iowa Ed Claims Libel For Use of His Label

An Iowa editor named Clifford Niles thinks he's been injured, $2,000,000 worth, by a pre-election broadcast of "Mr. District Attorney" on which the villain, running for the Senate, turned out to be a murderer nabbed by "Mr. D. A."

Villian's name on show was Clifford Niles. Last name, says show's director, Ed Byron, was chosen from the name of Niles, Mich., and there was a disclaimer aired on the show. But the real Niles wants somebody—he doesn't care whether it's Byron, NBC, sponsor (Bristol Myers) or whoever—to pay him a couple of million.

P.S.—Show carries libel insurance, so if anyone pays it will be an insurance company.

SEASON'S GREETINGS FROM

ED HERLIHY

Voice of Universal Newsreel, Kraft Music Hall
One O'Clock Sunday News With Ed Herlihy
M. C. Children's Hour
Carmen Cavallaro Show—NBC

Radio Reviews

HOLLYWOOD STORY
With John Larkin, others; announcer, Dick Stark
Writer: Nancy Moore
Producer-Director: Walter Gorman
Music: Charles Paul
15 Mins.; Monday thru Sat., 11:30 a.m.
KELLOGG CO.
WJZ-ABC, N. Y.
(Kenyon & Eckhardt)

Hollywood anecdota over a musical backdrop is offered in this latest of the Kellogg radio string, and it's a neatly wrapped package for the sentimental sisters who comprise the meat of daytime radio listening.

John Larkin is pseudonymed Chris Kenyon for his role as the Hollywood gossip-hawk. He works well with a script that manages to inject a couple of current items into a quarter-hour mostly filled with a short, local-color Hollywood dramat.

In the preem show, Larkin told everyone that Helmut Dantine and his wife are no longer one, and described plans for the big "Duel in the Sun" opening at Grauman's Egyptian. Then the show segued into the drama, which is mostly just a conversation between Larkin and an old Irish peddler-gal who had visions of a former non-existent glory as a vaudeville star. There's a bit of moralizing here.

Seems no hausfrau program can be complete without a syrupy organ background. The gals couldn't differentiate between a radio show and real conversation otherwise.

Tomm.

MOMENTS MAKE THE YEAR
With Don Hollenbeck, emcee; Bill Downs, Betty Garrett, Johnny Faulk, Herbert John, Dr. Leon Goldenson, Vincent Shaeffler, Nick Fetzka, Alfred Brissenden, Capt. Philip Sarbacher, Jr., Eddie Dyer, Helen Henderson, Alan Stewart, Leon Dostert; music, Alex Semmler
Writers: Lane Blackwell, Ruth Ashton, Sylvia Berger
Director: Robert Lewis Shayon
60 Mins.; Tues. (31), 10 p.m.
Sustaining
WCBS-CBS, N. Y.

Radio has not yet learned how to comport itself in times of stress unaccompanied by a shooting war. The point was painfully apparent last Tuesday night (31) when CBS put on a full-hour documentary show which, purportedly, highlighted the big things in 1946 that should stand out as "moments" worthy of remembrance. It's not that what was done was done badly—on the contrary, the execution ranked from competent to top quality. But it's the choice of items that indicated what's the matter with radio of this type. Everything was "safe." Nothing remotely "controversial" was touched. Result: An intellectual drabness, an out-of-focus view of 1946 as the year when nothing happened — no President Truman slipping, no OPA pains, no Republican election turnover, no veterans' housing snafu, no growing pains in the United Nations, no fighting in Greece, Palestine and the East Indies. These subjects, which no self-respecting rural weekly would leave out of its year-end summary, could find no place on the year-end looksee done by the network which has so often been kudosed as outstanding for its documentaries.

So the show brought the listener two brief meaningful moments: The A-bomb test at Bikini, and a psychiatrist's view of the leading Nazis cowing and whining in their cells at Nurnberg. For the rest: There was a talking dog in Yorkshire, a miner who narrowly escaped death in Pennsylvania, a tidbit from the World Series game, and other such world-shaking events. And Betty Garrett. Because she had only 10 minutes between calls in the legiter "Call Me Mister," she was spotted in the middle. She was sock. But she'd have fitted the closing cue, since her number was "South America, Take It Away." *Cars.*

Barry Gray Rides Again, Feuds Notwithstanding

Barry Gray, all-night disk jock at WOR, N. Y., who went on leave a couple of weeks ago after his latest tiff with a New York columnist—this time, Lee Mortimer of the Mirror—is back in the saddle again.

He's going to continue riding the milk route on WOR six nights a week (he's off Sunday), and in addition started last Saturday (4) with a two-hour afternoon show. In the next few weeks, with specific date undetermined as yet, he will also take the WOR Monday night at 10 slot currently occupied by the "Broadway Talks Back," show which is folding.

Gray had been auditioned by CBS for a couple of possible shows, but the network deal is off.

AFRA Pact Means 500G in Back Pay

At least $500,000 in back pay will be due to radio actors, announcers, singers and sound effects men in the next two or three weeks, as a result of the expected ending of new contract negotiations affecting members of the American Federation of Radio Artists.

Chicago announcers held out for a larger slice of salary increase, and that one tiff was responsible for the holdup in the final settlement of the terms for the various new contracts between the networks, agencies, stations, and transcriptions companies on the one hand, and AFRA on the other.

But the Chi situation was finally ironed out Friday (3), with announcers there getting a minimum basic scale of $108.90. The classification of "sustaining announcer," one of the main issues in Chicago, was wiped out, AFRA scoring a victory in that respect.

Most of the contracts, nationally as well as in the regions, make the increases retroactive to Oct. 31, although in the case of some of the Chi announcers the retroactivity clause starts operating Nov. 15.

Most of the bookkeeping showing the amounts due individual AFRA members, whether they are staff employees or freelances on shows, has been kept up to date by both networks and transcription companies, since most of the fiscal points had been agreed upon several weeks ago.

Chi Radio

Continued from page 115

actor in question used to be on 25 network shows a week plus another 10 local programs whereas, starting the first of the year, he'll be lucky to have 20% of his former shows. It's a vicious cycle that seems to get worse with each succeeding year.

Paradoxical situation is that while network radio was dying on the vine, production-wise, both network and local sales reached an all-time high during the year just passed. It saw the two highest budgeted local musicals in the town's history, both aired over WBBM (the Wayne King half-hour show sponsored by Elgin American and "Melody Lane" bankrolled by a local department store), but in spite of a $2,000 talent budget for each show, there was little if any employment opportunity for actors.

Prime example of what can be done with a Chicago originated show was the 16.1 Hooper for "The Whistler" show scripted and aired on the Coast but produced here live with local talent. It's pretty indicative of the fact that good writing and good directing can still ring the bell regardless of where the show originates, yet even this show was sold by CBS as network fare and moves to New York in the Spring.

Shelved for the time being or outrightly abandoned were the ambitious plans of the four nets which called for a new building on North Michigan avenue to house NBC, elaborate new studios in the Civic Opera House for ABC, modernization of the CBS-Wrigley Building studios, and a new television building that was to handle Mutual Chicago originations. The advent of video is about the only thing in the foreseeable future that might change the picture.

The lot of the actors, producers and writers here has been anything but a happy one during the past two years, with literally everyone of them now working for scale, having to fight for air credits and producers being forced to take acting roles in order to eke out a living while watching one network show after another depart for New York or Hollywood.

The year 1946 saw the departure of practically all the top talent including Joe Ainley, Betty Lou Gerson, Hugh Studebaker, Sara Jane Wells, Barbara Luddy, Herb Futran, Jane Webb, Gil Stratton, Jr., Bill Thompson, Pat Buttram, Percy Faith and Buddy Clark, to name just a few.

Among the shows that moved either to New York or California were the "Carnation Contented Hour," "Those Websters," "Exploring the Unknown," "Guiding Light," "Road to Life," "Backstage Wife," "Ma Perkins," and the four Carl Wester-Irna Phillips General Mills shows. The last two years also saw the cancellation of three Wrigley shows, "America in the Air," "First Line," and "Meet Your Navy," with Gene Autry, the sole Wrigley show now on the air, emanating from the Coast.

Greatest Contribution to Television Supplied So Far Through Sports

By HARRY WISMER
(Director of Sports, American Broadcasting Co.)

Television's greatest contribution thus far has been through the exciting medium of sports. Actually, great shows—such as a Fred Allen, Jack Benny, Bob Hope or Bing Crosby — have not been produced for video audiences. But from the sporting scene the real producer has been the athletic coach, the team manager, the student body. All television has to do is set its cameras and start grinding.

Harry Wismer

Which brings to the forefront the art of sports telecasting. The tele sports announcer of the future will have to be 100% accurate, have a thorough knowledge of the sport and be quick enough, mentally, to stay on top of the ball. The folks will be able to see as well as hear. The "color" reporter will give way to the factual reporter.

The sports announcer who develops the art of staying on top of the play will have a terrific following and will make the television screen live.

As to the sports in which all this will be possible, football leads the parade. Now already exciting and thrilling to America's sporting millions from a straight radio basis, the game will fairly live as it finds its way visually into the home.

Baseball will progress along those lines ..tennis will be adequate .. golf will be great...watching those shots ..feeling the hush of the crowd around the greens .admiring the long, booming drives off the tees.. catching the anxiety on the players' faces.

One sport that will be tough is boxing. With two men at such close range, in such a small space, the camera will be ahead of the broadcaster.

The Gate

Of course, the really big problem from the standpoint of the fan will come when television—if it ever should—hurts the gate. Then look out. The cost of the rights will be sensationally high. The bankroll for two media of broadcasts might be prohibitive to the client.

Naturally the promoter, matchmaker or athletic director is going to protect his gate at all times. And if on bad days, when the crowds are down (which seems some way off due to the overall lack of seating), the price tag for rights will skyrocket.

But all in all, the future of sports on the television screen is very bright. Like any new idea or industry it takes some time to work out the bugs.

DeForest Sees Films As Best Tele Carriers

Electronic pioneer Dr. Lee De Forest predicted that films would provide the best and most economical means of television network operation in the future in a talk to the Television Broadcasters Assn. annual meeting Tuesday (7) at which he was guest of honor. Dr. De Forest was given a citation at the meeting.

The scientist also said that tele networks would probably be formed chiefly by radio linkage, and expressed doubt that the telephone company will find such use for its coaxials economically profitable. "Carrier and wide band video frequencies will, in my opinion," he said, "outspeed any economically practical cable and relay improvement."

"This brings me to my favorite thesis," he added, "that the economical eight-hour-per-day television linkage, where highest class of entertainment must be available whenever and wherever it is wanted, and at minimum expense, must be by the ever-reliable, time-honored, film-in-the-can carrier system."

Concerning color, Dr. De Forest said monochrome would dominate the art for the next several years, but the advent of color television is awaited.

Television Review

MUMMERS PARADE
With John Franklin, Peter Roberts, announcers
Producer-director: Clarence Thoman
Tech. directors: Ray Bowley, John Roth
245 Mins.; Wed. (1) 10:40 a.m.
SEARS-ROEBUCK
WPTZ-Philco, Philadelphia
(Benjamin Eshleman)

That television has come a long way in the past few years was well demonstrated New Year's Day (1) with Philco's WPTZ broadcast of the famous Mummers Parade, under sponsorship of the catalog telephone order service of Sears, Roebuck.

The first television broadcast of this colorful event, historic New Year's Day feature as far as thousands of Philadelphians are concerned, was an experimental job back in 1939, over W3XE, and the latest broadcast disclosed vividly how far television has come since the old days.

Clarence Thoman, special events director of the station, assisted by Ernest Walling, program manager, and announcers John Franklin and Peter Roberts coordinated their efforts in smooth style to bring this holiday feature to the sight of owners of television sets in this area.

The parade showed up on the screen remarkably well, considering weather conditions—the parade began passing in review at downtown City Hall at 10:40 a.m., and snow, accompanied by blustery winds, started to fall at about 11 o'clock. From that hour until the parade was over, at 2:45 p.m.. weather conditions were far from ideal for television broadcasting.

WPTZ used two image Orthicons for the job, one mounted on a truck in which the control room was set up and another camera on the fourth floor balcony of City Hall, looking south on Broad street. Most closeup shots came from the truck at street level, although a few were made from the upper level. The parade was radioed from City Hall locations to the downtown studios three blocks away, and then relayed to the transmitter at suburban Wyndmoor.

The broadcast was excellent, considering weather conditions. The show was perhaps too long for a television event, but that was inherent in the feature itself, and consequently no fault of the broadcasters. Show began with interview with Mayor Bernard Samuel.

Sears' visual commercials were superimposed over the Broad street parade scene, believed to be the first time that I.O.'s have been used for this purpose. *Shal.*

ROSE BOWL TELE POOL PLANS IN FOLDEROO

Hollywood.

Eastern television stations failed to get together on television pool pictures of Rose Bowl parade and football game which Telefilms, Inc., tried to set up. Previous commitments and other complications caused folderoo of plan to pro rate cost among video outlets.

DuMont's WABD in New York alone got reels while WNBT carried pictures lensed by own crew here for shipment east.

New NBC Stations Group Sets 1st Meeting in Jan.

Members of the new NBC Stations Planning and Advisory Committee will elect a chairman and secretary at their first meeting here Jan. 22-23.

Niles Trammell, NBC prexy, will welcome the new committee, which comprises Paul W. Morency, veepee and general manager, WTIS, Hartford; Richard H. Mason, manager, WPTF, Raleigh; Milton Greenebaum, prez and general manager, WSAM, Saginaw, Mich.; H. W. Slavick, director, WMC, Memphis; John J. Gillin Jr., president, WOW, Omaha; William B. Way, manager, KVOO, Tulsa; Walter E. Wagstaff, general manager, KIDO, Boise and H. Quenton Cox, manager, KGW, Portland, Ore.

BRENEMAN'S HAT IS NOT IN THE RING

My hat . . . or hats, I mean . . . are in smart millinery salons, coast to coast. A complete line of beautiful, wearable hats for women, styled by leading Hollywood designers, now bears the Breneman name.
This is no joke, son . . . as you'll find out when your wife makes you buy her one.

Hat-happily yours,
TOM BRENEMAN.

First But Flat, Tele Pool Enters Hall of Congress

Passing another important milestone on the highway to becoming the most powerful mass communication medium, television, using the combined facilities of NBC, CBS and DuMont, penetrated the nation's legislative halls for the first time last Friday (3) to televise the opening session of the 80th Congress. Whatever drawbacks the specific program had from the viewpoint of spectator interest, it opened another vista into video's as yet uncharted potential for public service through broad, democratic education.

Pooled broadcast, which was transmitted over the three New York stations as well as DuMont's WTTG in Washington and Philco's WPTZ in Philadelphia, did a straight reporting job on the session's inaugural ceremonies. Using two Image Orthicons which were stationed in the rear of the House of Representatives directly opposite the Speaker's rostrum, producer Burke Crotty was given full sweep of the auditorium in covering the proceedings. Cameras regularly alternated between panning over the crowded floor and closeup shots of the various Congressmen.

Although the reporting job at hand was executed with good technique, it was apparent that nobody was prepared for the long dull stretches during the proceedings when roll calls were being taken. In the initial 70 minutes of the broadcast, one full hour was taken up by two roll calls, an event of no great excitement. In an effort to fill the breach, announcer John Batchelder's voice came on sporadically with incidental information about the traditions and lawmaking techniques of the lower House. On the whole, it was pallid stuff.

In a 15-minute period preceding the broadcast from within the House, announcers Bill Henry and Bob Cora, working in an adjoining room, brought several House leaders, including Republican leader Charles Halleck and Democratic whip Sam Rayburn, before the cameras where they made the customary ritualistic comments. Foreshadowing what was to come, this portion of the telecast likewise failed to contribute anything of value to an understanding of any of the issues before the new Congress.

Instead of just setting up cameras and recording whatever passed before them, this telecast could have achieved genuine stature by editorial preparation in advance for an on-the-spot documentary. For example, newsreel clips of the House in debate, or committees in operation, might have served as fillers during the roll call to illustrate the work required on upcoming bills. In addition, some of the crucial issues before this Congress could have been detailed through the use of charts and other visual devices. *Herm.*

Postwar Pains, Strikes Keep Tele From Public

By BOB STAHL

What's holding back television from the public?

Answers to that question have been bandied back and forth by both the public and tele execs since the war's end. Despite charges that competing interests have been trying to stifle the new medium through fear of what it's growth would mean to them in the way of possible competition, video execs themselves lay the snail's pace growth of the medium chiefly to one factor—the war.

Unlike other miraculous new inventions that have been promised to an eagerly-awaiting public as part of its postwar dreamworld, elusive video has been lurking around that much-cliched corner for more than 20 years. Officials of the industry, immediately after V-J Day, began once more to hold out hopes that tele would assume big business proportions before the end of 1945. Came reconversion difficulties, including material shortages and labor strifes, and all their plans of expansion were again quashed. Today tele execs have once more postponed their timetable—this time to the end of 1947.

Evidence that competing forms of entertainment and communications have also played their part in delaying tele's advent can, of course, be found. But, according to video execs who have most to lose through the perennial postponement of their industry, just as much proof can be offered to show that films, radio and legit have given tele a helpful thrust forward. If cooperation from these potential competitors that might have been forthcoming has not been demonstrated in too straightforward a manner, it's attributed to the fact that human nature, being what it is, has always been fearful and skeptical of any new invention.

Tele, of course, can't become big business until there are enough sets out on the market to lure top-coin advertisers into sponsoring video shows. And therein lies the war-effected rub. Illustrative of the way strikes, most troublesome phase of the country's postwar economy, have cut into television plans, is the case of RCA. After finally settling down to a mass-production of its new tele models, RCA took more than 10,000 orders for sets from the general public within the first two or three weeks they were on the market.

Then John L. Lewis called his United Mine Workers out of the coal pits, the nation's transportation system was tied up and RCA couldn't get delivery on many of the component parts needed. Net result to television—a further delay in their plans, leaving the 10,000 unfilled orders suspended in midair.

Color Complex

Television industry itself, of course, has had its share in stymieing the new medium, evidenced mostly by inter-industry color controversy. Reasons for the sides taken by both factions in the "color now" or "color in five years" arguments are many, with both accusing the other of trying to snarl the industry via vociferous arguments that would better have been kept from an already-confused public.

CBS, accused of trying to cloud the issue with demands for commercial color video now in an attempt to protect its radio interests, did upset the applecart in the minds of many applicants for commercial tele applicants. Proof of this is seen in the number of applications withdrawn to "wait for color."

There are several views on this subject, however. Many of these same applicants reportedly became alarmed when they discovered the tremendously high cost of constructing and operating a tele station. Regardless of their beliefs about color, the CBS arguments provided them with a smokescreen behind which they could withdraw their applications and still save face. Several of these applicants were radio broadcasters who had gone into radio on a shoestring and cleaned up. Today, they would prefer to protect their radio interests from possible tele competition and at the same time shut off their pursestrings from video experimentation. Hence, the "let George do it" sentiment.

Recent demonstration by RCA of an all-electronic color system with a converter that could be used to bring high-frequency transmissions to low-frequency sets burst the CBS balloon of obsolescence, its most pertinent argument. DuMont television followed through with another development in all-electronic color and CBS is still pitching for its sequential standards. FCC is expected to rule on whether to set commercial standards now for color video early this month. Regardless of the outcome, it's to be hoped that both factions then settle down to work and get television rolling forward.

Filmdom Wary

Films have probably as much to lose as radio if television ever succeeds in throwing off its swaddling clothes, and are naturally wary of it. Both Metro and 20th-Fox have withdrawn their station applications, leaving Paramount the only major company with an active interest. Film companies refuse to lease their scripts to television and most of the top stars have refused to appear on video programs because of the low pay necessarily in effect today. Par is leading the way, however, by conducting a boff publicity campaign on television on the Coast and other film companies are expected to take some stand on the medium as soon as they find out what it's all about.

Legit stars, too, have refused for the most part to do tele shows, and for the same reasons. Dramatists' Guild, however, is an enthusiastic backer of video's possibilities, as evidenced by the pact concluded last spring between the DG and NBC to showcase new legit scripts via NBC television.

Professional sports, including baseball, basketball, hockey and boxing, have already thrown their arenas open to tele cameras. Labor unions—notably the American Federation of Musicians—are emulating the film companies in sitting interestedly on the sidelines to see what this new medium is all about before entering into it, but tele so far has made out all right without them.

All signs, therefore, point to 1947 as television's first big year. Once the programming techniques have been ironed out, it will undoubtedly take its place as one of the top forms of entertainment. Video is technically near perfection and, because it's such a true reporter, holds great promises for the public, with its cultural, educational and social significance giving promise of becoming even more important than its entertainment qualities.

Anything that can be picked up by a microphone and a camera lens is a natural for television. People sitting in the comfort of their own living rooms will be brought important news events as they happen, possibly re-enacted within several moments after their occurrence by a group of specially-trained actors. Important Government officials will be seen as they deliver their messages to the people.

Television will draw people closer to the Government and the Government closer to its people. Most important of all, television will draw governments in all parts of the world closer together, thereby playing its part in the establishment of the "One World" ideology. As DuMont's Commander Mortimer Loewi has repeatedly pointed out, television, because it speaks in pictures as well as in words, can topple the Tower of Babel and skirt the existing language barriers between peoples of different races and different nationalities. Significant is the slogan adopted by the Television Broadcasters' Assn. for its amazing new medium—"Uniting All Peoples."

Hooper 'Punctures' Ratings

Continued on page 113

program Hooperatings (talent popularity ratings) are not made nationally or over a cross-section of the population as is a Gallup poll. Rather, the sampling is done deliberately in a group of 33 cities which are exceptional in that they have local service by all four networks. Because we are seeking comparative network talent popularity ratings, we have to make the measurements where all network talent can be heard. That rather than any whim of ours, determines our choice of localities to sample and keeps us out of rural and small town areas where the radio fare is extremely varied.

The cities polled are well-scattered geographically throughout the U. S. The telephone home sample has been demonstrated to produce listenership records for most network programs closely approximating cross-section samples in those same cities. It follows, therefore, that the Hooper sample is representative of conditions in four-network-service cities in the U. S. and that network program Hooperatings may be accepted as representative of comparative network program talent popularity. No better device presents itself for establishing this popularity measure on programs. Radio buyers and sellers have made great progress since the advent of the ratings by using them to effect increasing efficiency in the selection of radio talent.

A Hooperating can, in short, be interpreted as a measure of (1) program popularity, qualified by such other factors affecting its audience; (2) the time of broadcast; (3) the program preceding and following, and (4) the programs competing.

Now to size of sample. The large number of periods of the day which radio wants sampled (every 15 minute segment from 8 a.m. to 11 p.m.) combined with the frequency with which that radio wants its measurements made (during two full weeks each month) creates the biggest sampling operation which anyone ever conducted anytime, anywhere. The samples are:

Per half hour	1,380	homes called
Per hour	2,760	homes called
Per day	38,000	homes called
Per week	270,870	homes called
Per month	429,000	homes called
Per year	5,155,200	homes called

Additional Calls

That covers only the sampling done in 33 cities for the purpose of publishing network program Hooperatings. In addition, 4,340,000 calls annually are made in 42 additional cities which typically have none, one, two or three local network outlets but which do not have local four-network-service. The latter are used exclusively in the publication of city Hooperating reports which show the comparative popularity of network and local programs city-by-city. Inclusion of any interviewing from these 42 cities in our network program Hooperatings would create program ratings which would be completely without comparative significance as measures of talent popularity. (That is, availability of programs in such cities determines programs people can listen to.)

But let's get back to the 1,380 homes called per half hour. When we start calling we don't know if everybody will be listening to a program or nobody. Either result would be significant. If 100 is the rating, 1,380 homes would be called and all 1,380 would be found listening to the same program. In the case of a O.O. rating, 1,380 homes would be called and nobody found listening. The sample is the same in both cases.

In our last three week-long surveys weekly average evening set-in-use went from 29.7 to 31.9 to 32.3. If you want to translate this into homes for each 1,380 called, the average number of listeners went from 410 to 440 to 445. During the same period the persons tabulated as not listening went from 970 to 940 and then to 935. Is that significant? Well, the same sort of thing has happened each year since 1934 during this particular season. The sample looks stable.

How about low rating shows? In the last three reports "Doctors Talk It Over," a low rating program, received a 0.9, then 1.5, then 1.5. If this were a half-hour show, this would mean that the number of listeners went from 12 to 20 to 20. But of equal stabilizing influence on the result is the total which would have been tabulated as not listening. Those totals would have been 1,368 found not listening on the night of October 21st; 1,360 not listening on the night of November 4th; and 1,360 not listening on the night of November 18th. Actually, this is a quarter-hour program with half that sample. But is it stable? I'll leave it to you. At this same season one year ago the program's rating was 1.6.

During the Oct. 16, '46 broadcast of Bing Crosby we used two different samples. One sample was 1,380. Its Crosby rating was 24.0. The second sample was three times as big as the first. Its Crosby rating was 24.2.

During the Oct. 23, '46 broadcast of Bing Crosby we used four different samples. Three of the samples totalled approximately the same number of calls each: 1,381, 1,382 and 1,406. The fourth sample was the combination of the first three; 4,169 homes called. Sample A produced a rating of 18.1; sample B, 17.9; sample C, 19.1. The triple sample, a combination of A, B and C was 18.3.

During the Oct. 30, '46 broadcast of Bing Crosby we again used four different samples. The total calls this time were: 1,357, 1,386, 1353. The combined sample totalled 4,096. The ratings were as follows: 14.9, 14.8, 14.6. The combined (triple) sample produced a 14.8.

Does the radio business want to spend three times as much to obtain those fractional changes in the direction of greater accuracy in ratings? I don't think so.

The Way Out

There is a way out of the confusion. There is a way to treat Hooperatings factually and unemotionally. It involves treating radio and radio measurements as they are rather than as one might wish them to be. It involves using Hooperatings the way they are designed to be used:

A network program Hooperating is a measure of comparative network program popularity, reflecting also influence on that popularity of such factors as time of broadcast, program preceding and following, programs competing but not of network strength.

A city Hooperating is a measure of competitive program popularity within a city reflecting also influence on that popularity of such factors as time of broadcast, program preceding and following, programs competing, but not of station strength.

There are two measurements in radio which have been designed to make complete audience comparisons between programs, stations or networks. When they come into general use all factors contributing to create the total audience to a program will be reflected in one measurement. They are:

1. National Hooperatings, designed to show the combined effect of talent and network in reaching all U. S. radio homes. We will do this by actually sampling all types of U. S. radio homes. This measurement is still in the proposal stage.

2. Area Hooperatings, designed to show the combined effect of talent and station in reaching all radio homes in the station's listener coverage area. We do this by sampling all types of radio homes in all counties claimed by the station. We are currently producing Area Hooperatings.

Until such time as National Hooperatings and Area Hooperatings become generally available, it is true that the information available to the buyer of talent is more precise and better engineered than the information available to the buyer of time. This is not an excuse for him to use the popularity rating as a substitute for all the other radio records available to him.

Appraisals of radio's strength and values, in addition to the Hooperatings, should be made with the following records before one:

1. Listener coverage map.
2. Radio homes in claimed counties.
3. Retail sales in claimed counties.
4. Population and employment characteristics.
5. Time rate-card.

BILL PERRY
Tenor
"SATURDAY NIGHT SERENADE"
9:45-10:15 p.m., EST, CBS
Going on 10th Year With Pet Milk
SEASON'S GREETINGS

Operation Ulcer

Continued from page 113

satisfying the other authors who always feel that their sacred words are being maliciously mutilated. The pressure of trying to make a 40-minute script fit into a 30-minute time slot, without cutting. The pressure of proving to the censor that though the original joke may have been dirty, the switch is clean. The pressure of satisfying my soul that that is actually true. The pressure, week after week, of seeing the hilariously funny ideas I created on Sunday being cremated on Monday. When I feel like I'm living, which isn't often, I feel like I'm living in a mental incinerator. My wife is complaining that I don't come home nights any more ..my secretary is complaining about the same thing...my friends aren't complaining because I have no friends. My children are suggesting that my wife get married. Only my agent and my ulcers are happy. Excuse me, I gotta take another red pill."

So Irving threw a red pill into himself while I helped him get the glass of water to his mouth. Then he nervously pulled out a watch and said, "Holy catfish, it's late! It's already 12 o'clock." "Twelve o'clock?", I said. "It's only 8:30. Your watch must be wrong." "Oh excuse me," he said. "I was looking at my stopwatch. That's another thing that drives me crazy, my stopwatch. Oh, that pressure of getting enough 'spread,' and then when you get it, oh, that pressure of getting off the air on time, so that the announcer can spend 45 seconds telling everybody to save used fat ..the same used fat that the announcer before him and the announcer after him told everybody to save. That's what's killing me...used fat! Excuse me, I gotta take a white pill."

"To tell you the truth, Uncle Dick," Irving continued, as he wiped the beads of perspiration off his flushed face. "These days I'm only sure of one thing, my obituary. And that's the one thing I've written that I insist must be engraved on my tombstone without changes, cuts or revisions. If ever a son of yours should want to be a writer or producer of radio, for God's sake show it to him before he makes up his mind."

And so, son, here's what Irving wrote, and if you still want to be a writer and producer of comedy shows, you have my blessing and sympathy.

"Here lies the script for Solomon Grundy
Born on Sunday
Polished on Monday
Revised on Tuesday
Cut on Wednesday
Previewed on Thursday
Censored on Friday
Revised on Saturday
Broadcast on Sunday
Buried on Monday
Here lies the script for Solomon Grundy."

'Clucksters'

Continued from page 110

there trying to arrange her mental notes in order not to confuse her report to the girls of the South Pontiac Chevrolet Drivers & Widows of Pedestrians Club back home.

Another group—or sub-group, perhaps—might be the Glum Lums: honest, hard-working men who are dragged to the broadcast by their wives merely because the missus can't park the car. The Glum Lums sit more or less quietly, occasionally snarling softly at the proceedings they don't listen to even when they're home. These men are, in the main, desirable, because they occupy a seat that might be taken by the most horrendous of all Cluckster types—the dreaded, nauseating Larnyx Freak.

When a baby is born, the obstetrician spanks his fanny and the infant cries. All too frequently, however, a child comes into the world without that cry. Instead, his first sound is a laugh. Not an ordinary laugh, but one which starts at a high pitch, modulates into a whinny, descends to a deep rumble, then throbs into a bombastic shrill vibrato. This baby grows up to be a Larnyx Freak. All through his school years he disrupts classes and assemblies by throwing back his head, pounding his knees and piercing the eardrums of people within a half mile radius. There are some people who laugh at the Freak's nerve-wracking noises and he is encouraged to longer, louder and more frequent outbursts. His avocation becomes the pursuit of being heard. Despite detectives hired by some agencies to prohibit the human hyena from entering their studios, many are still slipping past the "private ears" and staking out seats where they can do the most harm. They wait until a laugh from the audience is fizzling out, then just before the comedian goes on to his next mot, the Larnyx Freak bursts into action, atomizing everything. It is to be hoped that some day all of these stomach-turning zombies can be gathered in one studio and given enough vocal chords to hang themselves.

The Backgrounders

The backgrounders are an assortment of nuisances. They are the hackers who cough up their lungs in the middle of a medical report on cigarettes; they are the sneezers who blast their nares during a soap powder pitch; they are the mumblers who mutter at the high-point of a 10-minute adaptation of "War and Peace;" they are the gaspers who suck in air when a sound man makes like Olsen & Johnson with the artillery; they are the titterers who tit when a glamour boy has to put on glasses to read his script; they are the whisperers who whisp about the movie queen's strawberry hair; they are the snorters and sniffers and nose-blowers and belchers who test their various organs when they are bored with onstage proceedings.

Finally, there are the Screaming Meemies. These are the little loused-up libidos that are usually found where a young male singer or popular screen idol of the Saturday matinee mob is lending part of his all to the airwaves. At the age where, 20-years ago, a girl would be learning to tat and make brownies, the Screamers of today travel in cosmeticized wolf packs, rushing through open studio doors with shrill cries in their ostrich throats, filling the air with the noises of an upset aviary.

So there you have the barnyard animals of radio, the slag of the studio audiences. It is unfortunate that we cannot escape them without escaping audiences altogether.

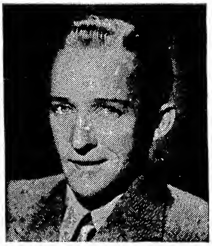
But we cannot escape audiences, because they give to us writers that 3½ minutes of noise.

ROBERT ARMBRUSTER
Exclusive Management, ART RUSH, Inc.

1946

A wonderful year for ABC!

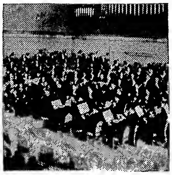
During the past year ABC is the *only* network to show an increase in share of night-time audience. This is due, of course, to improved programming, which accounts for many of the awards won by ABC stars in the Motion Picture Daily Annual Radio Poll.



Bing Crosby
Best Male Vocalist (popular), first
Best Master of Ceremonies, first
Champion of Champions, second (tie)
Film Player Most Effective on the Air, third

Henry Morgan
Most Promising Star of Tomorrow, first
Best Camedy Shaw, second
Best Comedian, third

Serge Koussevitzky
Symphonic Conductor, second



Boston Symphony
Symphanic Orchestra, second

HULBURD PHOTO

John Hersey's Hiroshima Story
Best News Broadcasts of 1946 by Newspaper, Magazine and Radio Columnists and Critics, third

Theatre Guild on the Air
Dramatic Programs, second

Paul Whiteman
Musical Shows, second (tie)

Milton Cross
Studio Announcers, third (tie)

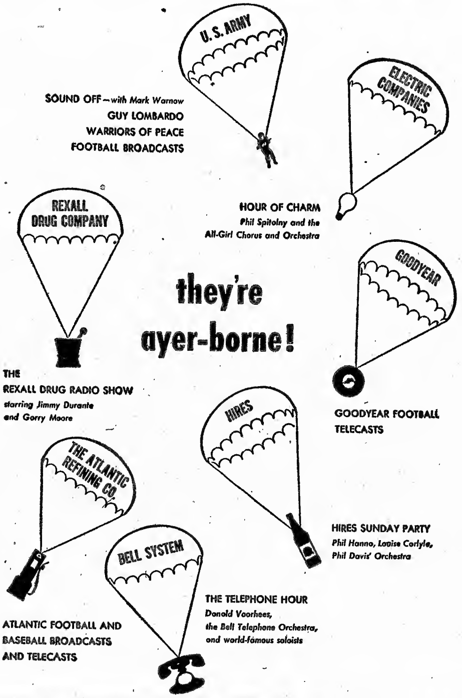
Don McNeill's Breakfast Club
Daytime Programs, second

Harry Wismer
Sportscasters, third (tie)

Tom Breneman's Breakfast in Hollywood
Daytime Programs, third

ABC American Broadcasting Company

A NETWORK OF 238 RADIO STATIONS SERVING AMERICA



SOUND OFF—*with Mark Warnow*
GUY LOMBARDO
WARRIORS OF PEACE
FOOTBALL BROADCASTS

HOUR OF CHARM
Phil Spitolny and the All-Girl Chorus and Orchestra

THE
REXALL DRUG RADIO SHOW
starring Jimmy Durante and Garry Moore

they're ayer-borne!

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THE TELEPHONE HOUR
Donald Voorhees, the Bell Telephone Orchestra, and world-famous soloists

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Greetings

RAY BLOCH

GREETINGS
from

JACK BENNY

AND FROM MY CAST

MARY LIVINGSTONE
PHIL HARRIS
ROCHESTER
DENNIS DAY
DON WILSON

•

FROM MY WRITERS

SAM PERRIN
MILT JOSEFSBERG
GEORGE BALZER
JOHN TACKABERRY

•

FROM MY PRODUCER

BOB BALLIN

•

AND FROM MY SPONSOR

LUCKY STRIKE
CIGARETTES

THE

DELTA RHYTHM BOYS

•

ON THE AIR

JOAN DAVIS SHOW	AMOS AND ANDY RINSO
CBS—MONDAYS	NBC—TUESDAYS

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and Company

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Adventures of Sherlock Holmes
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. . . and other programs
for Kreml, Barbasol, Forhan's,
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SOON 50,000 WATTS OF SELLING POWER

THE NEW WJJD CHICAGO

A MARSHALL FIELD STATION
REPRESENTED NATIONALLY
BY AVERY-KNODEL

IT'S CLICKING!

This year DANCER-FITZGERALD-SAMPLE concentrated its show problems in the hands of show people by organizing SHOW PRODUCTIONS, Inc. SHOW PRODUCTIONS, Inc., a part of DANCER-FITZGERALD-SAMPLE, set out to accomplish these objectives:

1. **TO MAKE IT EASIER FOR CREATIVE PEOPLE TO DO THEIR FINEST WORK.** SHOW PRODUCTIONS, Inc., understands and appreciates the problems of creative work—and is able to cooperate with these talents in ways that lighten the load of details, appointments and conferences. This conserves creative time and frees it for the best creative results.

2. **TO ENCOURAGE NEW SHOW IDEAS AND NEW TALENT.** SHOW PRODUCTIONS, Inc., makes it easier for the man with an idea to reach the people in our office who have authority to pass judgment and make decisions. This helps anyone with a good idea to receive prompt hearing, clear understanding and fast action. . . . **IT'S CLICKING!**

SHOW PRODUCTIONS, Inc. with its headquarters in our offices at 247 Park Avenue in New York is managing the shows in New York, Chicago, Hollywood and Toronto.

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PHIL BAKER

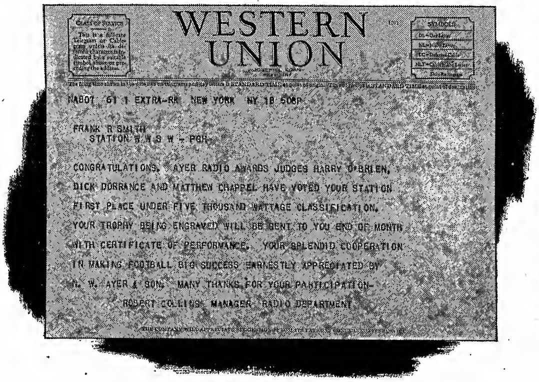
Management: WILLIAM MORRIS AGENCY

BIOW ADVERTISING AGENCY

QUESTIONS COMPILED BY MISS EDITH OLIVER, PH.D.

WWSW continues to lead!

Wins N. W. Ayer & Son award


WESTERN UNION

NAB07 61 1 EXTRA-RR NEW YORK NY 18 506P

FRANK R SMITH
STATION W W S W - PGH-

CONGRATULATIONS. AYER RADIO AWARDS JUDGES HARRY O'BRIEN, DICK DORRANCE AND MATTHEW CHAPPEL HAVE VOTED YOUR STATION FIRST PLACE UNDER FIVE THOUSAND WATTAGE CLASSIFICATION. YOUR TROPHY BEING ENGRAVED WILL BE SENT TO YOU END OF MONTH WITH CERTIFICATE OF PERFORMANCE. YOUR SPLENDID COOPERATION IN MAKING FOOTBALL BIG SUCCESS EARNESTLY APPRECIATED BY N. W. AYER & SON. MANY THANKS FOR YOUR PARTICIPATION-

ROBERT COLLINS MANAGER RADIO DEPARTMENT

For the past ten years, N. W. Ayer & Son has used WWSW in sports coverage. In their first year of competitive prizes, we accept and proudly add to our collection of national awards the N. W. Ayer & Son Gold Cup for outstanding promotion of football broadcasts.

Pittsburghers know that WWSW always carries the ball with extensive sports, flash news and special event coverage as well as showmanship. The award is more proof of what we've been saying—WWSW is Pittsburgh's magic carpet for both listeners and advertisers.

More Listeners Per Dollar in Pittsburgh

WWSW & FM Affiliate WMOT—Pittsburgh's Only Independent & 24-Hour Station—Represented by Forjoe & Co.

CONGRATULATIONS

TO

VARIETY

FROM

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AND ITS

MILLION

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READERS

DIAL 850, Sir

FOR A DIRECT WIRE TO NEW ENGLAND—

that's WHDH!

New England's Fastest-Growing Independent Station!

Acceptance isn't easily won. That's why it's smart to direct your sales talks to New Englanders over their own INDEPENDENT station. The WHDH policy of better programming, to suit New England tastes, guarantees enthusiastic acceptance for advertisers.

WHDH

LEADS IN NEW ENGLAND WITH

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EVERY HOUR ON THE HALF-HOUR

All news periods completely written and edited by Station's independent news staff.

Special news commentary daily by Ray Kierman, one of New England's foremost news analysts.

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American League Champions
Boston Red Sox

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FOOTBALL

Harvard and other college games

Boston Yanks professional games

HOCKEY

Boston Bruins

MUSIC

"MUSIC FOR BREAKFAST"

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"CARNIVAL OF MUSIC"

•

"BACK BAY MATINEE"

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Three of Boston's Leading Participation Shows

WHDH

Check Now for Availabilities

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5000 WATTS...850 ON THE DIAL

Represented by John Blair & Company

MARX B. LOEB

NOW FREELANCING

WOULD LIKE TO TAKE THIS OPPORTUNITY TO THANK C.B.S., ITS MANAGEMENT, AND ITS PERSONNEL, FOR 8 WONDERFUL YEARS.

Current
"RADIO READER'S DIGEST"
for Hallmark
CBS

Beginning January 26th
"THE GREATEST STORY EVER TOLD"
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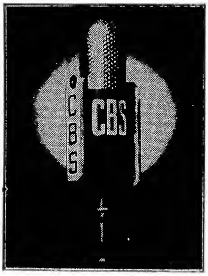
both, Rayshow, Inc., Productions
One East 54th Street
New York City

ELDRIDGE PACKHAM

Director
CHESTERFIELD SUPPER CLUB
FROM HOLLYWOOD

Irving Mansfield



Thank You(se)! —all you great guys and gals of the

'WINNER TAKE ALL' gang . . .

for making the 3:30-4:00 spot on CBS such a happy and satisfying one every day in the week.

Thanks to our great MC—Bill Cullen—Johnny Tillman, our announcer; Mal West, our engineering wizard; Chet Kingsbury, our organist; Frank Dodge, our CBS production man; Jeannie McCarthy and Barbara Olsan, our merchandise slaves—and all the wonderful CBS folk who've helped so much to make WINNER TAKE ALL a smooth running operation.

(PS: Thanks, too, to the many agency men who've indicated in such positive terms their active interest in seeing the show go commercial.)

Sincerely,

BILL TODMAN **MARK GOODSON**

up-to-the-minute man

FOR ALMOST a quarter-century WOR's reputation for complete, unbiased, objective newscasting has been one of the bright stars in radio. It's men like George Carson Putnam who have helped to make it glow. What *he* thinks of news and how it should be handled, would make a Greeley or a Pulitzer beam and what listeners think of Putnam makes Hooper history. For instance, one of his quarter-hours pulls half as many listeners as Hooper ordinarily finds tuned to Fred Allen!

Putnam's personality has a lot to do with his popularity. His voice is as distinctive as a Cartier wrapup and resonant as a bass viol. Walter Winchell once wrote, "George Putnam is the greatest male voice in American radio." And TIME says, "No other newscaster in New York has attracted as many listeners as George Putnam."

WOR has George Carson Putnam spotted at some of its best times throughout the week. In fact, he's aired on Sunday at 11:00 A.M., when 97% of all New Yorkers, according to Crossley, are up and having breakfast. That time, by the way, is for sale – now. Why not call WOR today and find out how economically George Carson Putnam's up-to-the-minute news can make up-to-the-minute sales for your product or service? The number is PE 6-8600; the address, WOR – that power-full station at 1440 Broadway, in New York.

EDDY DUCHIN

KRAFT MUSIC HALL

NBC, Thursday, 9 P.M., E.S.T.

MUSIC CORPORATION OF AMERICA

May You All Be

"LONG FOR THIS WORLD"

AJAX CASSIDY

c/o THE WILLIAM O'MORRIS AGENCY

BUTTE, CALIF.
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DON LEE DELIVERS

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IN THESE IMPORTANT PACIFIC COAST COUNTIES
TOTAL POPULATION 605,100 (Equal to Portland PLUS Spokane PLUS Fresno)

THIS IS AN EXAMPLE OF THE TERRIFIC COVERAGE OBTAINABLE ONLY WITH THE 41 STATIONS OF THE DON LEE BROADCASTING SYSTEM — PROVED BY THE GREATEST REGIONAL SURVEY EVER MADE BY C. E. HOOPER

Mutual
DON LEE
BROADCASTING SYSTEM

The Nation's Greatest Regional Network

Harry Von Zell

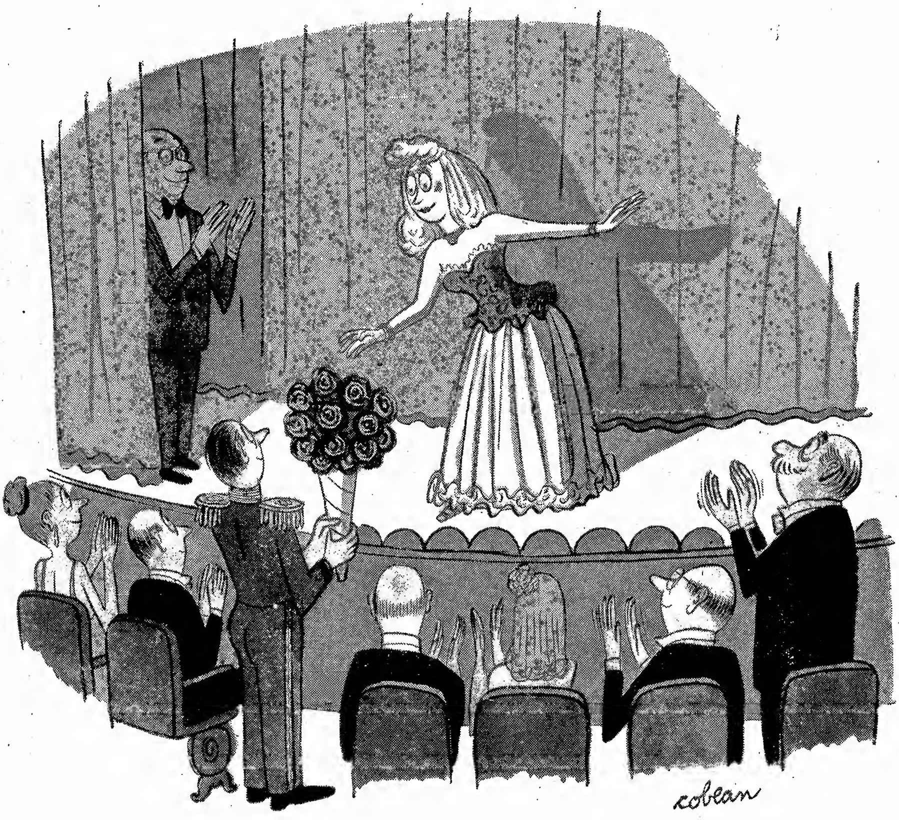
RADIO
8th Year With
EDDIE CANTOR

PICTURES
Comedy Short Series
COLUMBIA PICTURES

Schwimmer & Scott, Inc.

ADVERTISING AGENCY

CHICAGO



WHAT'S A HIT?

Whenever anyone finances a play, a motion picture, or a radio program, he does so with the expectation that it will make money.

The play and the motion picture have the objective of attracting enough people to the box office to return a profit.

The commercial radio program has the objective of attracting enough people to *stores* to return a profit.

It is this ability to attract customers that distinguishes the hit from the flop in all three fields of entertainment.

YOUNG & RUBICAM, INC.
ADVERTISING

New York Chicago Detroit San Francisco Hollywood Montreal Toronto Mexico City London

What the New Year and 5000 Watts mean to KQV!

With 5,000 watt operation, KQV will broadcast a sure-fire signal to 1,174,679 people within the five MV/M contour (*not 0.5) during the day, and to 1,059,302 people within the five MV/M area (*not 0.5) during the evening hours. This clear, unfailing reception will add abundantly to the enjoyment and popularity of KQV—a popularity that has grown tremendously in the past year because KQV is —

Pittsburgh's Aggressive Station

*If you're interested in 0.5 MV/M coverage, write us. We have the figures.

KQV The Station that originated "Opinion-aire"
1410 ON YOUR DIAL
Basic Mutual Network • National Representatives: WEED & CO.

"BREAK THE BANK"

THE BIGGEST MONEY
PAYING SHOW ON THE AIR
and
THE SEASON'S
MOST EXCITING SHOW
9:00 P.M., E.S.T., A.B.C., NETWORK
A WOLF ASSOCIATES PRODUCTION
FOR BRISTOL-MYERS
(SAL HEPATICA—MUM)

★ ★ ★

Available "Try 'n' Find Me"—An Exciting
5-a-Week Audience Show of Proven Merit

WOLF ASSOCIATES, INC.
420 Madison Avenue
New York, New York

Memo to: Miss Irene Roche
of BBDO'S script
filing department

Attached are the scripts for one week's network radio programs

Radio Program prepared and produced by...
Batten, Barton, Durstine & Osborn, Inc.
THE WILDROOT CO., INC.
presents
"THE ADVENTURES OF SAM SPADE"

United States Steel Corporation
presents
The Theatre Guild on the Air
"THE MAN WHO CAME TO DINNER"
starring
FRED ALLEN

DU PONT
THE DU PONT COMPANY
presents
The Cavalcade of America
GERALDINE FITZGERALD
in
"THE LADY OF THE LIGHT"

Radio Program prepared and produced by...
Batten, Barton, Durstine & Osborn, Inc.
BROMO-SELTZER
presents
INNER SANCTUM
• • •
"BUT THE DEAD WALK ALONE"

Radio Program prepared and produced by...
Batten, Barton, Durstine & Osborn, Inc.
THE CRESTA BLANCA WINE COMPANY
presents
"THE HOLLYWOOD PLAYERS"
Starring GREGORY PECK
in "HEAVEN CAN WAIT"

Radio Program prepared and produced by...
Batten, Barton, Durstine & Osborn, Inc.
CREAM OF WHEAT
presents
"LET'S PRETEND"

Radio Program prepared and produced by...
Batten, Barton, Durstine & Osborn, Inc.
ARMSTRONG'S THEATRE OF TODAY
presents
"THE MAN I MARRY"
starring
EVELYN KEYES

Radio Program prepared and produced by...
Batten, Barton, Durstine & Osborn, Inc.
THE WILDROOT CO., INC.
presents
KING COLE TRIO TIME

Radio Program prepared and produced by...
Batten, Barton, Durstine & Osborn, Inc.
THE SATURDAY EVENING POST
presents
"THE LISTENING POST"

And this is Chiquita Banana reminding you BBDO is the leader in spots with forty-one accounts.

BBDO

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PITTSBURGH • MINNEAPOLIS • CHICAGO • SAN FRANCISCO • HOLLYWOOD

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AIR FEATURES
INC.

247 PARK AVENUE
NEW YORK

Greetings and continued success to VARIETY — America's No. 1 guide to show business and radio.

TOM SHIRLEY

The Telephone Hour—NBC
Armstrong's "Theatre of Today"—CBS
"The Hallmark Program"—CBS
Drew Pearson—ABC
and good old Stan Lomax

Management: DELL PETERS

Kiernan's Corner

By WALTER KIERNAN

(American Broadcasting Company and International News Service)

When "Variety" was born, Roosevelt was president, DeForest was fooling around with a thing called a "vacuum tube" and Jack Benny was playing violin with a bow made from his own strawberry curls.

* * *

At that time Crosby didn't own a horse and Hope didn't own a joke. The Cherry Sisters had a network but they weren't on it . . . they were behind it.

* * *

A "sponsor" was a nervous godfather at a christening, "commercial" was the hotel opposite the railroad station and "a rating" was a British sailor.

* * *

Sarah Bernhardt was starting another farewell tour and it was freely predicted that none would ever draw like Caruso . . . especially any little guy in a bow tie.

* * *

And "Variety" has been with us all the way . . . from John Bunny to Bugs Bunny . . . from "The Great Train Robbery" to that thing Mike Jacobs staged last summer.

* * *

And it's my guess that if men finally succeed in blowing themselves off the earth with the atom the plate on "Variety's" press will read "Sock Finish for World!"

You Better Learn the Lingo, Paddy, Because Even Your Old Man Is In Show Business Now...

We know not many of you get up early enough to hear Hi Jinx on WNBC every morning at 8:30—so we'd just like to thank you this way for all the things all the people in show business have taught us.

JINX FALKENBURG **PADDY FALKENBURG-McCRARY** **TEX McCRARY**

ROBERT Q. LEWIS

SENDS BEST WISHES FOR

A

Record

Breaking

NEW YEAR

Sherman & Marquette, *Inc.*

ADVERTISING

CHICAGO • NEW YORK • HOLLYWOOD

EASY
ACES

Transcriptions
FREDRIC W. ZIV COMPANY
Cincinnati, Ohio

Our story is simple and to the point. We are proud of our Station, the work we have accomplished here in the six years of our existence, the honors that have been bestowed upon us by radio editors and others for our programming and public service. Considering this record, our know-how, and the fact that our market is one of the largest in the country, we are certain we can serve you to your complete satisfaction.

WPAT

7 Church Street, Paterson 1, N. J.
ARMORY 4-3400 PENNSYLVANIA 6-2945

6th Year

~YOUR~

HIT PARADE

~GIRL~

Joan Edwards

Singing to You on Saturday Nights from

Hollywood

CBS

MCA ARTISTS, LTD.

VICTOR BORGE

VICTOR BORGE SHOW
9:30 Monday Night
WNBC—NBC

CONCERTS
★
COLUMBIA RECORDS

WE LOVE VARIETY!!!

SIGNED—
The Fellers and Gals from
LENNEN & MITCHELL
and the Stars they put on the air—
and the advertisers who sponsor them
. . .
OLD GOLD CIGARETTES
MURIEL CIGARS
BRIGGS PIPE MIXTURE
RUPPERT BEER AND ALE
TIDE WATER ASSOCIATED OIL COMPANY

Elliott Lewis
Frank Sinatra
Martha Tilton
Stan Lomax
Mann Holiner
Axel Stordahl
Ted E Sherdeman
The Pied Pipers
Phil Lennen
Opie Cates
Art Gilmore
John N Loveton
Boston Blackie
Parkyakarkus
Red Barber
Connie Desmond
Sheldon Leonard
Marvin Miller
Bert Wilson

LENNEN & MITCHELL, Inc. · Advertising · 17 East 45th Street, New York 17, N. Y. · 308 N. Rodeo Drive, Beverly Hills, California

Ring Out, Wild Bells

by ALFRED TENNYSON

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

Free Speech Mike
GUARDIAN OF
AMERICAN FREEDOM

WJR

50,000-WATT CBS AFFILIATE ★ REPRESENTED BY PETRY
THE GOODWILL STATION, INC., FISHER BLDG., DETROIT
G. A. RICHARDS, PRES. ★ OWEN F. URIDGE, VICE-PRES. & GEN. MGR.

RADIO

VARIETY says . . . "Olsen's line of gab is fast and funny, and as emcee he manages to infuse the show with a clambake spirit in which anything goes."

RECORDS

THE BILLBOARD says . . . " 'Let's Play House,' with Johnny Olsen and Bette Buckner going back vocally to their childhood days, make the dittying count." (Apollo No. 1013) Also, in Swedish Dialect, "The Smorgasbord Song" Victor No. 25-1055.

TELEVISION

THE BILLBOARD says . . . "Zip and zany emsee, Johnny Olsen, was in rare shape and with his fast patter proved himself, as usual, a topnotch video entertainer."

THEATRE

THE EVENING TRIBUNE, LAWRENCE, MASS. says . . . "The jam-packed Warner Theatre, which has echoed to the laughter provoked by the best comics in vaudeville, never had a more engaging entertainer than Johnny Olsen, nor a more receptive audience."

JOHNNY OLSEN

"LADIES BE SEATED" - - "OLSEN RUMPUS ROOM"

Both on ABC Coast-to-Coast and TELEVISION

Thanks to "QUAKER OATS" (Aunt Jemima) Our Sponsor—and My Gal PENNY

WARD **WILSON** | BERT **LEE** | MARTY **GLICKMAN**

HEARD TOGETHER ON

"Warm-Up Time"

"Sports Extra"

"Take A Tip From Me"

WHN NEW YORK'S STATION FOR SPORTS

New Year's Greetings

FROM THE

QUIZ KIDS

CELEBRATING THEIR 7th YEAR on the ALKA·SELTZER *Program*

★

LOUIS G. COWAN, INC. *Creator and Owner*

250 WEST 57th STREET, NEW YORK, NEW YORK • 8 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS

JAMES PARKS *Exclusive Radio Representative*

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QUIZ KIDS PROGRAM IS BROADCAST SUNDAYS 4:00 P.M. (EST) COAST-TO-COAST NBC NETWORK

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LUM AND ABNER . . . . 6 YEARS OLD
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New! ROY ROGERS *Saturday Night Roundup!*

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"CAN YOU TOP THIS?"

SENATOR FORD • PETER DONALD • JOE LAURIE, JR. • WARD WILSON • HARRY HERSHFIELD

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Season's Greetings

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ROY BARGY

Musical Conductor and Arranger

For

JIMMY DURANTE
GARRY MOORE
RADIO PROGRAM FOR

REXALL

On CBS Every Friday Evening

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Management: WM. McCAFFREY

Thanks Santa
For A
Swell Year

SEASON'S GREETINGS TO ALL

HERB SHRINER

DIRECTION
WM. MORRIS AGENCY

PROMOTION
SID BAKAL

Continued Success

to

VARIETY

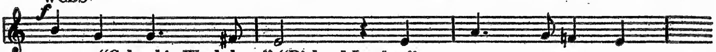
DANNY THOMAS

the music
of
JOHN GART
composer-conductor

WOR-MUTUAL

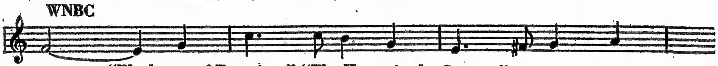
Gabriel Heater's "A Brighter Tomorrow," "The Carrington Playhouse"

WCBS



"Columbia Workshop," "Richard Lawless"

WNBC



"Playhouse of Favorites," "The House in the Country"

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MGM, Columbia, RKO Spots

JIMMY BLADE
AND HIS
MUSIC

WMAQ
6:00-6:15 P.M.
Monday Thru Friday
For
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146TH WEEK

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RONDO RECORDS
CANADIAN CAPERS
THE DOLL DANCE
AFTER YOU'VE GONE
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WAITING FOR THE ROBERT E. LEE

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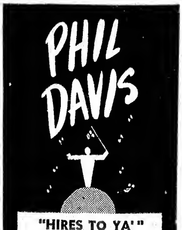


"HIRES TO YA'"
FOR SECOND YEAR
HIRES SUNDAY PARTY
ABC, COAST-TO-COAST

BOB BURNS

Boy! What a Hooper I'd Have, If People Could
Just Tear Themselves Away From Their Radios
Long Enough to Answer the Phone.

COAST TO COAST N. B. C. EVERY SUNDAY EVENING

*P. S.: If You Want to Wish Me a Happy New Year, Just
Pray That I Can Keep My Swell Gang With Me on the Show*

Happy New Year! Everybody!

JERRY COLONNA

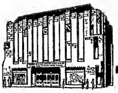
"American radio belongs to the American people and we consider it a sacred trust."

COLONEL ROBERT R. McCORMICK

A Clear Channel Station . . . . . .
Serving the Middle West

WGN

CHICAGO 11
ILLINOIS
50,000 Watts
720
On Your Dial



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Beryl Vaughan

know the ropes

● It looks complex but if you know the ropes it's simple. Weed and Company men know the ropes and know the people.

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RADIO STATION REPRESENTATIVES
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CBS, WED.
FOR
CAMPBELL SOUPS
8 P.M., E.S.T.

Management
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Hollywood

CONGRATULATIONS
TO
VARIETY
ON ITS 41ST ANNIVERSARY

JACK CARSON

Season's Greetings

and

Happy Consequences

Ralph Edwards

Truth Or Consequences
For DUZ
Every Saturday
8:00-8:30 p.m. PST
NBC, Coast-to-Coast

GREETINGS

Mildred Fenton

Season's Greetings

JACK MILLER

MUSICAL DIRECTOR

"KATE SMITH SINGS"

ALDRICH FAMILY

MOLLE MYSTERY THEATRE

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GUY LOMBARDO

AND HIS ROYAL CANADIANS

Currently At The

ROOSEVELT HOTEL
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DECCA RECORDS

ON THE AIR
For U. S. Army Recruiting
Monday, 9:30 p.m., EST, on Mutual Network

Exclusive Management
MUSIC CORPORATION OF AMERICA

I'm speaking for JACK CARSON,

For HILDEGARDE — and me,

For CAMPBELL'S SOUPS and ROBERT TROUT—

"Good Luck, VARIETY!"

- THE JACK CARSON SHOW—WEDNESDAY NIGHTS AT 8 EST (REPEAT BROADCAST AT 9 PCT)
- THE CAMPBELL ROOM...STARRING HILDEGARDE—SUNDAY NIGHTS AT 9 EST
- ROBERT TROUT WITH THE NEWS TILL NOW—MON. THRU FRI.—6:45-7:00 PM EST

Greetings

To my many friends

AL GOODMAN

PRUDENTIAL FAMILY HOUR

FRED ALLEN SHOW

. . .

Recording Exclusively For

R.C.A. VICTOR

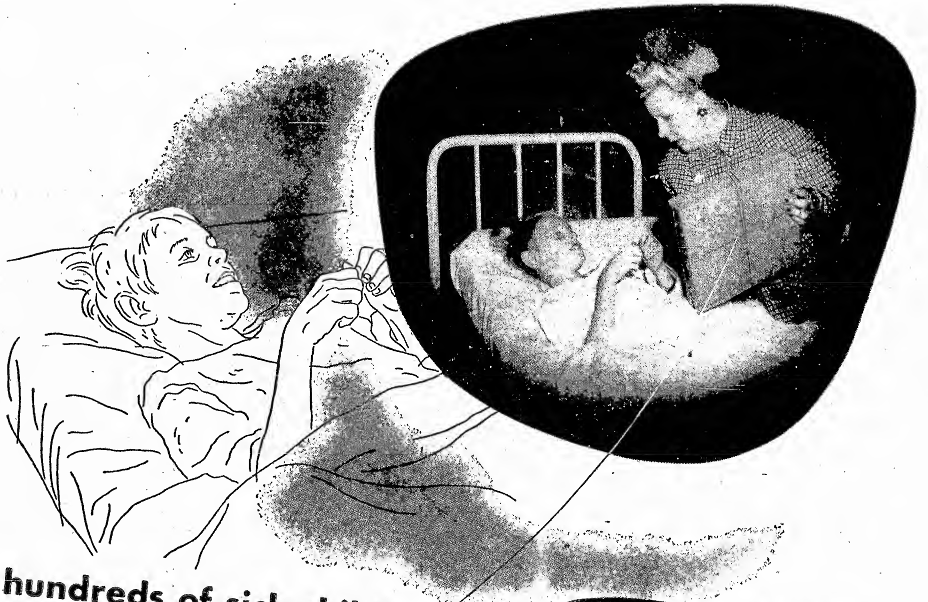
BEST WISHES

from

IRNA PHILLIPS

AND

CARL WESTER



hundreds of sick children think Santa is a Blonde

Santa Claus is a blonde, with up-swept hair and a microphone . . . but no whiskers.

You've been taught differently?

So have we . . . but we know four children's hospitals whose young patients you'll find hard to convince otherwise. To them, Santa Claus is Ruth Lyons, that wonderful woman on the radio who visited them again this year.

We wish you could have seen the beautiful, shining tree—heard the squeals as truckloads of toys were distributed—watched these tots, pain and suffering forgotten, singing and laughing . . . it would have been apparent why they were confused. We think maybe you'd understand, too, why the doctors and nurses—and countless listeners at home—blinked back joyful tears.

The generosity of Ruth's loyal "Morning Matinee" listeners made these Christmas parties possible. Each year they eagerly respond to the program's annual drive for children's Christmas funds. Contributors of one dollar or more were sent a booklet, "Seein' Is Believin' ", and thirty thousand copies weren't enough to meet the demand. *More than $33,000* was received, and every cent above the cost of the books went to lighten the suffering and pain of patients of children's hospitals in Cincinnati, Indianapolis, Louisville and New York.

"Morning Matinee" is but one of the many WLW-originated programs designed to provide top entertainment for the thousands of listeners who depend upon our clear channel facilities. To serve an area in which 9.5% of all the people in the United States live, makes satisfactory programming a serious and difficult responsibility . . . one which we have dedicated our resources and efforts to fulfill.

WLW
The Nation's Station

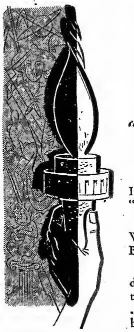
CROSLEY BROADCASTING CORPORATION

STANDARD BRANDS, Inc.
TENDERLEAF TEA and
SHEFFORD CHEESE
THROUGH
J. WALTER THOMPSON, CO.

Present
Every Sunday Night at 8:30
Via WNBC

JOKES BY
NAT HIKEN
ROBERT MEISKOPF
HARRY BAILEY
TERRY RYAN
and
FRED ALLEN

THE FRED ALLEN SHOW
STARRING
FRED ALLEN
Featuring
PORTLAND HOFFA
MINERVA PIOUS • KENNY DELMAR
PARKER FENNELY • PETER DONALD
Commercials by KENNY DELMAR
Vocals by the DE MARCO SISTERS
Music by AL GOODMAN
Management—WILLIAM MORRIS AGENCY



"He profits most who serves best" —SHELDON

It was on the night of March 22, 1922, that "The Voice of The South" first spoke . . .

"This is radiophone broadcasting station WSB speaking to you from atop The Journal Building in downtown Atlanta, Georgia."

Informed in advance of the miracle, "radio bugs, of the area sat themselves down to their wire wrapped boxes, donned earphones . . . and commenced a ritual that was to become a sectional habit—*listening to WSB*.

WSB was the first radio station of the South. It was Dixie's first to broadcast a church service and an agricultural program, first in the Southeast to become affiliated with a national network, first to set up a Frequency Modulation station, and has now been licensed for experimental Facsimile.

Service to its community has earned for WSB a listener-preference uninterrupted since its original broadcast of nearly twenty-five years ago.

WSB
THE VOICE OF THE SOUTH
ATLANTA

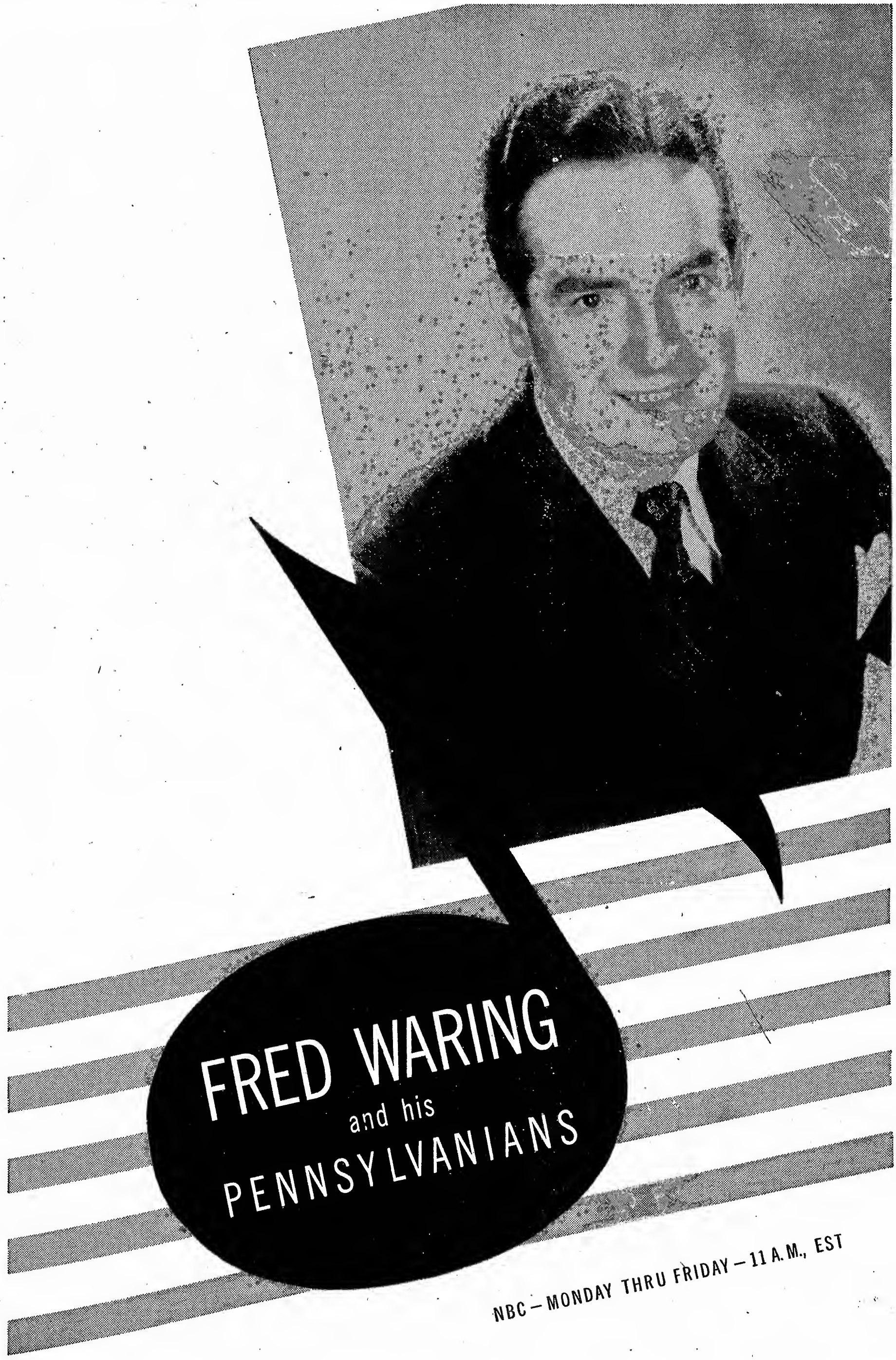
750 K. C. • 50,000 WATTS • CLEAR CHANNEL • AFFILIATED WITH NBC
REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

IT'S GREAT TO SING WITH KATE!

FOUR CHICKS AND CHUCK

Thank You
TED COLLINS

Arrangements by
JACK ALLISON


FRED WARING
and his
PENNSYLVANIANS
NBC—MONDAY THRU FRIDAY—11 A.M., EST

Celebrating 25 Years of

RADIO ACTIVITY

WIP
IT'S MUTUAL!

WIP-FM • PHILADELPHIA'S PIONEER VOICE
REPRESENTED NATIONALLY—GEO. P. HOLLINGBERY CO.

ANY UNSUNG HEROES TODAY?

Baltimore, Maryland — Each Thursday night on WFBR's Scholastic Scrapbook, a watch is given to the unsung scholastic sports hero of the previous week. Donation is made by Charles McCormick, nationally famous for employee-management relations and a civic leader in Baltimore. Another timely idea by WFBR's forward thinking Program Board. Scholastic Scrapbook is open for smart sponsorship. It pays to advertise on Radio Station WFBR. Ask the Blair man or write WFBR, Baltimore.

1. 2. 3.
ed cashman
HOLLYWOOD

A salute to VARIETY and to the talented members of the casts of "Pepper Young's Family," "When a Girl Marries," and "Rosemary."

ELAINE CARRINGTON.

ED COOPER
CHICAGO
WGN

GREETINGS
CHICAGO RADIO COUNCIL
STATION WBEZ F.M.—44.3 m.c.
GEORGE JENNINGS
Director

CHICAGO LOLA AMECHE RADIO
JUNIOR JUNCTION
GEO. BARNES OCTET

Greetings from

RADIO
CONCERT
LECTURE

NCAC

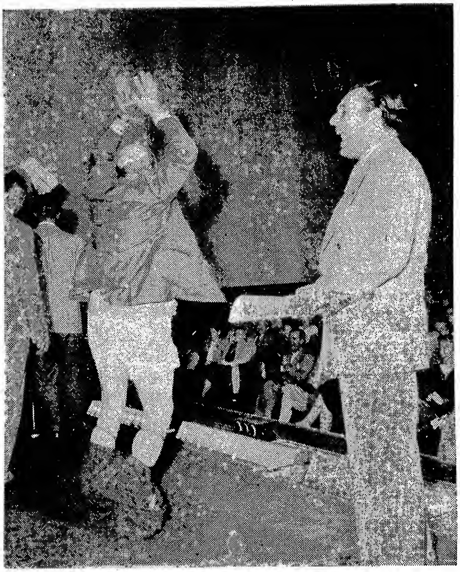
NATIONAL CONCERT AND ARTISTS CORPORATION

NEW YORK • CHICAGO • HOLLYWOOD

A FABULOUS OUTFIT

RAYMOND R. MORGAN COMPANY
6362 HOLLYWOOD BLVD.
HOLLYWOOD

MEN OF DISTINCTION . . .



APPEAR ON

"PEOPLE ARE FUNNY"

NBC — FRIDAYS
FOR
RALEIGH CIGARETTES
STARRING
ART LINKLETTER

(Chosen 2nd to Bing as best emcee on the air in recent poll of all Radio and Picture Editors)

JOHN GUEDEL RADIO PRODUCTIONS
HOLLYWOOD

Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened In Brooklyn"

THE VOICES OF MARLIN BLADES
SATTLER'S DEP'T STORE
ADAM'S CLOVE-BEEMAN'S GUM
ADAM HATS, ETC., ETC.

JINGLES that don't JANGLE

RADIO'S MOST COMPLETE, EFFECTIVE JINGLE SERVICE

YOUR Jingle Sung - or - Written, Packaged, Produced:

'LANNY & GINGER' GREY
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THERE'S PLENTY OF BUSINESS IN
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Get Your Share By Using . . .
WING The Dayton Station
WEED & CO. National Representatives

HOLIDAY GREETINGS

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PERRY MASON
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TEEN AGE TIME
DOROTHY DIX

LExington 2-1100

DAVE BACAL

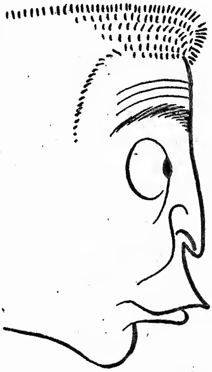
CBS — WBBM
CHICAGO, ILL.

SEASON'S GREETINGS

JACK BRICKHOUSE

GREETINGS
RALPH GINSBURGH
AND HIS
PALMER HOUSE ENSEMBLE
WGN — MUTUAL

GREETINGS
THE KING'S JESTERS
CBS — CHICAGO



GARRY MOORE

Sponsored by REXALL DRUGGISTS
Wet-Nursed by PHIL COHAN
Serenaded by ROY BARGY
Announced by HOWARD PETRIE
Sung for by SUZANNE ELLERS
Written for by ELON PACKARD
STANLEY DAVIS
LES WHITE
BUD PEARSON

Bewildered by

JAMES DURANTE

Thanks to—

DON AMECHE DANNY THOMAS FRANCES LANGFORD
PHIL RAPP JERRY SEELEN

For Making Me Look Good as Producer of the

NEW DRENE SHOW

SUNDAY N.B.C.

AND

Thanks to ABE LASTFOGEL, BOB BRAUN, GEORGE GRUSKIN and ANN ROSENTHAL of the William Morris Office for Their Helpful Cooperation

Carlton W. Alsop

Thanks for Another Wonderful Year

THE SPORTSMEN

JACK BENNY

MEL BLANC

JUDY CANOVA

JACK HALEY

PHIL HARRIS

GINNY SIMMS

Management ART RUSH, INC.
JACK STEWART

Suite 116, NBC Bldg., Hollywood Hillside 5161

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to VARIETY

on its

41st Anniversary

Foote, Cone & Belding

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New York • Chicago • Los Angeles • San Francisco • Hollywood • London

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NOW IN THEIR TENTH SEASON . . . .

THE

CHASE AND SANBORN

HOUR

SUNDAYS . . . OVER NBC

Soon . . . .

in

WALT DISNEY'S

"FUN AND FANCY-FREE"

Season's Greetings . . . .

TO VARIETY

from

NICK CARTER

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JUDY AND JANE

CURTAIN TIME

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"I'll Be Seeing You"

JOHN McCORMICK

MATINEE AT MIDNIGHT
CBS — CHICAGO

16TH YEAR IN RADIO

EDDIE CANTOR

"I Love To Spend Each Thursday With You"

SONGS
MARGARET WHITING

CAST
HARRY VON ZELL

MUSIC
EDGAR "COOKIE" FAIRCHILD

THURSDAY NIGHTS, 10:30 EST, NBC

WRITERS
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JOHN RAPP
IRVING ELINSON
NORMAN PAUL

PRODUCER
MANNING OSTROFF

SPONSOR
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REPRESENTED BY
WILLIAM MORRIS AGENCY

YOUNG AMERICA'S FAVORITE RECORDING ARTIST

MARGARET WHITING

APPEARING ON THE

EDDIE CANTOR SHOW

FOR

PABST BLUE RIBBON

EVERY THURSDAY ON N.B.C.

RECORDING FOR CAPITOL RECORDS

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CHEERS TO

VARIETY

LINDSAY MacHARRIE

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"WE, THE PEOPLE"

For Gulf Oil Companies and Your Neighborhood Good Gulf Dealer

Congratulations---

DINAH

Columbia Recording Artist

THE FORD SHOW

Starring

DINAH SHORE

CBS Wednesday Evenings for the Ford, Mercury and Lincoln Dealers

9.30 P.M., EST—8.30 P.M., CST— 7.30 P.M., MST—6.30 P.M., PCT

GINNY SIMMS

2ND YEAR

FOR

BORDEN'S

FRIDAY, CBS

Exclusive Management—M.C.A. ARTISTS, LTD.

LYN MURRAY

RADIO
- YOUR HIT PARADE
- SOUND OFF
- INTERNATIONAL HARVESTER

RECORDS

LONESOME TRAIN—DECCA
JO STAFFORD—CAPITOL
MARK WARNOW—M-G-M
THE MAGIC WORKSHOP—COSMO
DISC OF THE MONTH

TRANSCRIPTION

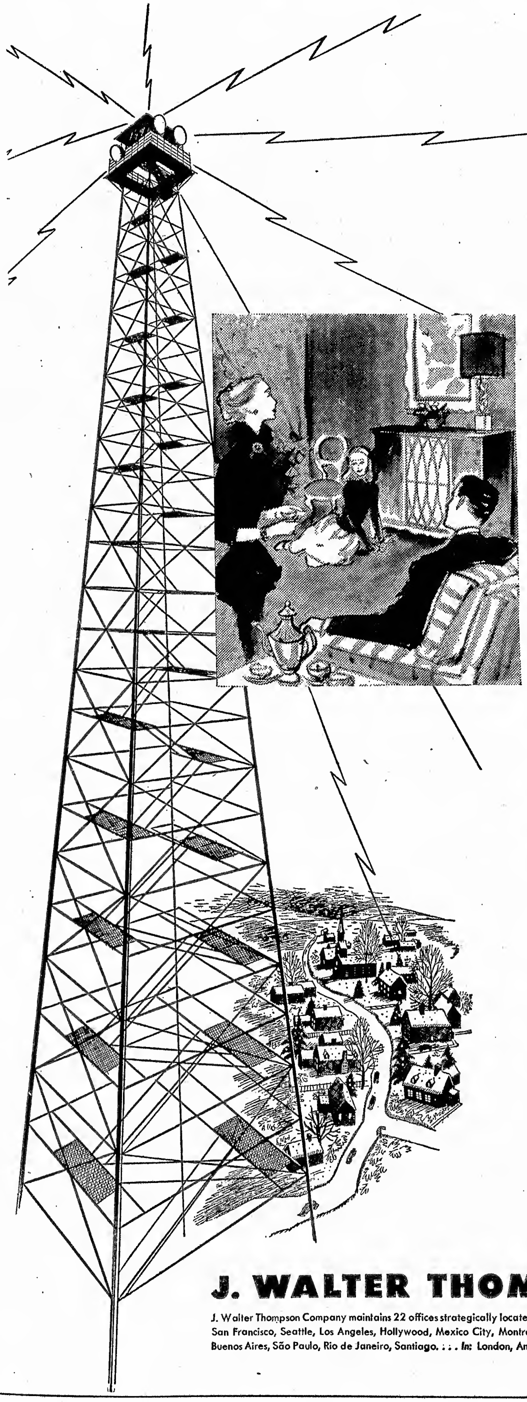
REPUBLIC STEEL

BROADWAY

FINIAN'S RAINBOW

Management
MCA

WALLY JORDAN
SAMMY WEISBORD



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Fred Allen Standard Brands Incorporated

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Breakfast Club Swift & Company

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Information Please The Parker Pen Company

Kraft Music Hall Kraft Foods Company

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News with Ned Calmer The Parker Pen Company

News with Bill Henry Johns-Manville Corporation

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. . . and successful radio programs and announcement campaigns for 35 advertisers over 450 stations from coast to coast.

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J. Walter Thompson Company maintains 22 offices strategically located throughout the world. . . . *In North America:* New York, Chicago, Detroit, San Francisco, Seattle, Los Angeles, Hollywood, Mexico City, Montreal, Toronto, Latin-American Division in New York. . . . *In South America:* Buenos Aires, São Paulo, Rio de Janeiro, Santiago. . . . *In:* London, Antwerp, Johannesburg, Capetown, Bombay, Calcutta, Sydney, Melbourne.

GEORGE AND GRACIE

"The People Who Live in the Burns House"

CELEBRATING

THEIR 15TH ANNIVERSARY ON THE AIR

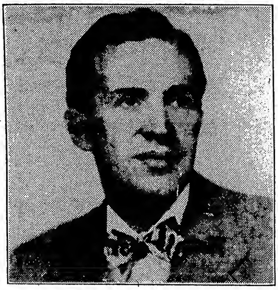
MAXWELL HOUSE COFFEE TIME

WITH

BILL GOODWIN and MEREDITH WILLSON

OVER NBC . . . THURSDAY NIGHTS

WRITTEN BY PAUL HENNING AND KEITH FOWLER



Congratulations, Variety, on 41 Great Years—and '46 Was a Great Year for Me, Too

Thanks to:

"SONG OF NORWAY"—120th WK.

"PASSPORT TO ROMANCE," 26 WEEKS, Mutual Network, Coast-to-Coast

REPUBLIC STEEL Presents

"SONGS AMERICA LOVES"

Larry Brooks

Exclusive Direction: WILLIAM MORRIS AGENCY, INC.

Best wishes from . . . .

WDSU

NEW ORLEANS

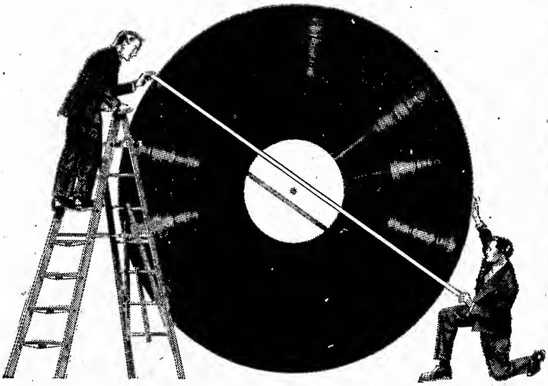
1280 On Dial . . . 24 Hours Daily . . .

- New Orleans' only 24-Hour Radio Station.
- 5,000 Watts delivering 20,000 Watts in the populated areas of South Louisiana and the Gulf Coast.
- Accents local programming!
- Carries BOTH Associated and United Press News Service, assuring listeners complete news coverage around the clock.
- ABC Affiliate.
- F. M. Conditional Grant.

. . .

"New Orleans' Most Interesting Radio Station"
—JOHN BLAIR, Representative.

UNITED STATES STEEL'S
THEATRE GUILD
ON THE AIR
Every Star... every member of the staff of United States Steel's Theatre Guild on the Air congratulates Variety on its 41st birthday!
Theatre Guild on the Air
Sunday Night's Biggest Broadcast—greater than ever and still growing!
American Broadcasting Company Network
USS
STEEL
UNITED STATES STEEL



How to measure the best

For transcriptions
For high-speed processing
For vinylite pressings
For phonograph records

. . . there are two reasons why Muzak rates tops with so many leading agencies, transcribed show producers and radio stations:

1. Fastest service in the world

2. Finest quality obtainable

Try Muzak...and see if any other service measures up to Muzak standards!

Unexcelled in modern facilities and master craftsmanship, Muzak is equipped to supply both Vertical and Lateral Cut transcriptions...reference recordings . . . line recordings for supplemental radio coverage.

Send us your "acetate" masters for top-speed, top-quality processing and pressing. We use only gold sputtering, high-speed plating, and press exclusively from highest grade Vinylite resin.

Next time...make it Muzak. A *plus* for AM, a *must* for FM!

Muzak* TRANSCRIPTION DIVISION

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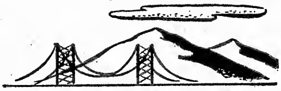
DON BERNARD

PRODUCER-DIRECTOR

HOLLYWOOD

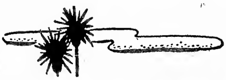
SERVING TWO GREAT CALIFORNIA COMMUNITIES

K Y A



SAN FRANCISCO

K L A C



LOS ANGELES

National Representative
ADAM J. YOUNG, JR., INC.
New York Chicago

GREETINGS

SHERMAN MARKS

CHICAGO DIRECTOR OF
THE WHISTLER

1924 *1947*

DEAN OF NBC DIRECTORS

PAUL DUMONT

AUTHOR — PRODUCER — DIRECTOR

"How soon hath time, the subtle thief of youth, stol'n on his wine my three and twentieth year."

GREETINGS FROM CHICAGO

HELEN MALONE

BRENDA RICE IN BACHELOR'S CHILDREN

DIANA BLANCHARD IN WOMAN IN WHITE

SEASON'S GREETINGS

FROM YOUR

TOASTMASTER

DON McNEILL

Breakfast Club

14th YEAR

SWIFT & CO.-PHILCO CORP.-KAY DAUMIT

COAST TO COAST

MONDAY THROUGH FRIDAY, 8:00 - 9:00 A. M., C. S. T.

Season's Greetings

From

AUNT FANNY

FRAN ALLISON

HAPPY NEW YEAR

From

SAM COWLING

BREAKFAST CLUB

Looking Forward to The Next Twenty Years!

AN OPEN LETTER . . .

In 1926, CFRB started operation in Toronto. Those were the *pioneering* days of radio!

And now, twenty years later, the same call-letters "CFRB" are familiar in almost every city and hamlet and farm throughout Ontario.

During these years, the history of the station has been the history of radio itself. We are pleased to look back on a record which shows CFRB as an independent, unsubsidized station in the lead at every stage of broadcasting development . . . in quality and power of signal, in programming policy, in service to the whole community!

Knowledge of this influence gives us a strong sense of our responsibility to the advertisers we serve as well as to the people of this community. It has prompted even greater vigilance in standards of programming. It has fostered our recognition of the varied interests among the different groups we serve.

We look forward with confidence to the *next* twenty years. We renew our pledge to carry on towards the greatest good of the community as a whole. We have plans which will protect our share of audience and increase our contributions to the public service. We will *keep* CFRB "Ontario's favourite radio station" . . . first for information, first for entertainment, first for inspiration!

Harry Sedgwick
President

FACTS FOR ADVERTISERS:

CFRB consistently broadcasts the biggest share of top-rated programmes to the largest audience of Ontario listeners over the widest coverage area, of any station operating in Toronto.

CFRB offers a weekly circulation of 79% of the radio homes in Ontario . . . BBM survey.

Popularity *plus* coverage has kept CFRB the Number One advertising buy in Canada's Number One market!

CFRB Where your favourites are!

Talks About Radio

By PAUL DENIS

"**Hi 'ya, Paul.** Hear ya' doing a radio-television column for the Post."

"Right Joe."

"What's the idea walkin' out on vaudeville? Not good enough for ya' any more?"

"No," I protested. "Just that there's more opportunities in radio."

"Raddio? Ya' kiddin'? It's through. Nothin' but sound. Gives ya' tired eardrums. Gets on ya' noives. How long ya' think housewives gonna' listen to that misery stuff? Now, when they're cleanin', they don't mind listenin' to somethin', ANYTHING. But, when they get them modernistic kitchens — evcrythin' done by push-buttons—then they'll get fussy, and they'll want REAL entertainment. Then, watch vaudeville come back . . ."

"Maybe, then they'll want to watch television," I suggested.

"Nah! Television ain't worth the price of a set. It ain't as clear as the newsreels, and it ain't as sharp as a technicolor movie. And it ain't as exciting as a good live vaudeville show. It just ain't tops in anything . . ."

* * *

Here's Barney, an old vaudeville pal. "Hear you wrote a book," he says.

"Right," I admits. "And it's about radio, movies. You know, all about getting into show business."

"You kidding? The kind of book somebody ought to write is 'How to Get OUT of Show Business'."

"Barney, I'll save that angle for a followup book," I says.

"Think I'm talking through my noggin? Ever hear of 78-year-old acrobats still waiting for that last half in Fall River, Mass.? Or 55-year old dames still looking for ingenue parts? Or movie stars who haven't been in a movie in 20 years? Or vaudeville producers who haven't produced even a shadow on stage since the White Rats? Listen, nobody ever quits show business. They just lay off."

"Maybe I ought to write a book," I insists, "on 'How to Know When You're Through.' Or, 'Are You Laying Off, or Just Plain Retired?' Maybe, Barney, I ought . . ."

"Listen, Paul," he interrupts. "Now I'm one guy who knows the score. Twenty years on the Pantages and Orpheum time. Long time. Listen, for old time's sake, loan me a fiver. Just for a week, and I'll leave it for you at the NVA Club."

I gave him the fiver.

"Would you believe it?" he says, turning gay. "I can whistle 'There's No Business Like Show Business' through closed teeth. I've been practicing it for months. With this fiver, I can hold on till Thursday. Then, I'll get that weekend at the Concord Hotel. I hear a lot of agents cover the shows up there."

* * *

It's Pat, a cafe comic for years. And he's standing with a bunch of radio actors in Colbee's, looking very dignified. "Pat!" I exclaimed, "What are you doing here?"

"Ixnay," he says quietly, and adds loudly, for all to hear, "How are you, Mr. Denis? How did you like that audition platter?"

Away from the crowd, he lets his hair down. "Yep, I quit cafes. Couldn't stand the late hours. Getting too old, I guess. And my two kids are old enough to want to know what kind of work I do. It will sound

(Continued on page 174)

BEST WISHES, WISHES THAT IS

KENNY DELMAR

GREETINGS FROM

OLAN SOULE

STARRING IN

"GRAND MARQUEE"

NBC – CHICAGO

SEASON'S GREETINGS

CHICAGO RADIO
ELEANORE TERRY

VIRGINIA PAYNE

MA PERKINS
IN
"MA PERKINS"

13TH YEAR

SEASON'S GREETINGS AND BEST WISHES

KAY CAMPBELL

RITA ASCOT

MYRON WALLACE

PAUL BARNES

DON HERBERT

DUTTON-LIPPOLD
PRESS REPRESENTATIVES
CHICAGO

JACK OWENS

ONE AND ONLY CRUISING CROONER

AUTHOR OF "CYNTHIA'S IN LOVE" AND "THE MISTLETOE SONG"

SINGING STAR

DON McNEILL'S BREAKFAST CLUB – A.B.C.

Aussie Radio's Heavy Coin Giveaway Due For Folderoo in '47

By ERIC GORRICK

Sydney.

Past span was a grand one for the fans financially. Aussie radio—from soapers to oilers,—became the "Good Fairy" to listeners via audience shows, in the home quiz setups, and other modes of giving coinage away in bid to gain fan coverage from the other fellow. It was alright for the fans; costly to the sponsors, and it looks right now that many major commercial units will quit kidding themselves that coin giveaways makes for easy product selling.

That idea went out right early in 1946. The fans will take all and give little. It takes a lot of cakes of soap or tins of oil to make up for that giveaway dough, not to mention air time and production costs, plus the highly important fact which so many sellers overlook, that the spending power of the people is lower in the postwar era now with us. And it's going to be less in the year ahead, according to many high-ranking financial experts contacted by VARIETY plus keen showmen, plus the men who have been in radio since it started away back in the crystal set days.

Frankly, many say, Aussie radio made a fool of itself in the past year. Figuring is that the lesson has been learned and there'll be no coin kidding in the future.

Exit The Golden Egg Goose

Commercial radio laid loads of eggs in '46. Many of them were sterile. For '47 it looks as though the old goose just can't lay another egg.

Now the commercials have got to start selling all over again, and this time minus coin handouts.

Fans, and there's millions of 'em here keen to cop free-flowing coin, have been doing a spot of figuring. They want to know how the big sponsors can give away so much coin. Now they're starting to ask why the price of certain products can't be reduced. And until they are reduced the fans won't buy. They'll take coin for nix, but they won't give it for product like they used to do in the wartime span when coin was so plentiful that a guy would gladly pay $3 for a 30-cent bottle of beer—and come back for more.

Those days are over. The goose has quit. The same guy today pays 30 cents for a bottle of beer—and looks for change.

Cinemas Had It

Radio will probably take a lesson from the cinemas in '47. It isn't a hard lesson. It cost cinema operators plenty until they woke up.

Some years ago, as the film industry well remembers, giveaway nights were featured in a few cinemas. Began with buttons for wear

(Continued on page 176)

JOHN J. ANTHONY

SEASON'S GREETINGS

ALEX DREIER

LOOK TO THE MIDWEST FOR TELEVISION

GREETINGS TO VARIETY

ON ITS 41st ANNIVERSARY

Good Music Leads A City

Half a million families . . . leaders of thought . . . people of taste . . . listeners to WQXR . . . are pace-setters in New York. This vast audience—a city within a city—finds WQXR a source of entertainment, news and relaxation. It tunes to WQXR for 62% of its radio listening time; 38,000 families pay $1 a year each for WQXR's Monthly Program Guide.

These families are selective in the programs they prefer, in the products they buy. Over 80 sponsors now sell this important above-average income market. To improve New York sales, spearhead your advertising with WQXR . . . "New York's Most Beloved Radio Station"...famed for good music and the news bulletins of The New York Times.

WQXR

AND FM STATION WQXQ

Radio Stations of The New York Times

Talks About Radio

Continued from page 176

good for them to be able to say, 'Our dad's a radio artist'."

"Well, radio's better," I agreed.

"Sure. And did you notice the new rug? Cost me $300. Like the gray hair? Makes for dignity, doesn't it? And notice my new, conservative clothes? Taking diction lessons, too, but don't let the guys at Lindy's find out. You know, when you meet those agency guys and those sponsors, you've got to talk like you were born in Scarsdale and got your first headache wearing crystal set earphones."

"Radio's too dignified, eh?"

"Yeah. No belly laughs in it. Everyone's on guard. Everyone's pretending they just came from a course at the New School for Social Something, or they just had a private hearing of Norman Corwin's new drama in blank verse, or something. Look at them! Don't they look as if they just drove in from Rye? They got that suburban eager-beaver-with-culture personality.

"Pat, you're exaggerating!" I said.

"Now what would they do, those radio actors, if somebody grabbed away their scripts and yelled, 'Okay, now, entertain the guests!' "

* * *

I'm reading the trade papers. "It says here that NAB's own survey indicates 21% of people interviewed had serious objection to too many commercials on the radio."

"Really?" says Helen, my wife, as she watched our year-old son fumble around with the radio dials.

"Yes. And it says one third interviewed said they'd prefer radio shows without advertising."

"Really?" says the wife, busy showing the baby how to turn the radio dials on and off.

"There are so many surveys," I says, "and it's really complicated . . ."

"Complicated?" she asks. "You think so? Now watch me teach our baby to turn the radio dials. Notice that I'm showing him how to turn the dials OFF as well as on. As long as he learns a radio can be turned off as well as on, he'll never have to grow up to be a frustrated listener-in."

* * *

She's an old lady who's been in this country for 30 years, but still can't speak English. She enjoys the radio,—that is, the music. Everything else, for her, is a stage wait until the next music.

"When is the man going to come for the money?" she asks.

I assure her, as always. "In this country, they don't ask for money for the music. They just sell you the radio box, and you repair it and buy new tubes for inside. That's all."

"I'm older than you are," she says. "I know!"

"Listen," I say, getting exasperated. "Nobody came around for pay for your phonograph, did they?"

"Hah!" she explains triumphantly, "But you have to pay for new records!"

"Yes," I admit, "but radio's different."

"Nobody gives anything for nothing," she insists.

"Those people who talk all the time are paid by companies to ask you to buy something. Like soap, food, perfume. When you buy their product, they make profits and then they're glad to pay for the musicians to play for your radio box . . ."

"But I don't buy their goods. I don't understand English. When they find that out, won't they want me to pay a tax? In Europe . . ."

"No, they won't," I interrupt. But she insists, "I've lived longer than you. Nothing is free. I know. Wait and see!"

MINERVA PIOUS

(MRS. NUSSBAUM)

NU!

AT HOME SUNDAY EVENINGS "ALLEN'S ALLEY"

5 network
radio shows* averaging
in cost
to sponsors
$1,225
per Hooper
rating point**
including
time and
talent
complete

...better
than par for
the course
in radio
economy
and radio
efficiency

William H. Weintraub & Company, Inc. *Advertising*

30 Rockefeller Plaza, New York

*The five shows:

"Crime Photographer" for Anchor Hocking Glass Corp.
9:30-10 pm Thursdays . . . entire CBS network

"Quick As A Flash" for Helbros Watch Company
5:30-6 pm Sundays . . . entire Mutual network

"Drew Pearson" for Frank H. Lee Company
7-7:15 pm Sundays . . . entire ABC network

"Monday Morning Headlines" for Seeman Brothers (Air-Wick)
7:15-7:30 pm Sundays . . . entire ABC network

"Crime Cases of Warden Lawes" for Trimount Clothing Co.
1-1:15 pm Sundays . . . 120 Mutual stations

**Based on November-December, 1946 Hooper Ratings

Spot radio, too, for Air-Wick, Multi-Facet Diamonds and Pratt's Fresh Frozen Foods

KEN ROBERTS
Presiding Officer

RAY BLOCH
Musical Director

GENE WANG
Writer

GENE CLARK
Engineer

CY HARRICE
Announcer

THE HELBROS WATCH COMPANY
THE WILLIAM WEINTRAUB ADVERTISING AGENCY

PROCKTER and LEWIS
Producer

RICHARD LEWIS
Director

Tony Biddle, Jack Kelly To Unload WIBG Stock To Station Partners

Philadelphia.

John B. (Jack) Kelly and Anthony (Tony) J. Drexel Biddle, Jr. are getting ready to unload their stock holdings in WIBG, and are now negotiating on the sale with Paul Harron and Joseph Lang, their radio station business partners.

Biddle, wartime minister in London to governments in exile, and Kelly, former Democratic city committee chairman and now a Fairmount Park Commissioner, hold large blocks of stock in the property and were among organizers of the station.

No sale price was mentioned. Harron and Lang now control the station, one of the most profitable in Philly. Biddle recently returned to this country from Europe, and reportedly made the trip to sign papers in connection with the deal.

Regarding purchase price, reports along Radio Row had the total in six figures. The amount, it was said, was determined by the same financial group which surveyed and set the price for the sale of WCAU to the Philadelphia Record six months ago.

Reason for Kelly pulling out, it was said, is to give him more time to devote to his interests in the Atlantic City race track and his brick business. Kelly also has controlling interest in a wired-music enterprise in this city.

Aussie Radio

Continued from page 172

by the kids of favorite western stars. Buttons cost a few cents per hundred.

Then one showman decided to give away a bottle of perfume. The opposition showman figured he could give away two bottles of perfume. And so it grew from a button to a suite of furniture, autos and houses, costing a fortune that never came back via the boxoffice.

Commercial radio, meaning the Big Shots playing the giveaway stunts just to spite each other, can take a real lesson from showmen who woke to the menace before it was too late.

Today, instead of giving away merchandise, showmen are selling films: It looks as though commercial radio will be forced to set its own house in order before 1947 is very far advanced. It's got to nix giveaways—or else.

Minor sponsors are yelling right now about being unable to pace with the majors on coin giveaways. They threaten to pull out of radio for good and all unless present tactics are changed pronto. The little man has got a lot of friends in political circles and he's going to play his marbles rightly to see that nobody figures him for a sucker.

BEST WISHES

DONALD VOORHEES

BELL TELEPHONE HOUR

IN THE CENTER OF THE UTAH MARKET

KDYL
SALT LAKE CITY
UTAH'S NBC STATION

JOHN BLAIR & CO., NATIONAL REPRESENTATIVE

"THIS WAS THE ARMY" . . . MR. JONES ★

This is the first of a series of messages to put this type of trade advertising to fuller constructive use — for the advancement of the entertainment industry by bettering the opportunities of its lesser-known but highly talented members.

Ezra Stone
NBC — NEW YORK

Here are eight men you might like to know more about.
They are men of outstanding and varied abilities.
Some of them you undoubtedly know but it may not have occurred to you that they are back in show business . . . after prolonged engagements at GI business.
Some may be entirely new faces to you but all possess talents for which you search at various times.
All of them are not "At Liberty." Most of them lost no time in swinging back into civilian action. But for bigger and better assignments all of them are deservingly available.

RICHARD S. BURDICK
Writer-director; radio, stage
2780 Filbert Street
San Francisco 23, Calif.

Here is a talented writer who's versatile. (Too many writers are just marketed in various fields.) Successfully marketed everything from lowdown nite-club material, complete with special songs and lyrics, to upper case radio scripts for COLUMBIA WORKSHOP.

Has written over 1,000 broadcasts embracing every type; dramatics, variety, documentary, comedy, musical, produced on all major networks.

Has equal punch with advertising copy, musical jingles, short stories. Just finished his first screen treatment of a yarn for TIM WHELAN, RKO Producer-director.

Enlisted in the Army just about the time Mr. Stimson was scouring the War Department attic for that gold fish bowl. There he wrote and directed the first original full-length musical comedy of World War II.

He was then ordered to create dialogue sequences for both the stage and screen versions of "This Is The Army;" followed in rapid succession with "At Your Service," "Bonds Away" and "You Bet Your Life."

Currently Production Manager of station KSFO in San Francisco but does plenty of national free-lance work on the side. Remember the name RICHARD S. BURDICK. You'll see and hear it often.

LEWIS FISHER
Radio producer, announcer
356 East 57th Street
New York, N. Y.
PLaza 5-2649
(AFRA)

He left a staff announcing job on WCAU in Philadelphia in 1940 to swab decks for the Navy. His rise from Midshipman to Lieutenant-Commander is typical of his drive and capabilities.

He pitched and tossed on the first Murmansk convoy runs; got into the African invasions and then transferred to the Pacific in time for the hot Kamikaze stuff.

His executive efficiency as a top signal officer earned him a promotion as Flag Secretary to the Admiral commanding the 16th Cruiser Division.

His live distinguished voice has repeatedly sparked the Paramount Newsreel as a narrator. He's also been well received in sundry free lance radio chores.

It took the Navy, a beautiful wife and considerable fortitude to resist the temptation of locating permanently in Philadelphia. Instead of resuming his old WCAU job (CBS key affiliate) he took a staff assignment at WINS and hung out his shingle for free lance work.

This guy is so dynamic he even found an apartment in Manhattan!

JERRY JAROSLOW
Actor (character juvenile) variety entertainer
374 State Street
Brooklyn 2, N. Y.
CUmberland 6-8114
(AEA-AGVA)

A very funny fellow on a night club floor, musical or revue stage. Has been said he's a young Bobby Clark, Groucho Marx, Frank Morgan and Danny Kaye rolled into one. But he rolls his own . . . into the nearest aisle.

Appeared in several intimate revues: "Tidbits of '46," "Fun With Music," "Keynotes of Unity" . . . and will gladly forgive you for not remembering them.

Has had his share of straight and comedy roles in sundry stock ventures, particularly outstanding in the Hollywood Actor's Lab. production of Irwin Shaw's, "The Shy and Lonely."

In the Army he was engaged in "This Is The Army," "At Your Service," "Flying Varieties" and a number of Training Films for the First Motion Picture Unit. Without prejudice to his talent, he also had numerous tours of CQ, KP and guard duty.

Jaroslow is currently emceeing and entertaining in a New York basement bistro where business is worse than the liquor. (Such a thing is possible!)

He calls the spot: "The well of loneliness!"

HEINY KRINSKY
Composer, Lyricist, arranger
860 30th Street
Oakland, Calif.
(AFM)

They "laughed when he sat down at the piano" . . . and they always will because here's a man with a sense of humor that runs literally to his finger tips.

From his self-imposed hermitage in the San Francisco Bay area he has supplied top nite club and variety entertainers with topnotch special song material.

Also has several foot lockers of fine commercial tunes that he knocks out for laughs. For a livelihood he takes routine singing acts and writes, arranges, orchestrates and rehearses their material until they're show stoppers.

In the early days he wrote all the special "fight" songs for St. Mary's on a retainer basis. More than one sport writer estimating the strength of St. Mary's teams, has scored a big "assist" for the moral support of the Krinsky songs and cheers.

In service the Army routine didn't interfere too much with his way of life; just his wardrobe.

A prolific writer, and good, he was invaluable in "Bonds Away" and as Musical Director for "You Bet Your Life."

Currently working on a light operetta set in the wonderful hills of Northern California . . . celebrated for its Golden Gate and other structures from the Warner Brothers pictures of the same names.

DAVID LELAND
Stage manager, actor, technical director
68 West 85th Street
New York, N. Y.
TRafalgar 4-9582
(AEA)

It's not an act. The guy really prefers stage-managing to acting; the most thankless job in the theatre but he gets a boot out of it. Performers salute him as a buddy, not a cop.

His pre-war days found him acting and stage-managing for the Denver Federal Theatre, Berkshire Playhouse and a subway circuit company of "Pal Joey."

Like all of us, he got caught in the GI mill and was sent to a photography school and then to Buckley Field to learn how to be an armorer. The Army finally gave up. It was Leland's most successful campaign.

It got him his chance to act and stage manage two large GI shows with casts of about a hundred, "Bonds Away" and "You Bet Your Life."

They played one-night stands in both professional and GI houses. Then came a William Morris kind of jump, and he was playing one-nighters again thru the Philippines, Okinawa, Ie Shima, Japan and Korea, stage managing still another big GI show that traveled by air.

Past season he staged-managed at Brattleboro, Vermont, and also at Yardley, Pa., where he became Technical Director and collaborated on the set designs.

Currently teaching ex-GI's at the Alviene Academy of the Theatre. He's a good man.

Get hold of him.

SYDNEY ROBIN
Composer, Lyricist
211 N. Keystone
Burbank, Calif.
(ASCAP-AFM)

A song writer, musician, comedian, character! While everybody else was trying for "Gin!" he slipped his songs into scores of several Universal, Columbia, Republic and Monogram pictures.

Partial list of his song credits includes "Undecided," "Flying Home," "Sorrento," "East of the Rockies," "My Baby Said Yes," "Button Shoes," "That's My Home," "Vout Cowboy," "If It's Love You Want Baby That's Me" and "No One To Cry To." Has had recordings under every major label and by every big timer including: Bing Crosby, Andrews Sisters, Tommy Dorsey, Woody Herman, Ella Mae Morse, etc.

After Pearl Harbor, he claims, his poor vision got him into a hell of a mess. He walked into an Army Recruiting booth and enlisted.

He thought it was a Nedick's Hot Dog stand.

For the Army he wrote the title song for a six-man entertainment unit called, "Six Jerks In A Jeep." It was then bought by Universal Pictures for an Andrews Sisters picture and the title originally suggested by Sara Segar Stone was then borrowed and paraphrased by everyone from Carol Landis to (Major) Maurice Evans. (Billing priority optional.)

Appeared as the more moronic selectee in both the stage and screen version of "This Is The Army."

LEONARD STOCKER
Actor-Singer, Character comedian
216 East 67th Street
New York, N. Y.
REgent 7-5962
(AEA-AGMA)

His character comedy singing and acting talents were first displayed in New York, as Mr. Blint in "Rosalinda."

He's been spotlighted in operetta and musical comedy repertoires of the Paper Mill Playhouse, Robin Hood Dell, and The Watergate in Washington.

Camouflage Branch of the Aviation Engineers of AAF and the War Finance Division of the Treasury Department big-dealed to get him for leading comedy roles in "You Bet Your Life" and "Bonds Away." He will be remembered by several hundred thousand GI's who "caught" him in "YBYL," as the Latrine Orderly, who when asked by an inspecting officer why his PFC chevron was not sewed on his shirt replied, "You see Sir, when they issued it to me, I told them what they could do with it!"

Army made a skilled cryptographer of him and sent him to Okinawa where he found living and working conditions, a cinch after one night stands with large musical companies.

This season his services were simultaneously sought by "Finnian's Rainbow," "Call Me Mister" (road company) the ill-fated and "Sweet Bye & Bye."

Because he's a better actor than cutie he chose the last mentioned. That's the only reason he's now "at Liberty," pro tem.

JOSEPH TOMES
Actor, narrator, announcer
610 West 115th Street
New York, N. Y.
LExington 2-1100
(AEA-AFRA-SAG)

His outstanding features are his faultless comedy sense, his superb resonant voice and his impressive height 6'3".

First appeared in New York as "Gregory" in Laurence Olivier's then-unappreciated production of "Romeo and Juliet" Several seasons of summer stock and Los Angeles Federal Theatre, playing leads and supporting roles, comedy and dramatic, in modern and costume pieces.

Radio and television stations WGXAO, KWID, KGFJ, KFI, have all used his acting, announcing and narrating talents.

Columbia Pictures mugged him in "Shadows in the Night." So did two AAF training films.

Saw 37 months military service, a good hunk of it in the Philippines and Japan, with the 5th Air Force. His efficiency and dependability won for him a Staff Sergeancy. For awhile Tomes was even top kick of his outfit.

But don't hold that against him, for even then he was only acting a jawbone 1st Sergeant.

Currently featured as regular narrator and actor on NBC's "Voice of the Army."

★ MR. JONES . . . THE MAN OR WOMAN WHO BUYS TALENT

Kent Taylor

AS

STEVEN KNIGHT

CRIMINOLOGIST

for SPIFFY

THE INVISIBLE COLLAR

"STAY-DOWN"

A product of

CREST SPECIALTY Not Inc.

CHICAGO, ILLINOIS

A complete promotion, sales and merchandising package

PRODUCED BY

KUTTNER and KUTTNER

advertising

646 N. MICHIGAN AVE. -:- CHICAGO 11

ANOTHER ZIV HIT

PRESENTING THE INCOMPARABLE MUSIC OF

Wayne King

THE WALTZ KING

IN THE

"Wayne King Show"

with • WAYNE KING AND HIS ORCHESTRA

• NANCY EVANS • LARRY DOUGLAS

• FRANKLYN MacCORMACK

PRODUCED BY

FREDERIC W. ZIV COMPANY

1529 MADISON ROAD • CINCINNATI, OHIO

NEW YORK • CHICAGO • HOLLYWOOD

CIRCLING THE KILOCYCLES

Ludington, Mich.—Joseph Michaels, formerly announcer, sportscaster and special eventer at WOLS, Florence, S. C., now here with WKLA.

Albany, N. Y.—Albany's first FM station, WROW, is expected to go on the air next March, under a final authorization granted by FCC to the Hudson Valley Broadcasting Co. The outlet will operate on 590 kilocycles, one kilowatt night power, and five kilowatt day, with unlimited hours.

St. Louis—The local Board of Police Comissioners is negotiating with the Southwestern Bell Telephone Co., for conversion of the police radio system to FM. Conversion would be part of the department's economy program. It is estimated that the switch to FM will cut the cost of operating the system which included 206 radio-equipped cars, of which 49 have two-way sets, from $90,000 to $30,000. The cost of the FM equipment needed is approximately $150,000.

Kansas City—Phil Evans, director of farm service for KWBC, was re-elected president of the Farmers' Club recently. Group includes businessmen who own farms or have close interests in farming.

Pittsburgh—Sumner Granby, KOV announcer, is quitting radio to go into business. He's heading for Los Angeles this week to become a manufacturers' representative for jewelry covering the coast territory.

Pittsburgh—WWSW, town's only indie station, was accoladed by N. W. Ayer & Sons last week, being singled out by agency for No. 1 job of football promotion during the last season for all broadcasting outfits operating under 5,000 watts. Another local to get a nod from the Ayer outfit was Bill Sutherland, of KDKA, voted best of the between-period announcers for Eastern college games.

San Antonio—Louis J. Riklin, account exec for WOAI, has been named San Antonio's Outstanding Young Man of 1946 in the annual Junior of Chamber of Commerce Competition.

Pittsburgh—Al Rogers, singing cowboy recently with the Roy Rogers Rodeo, has landed a commercial on WJAS. It's a 15-minute program every Monday, Wednesday and Friday morning at 11:30.

Richmond—WRVA is attracting lots of attention in the area with its "Virginia Sings" show, broadeast Tuesday at 9:30 p. m. Program originates at WRVA theatre, and includes contribs from glee clubs, choruses, and other vocal groups from churches, schools, colleges and other organizations.

Fort Worth—James E. Rennie has been named manager of KWBC here. Station will operate daytime with 250 watts on 870 kilocycles.

Toledo—William Myers, formerly of the announcing staff, has been named publicity director of WSPD, Toledo, replacing Jimmy Cochran, who has left the station.

Seattle—Delores Vance now handling publicity at KOMO, local NBC outlet, was formerly with Seattle Times.

Phoenix.—KPHO here teed off its initial local news program with Larry Jonas, upped from continuity department, taking over as news editor.

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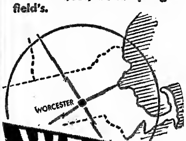

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A European Tragedy

Creative Talent Seems To Have Been Wiped Out By Hitler's Legions, And Indications Are It Will Take Years To Replace

By JOSEF ISRAELS II

Vienna.

To an observer of the various phases of show biz, and of culture and the creative arts in general in continental Europe since the end of the war, it is increasingly apparent that Hitler won his fight against culture. As in the eugenic field, where Nazi extermination policies won out in abasing the "inferior" eastern and Semitic races for one or more generations to come while strengthening the Germans, creative talent of all kinds seems to have been wiped off the face of Europe, including Germany.

Cultural officials in the Allied Military Governments had hoped and expected to find a new generation of actors, writers, composers, painters and other artists, perhaps buried but ready to express themselves as soon as the paralyzing hand of Nazi-thought control was lifted. The fact is that in Middle Europe (i.e., Germany, Austria, Hungary, Czechoslovakia, Yugoslavia, Poland and Rumania in particular), which in the past exported to many brilliant talents to New York and Hollywood, not a single newcomer of genuine world promise has come to light in the year and a half since the shooting stopped. Maybe the talent's there. But over here managers and pie producers are looking toward what seems to be the world's richest talent reservoir in the U.S. to replenish Europe. This is one vital factor which showmen must consider in planning European phases of amusement biz for the next few years. Another, equally vital, is the state of mind the Nazis left behind them in the young and middle generations who must be the principal show-buying public for the next two decades.

The fact is that pitifully little has been accomplished in "reeducation" of the middle European people who lived, willingly or not, under the Nazi yoke for periods ranging from seven years downward. Mental attitudes vary, from active and aggressive heritages of Naziism and a promise to make Hitler's spirit march again, to a simple disbelief of everything and lack of confidence in all forms of government and information. It is the latter conditioning, an ingrown cynicism that will count the most against acceptance of democratic ideas and knowledge of what the world outside the Hitler mental vacuum has been doing throughout the Nazi years. In considering content and possible acceptance of plays and pictures in the coming years, when continental income again begins to assume importance in the world amusement industry, Americans will

Selectivity

Already, in centers like Vienna, Berlin and other large cities where Army cultural authorities have brought a fairly wide selection of Yank plays and films, a growing selectivity on the matter of theme has become evident. The days of 1945, when picture houses could pack them in with anything from Hollywood, have already passed. Now they want to laugh and be entertained. The customers are beginning to shun message pix from the U.S. just as they passed up the heavier-handed versions from Berlin and Moscow before Yank product came into the situation in any quantity.

For illustration think of the mental conditioning and background of the great mass of middle Europeans whose present age is about from 16 to 25. These are the generation who will make up the core of Europe's business and cultural life for the next decade or more. But they have passed nearly all of their intelligent life (starting in 1934 in Germany; 1939 elsewhere) inside a magnificiently organized Goebbels cultural vacuum. Only what was sifted through the propaganda machinery in Berlin and considered suitable for slave peoples filtered through. It is a mistake to think that all German propaganda was poorly done or heavy-handed. Much of it was intelligently constructed, subtly presented and, best of all, from the Nazi viewpoint, ladled into consumers who did not have then, and are only beginning to have now, any basis for comparative judgment of what they were told. It must be remembered that Americans had some chance to form their own conclusions through a freer press and radio than has operated anywhere in the Nazi lands from 1934 to 1945. If we tell a German of the middle or younger generation today (who remembers little or nothing of a pre-Hitler world) what was wrong with Naziism and why we fought a war to wipe it out, he is inclined to say, "Well, maybe it's true. But why should I believe you any more than I believed Goebbels?"

We can point to the concentration camp pictures, the Nuremburg trials (which first became a laughing stock and then set Goering up as an honored martyr) and a million other pieces of what seem convincing evidence. The German had just as convincing a batch of evidence that all Jews should be exterminated, that all Russians are savage beasts and that Poles are inferior people. What's more he forms a lot of judgments by the physical conditions in which he himself lives. Therefore, he shrugs and says: "Well, under Hitler we ate, didn't we? Under Hitler there were no unemployed. What Goebbels told us about the Russians was true, wasn't it? They did rape and pillage and kill ruthlessly."

It's hard to answer these things. It's no use saying that the Russians had good cause for feeling as they did. That's no answer to a person who has no believable evidence that what we say about German atrocities is true. His own house was robbed, his own sister raped, his own wristwatch stolen. His own brother-in-law, a Sudet German, was perhaps forcibly expelled from Czechoslovakia after the war. Why should be believe a lot of propaganda from people he was conditioned to hate and fear?

This state of mind ties closely to the fact that in the former fountainheads of creative intellect like Berlin, Vienna, Budapest, Heidelberg or Prague new talent that possesses anything fit to electrify the show world has yet to make its appearance. People who were so thoroughly conditioned to think as Hitler wanted them to think will take a lot of reconditioning before they can produce anything in the acting, writing or composing line that will seriously interest the free world without. The background of this is tragic and not especially to be blamed on the younger people in today's show business. They were unfortunate enough to be brought up at a time when they had to conform or pay penalties ranging from loss of success to loss of life.

Intellectuals Into Crematorium

There are individuals who show promise. But it will take living and working and creating in a free world for a few years to make of them anything the democratic show world will want. The older people who knuckled under and lived with a measure of success under the Nazis are harder to evaluate. They still populate the stages and the studios largely because there are no others professionally experienced enough to take leads. But the cream of Europe's intellectual life went into the crematoriums. First the Jews, who, though they held no monopoly on talent or enterprise, numbered a heavy percentage of the best in show biz, as in science and learning. Many fortunately made it to New York or Hollywood, and their contributions to the U.S. and the world are too lengthy and well known to reevaluate here. Then the better, thinking people of all racial origins went to the concentration camps and the gas chambers. It must not be thought that Jews were Hitler's only mass victims. It was likely that anyone of mature intellectual achievement would know enough to appreciate what was wrong with the Nazis. At the same time these people of genuine achievement were being killed off at the top, thousands of punk Nazi stooges were being shoved ahead in large and small spots. They could sing the Horst Wessel song louder or lick more boots than their competitors. They succeeded without reference to talent. That generation of wardheelers, actors, directors and writers has nothing to offer today even if new regimes could forgive their Naziism. The net result has been to set back the stage, film and radio industries in middle Europe by many years.

Thus it is that while theatre and film activities are rushing and even prosperous in Germany and Austria, its present basis cannot be viewed as more than temporary. It is existing on the inbred appetite for good entertainment being fed by imports from the Allied countries, plus presentation of old favorites banned for racial or political reasons during the Nazi times. But this occupational impetus must of necessity die out in not too long a time. There will always be room for good plays and good pix from the States. But Europe's amusement industry needs most of all a strong infusion of new native talent. If it's even half as good as in the past, it will be plenty good enough to restore a self respect in home production and feed the Americans with new ideas and new faces as well. But if this talent exists in a presently visible generation, this writer hasn't detected it in a year and a half of postwar living in the big centers of arts and culture. It looks from this viewpoint like a long wait for a new generation to come along with something worthwhile to sell.

Mexico Views the New Year With Mixed Feelings; New Rule a Factor

By DOUGLAS L. GRAHAME

Mexico City.

Mexico's amusement biz faces 1947 with more mixed feelings than it has in any New Year since 1941. It has high hopes and jitters, the former entertained mostly by leaders of the industry. Some even expect 1946 to be topped.

Legit impresarios aren't so sure. But longhair showmen, among others, are more or less confident of worthwhile b.o., at least, in 1947. Not so many pic producers are agreed about 1947. Opinion in these circles is that important recovery of their division hinges upon large and sustained supplies of cash and reasonable freedom from labor grief. Radio, though, sees very big things in the new year, which, according to the way it looks now, will witness the debut of Mexico's first television station chain.

Most of the split opinions are based on the new government, which took over Dec. 1, when President Miguel Aleman assumed office for his six-year term. Amusement biz anticipated 1941 with about the same jitters and sureness, only less intensely, than it is now looking at 1947. Six years ago, the war was on, the U. S. in it, and rather popular opinion was that Hitler would really make it. There was much glumness about the future for amusement biz. But it turned out that some divisions of it, particularly films, radio, niteries, longhair and vaudeville got far more benefits than they expected. Boom, more money for more people and the land's biggest spending spree, plus more U. S. tourists and visitors tossing around jack on a grander scale than ever, perked things up. It also brought back legit, so that the unprecedented top of $10 (Mex.) ($2.50 U. S.), became common and the hitherto unheard of one of $6 (Mex.) ($1.50) became standard.

Apart from much hope and some doubt about what the new president will do or not do, 1947 has a peculiar significance for the amusement biz, because, of course, it is tied in with the life of Mexico. This new year has, unavoidably, inherited monetary inflation that became so acute in 1946 that Miguel Navvaro, top economist and chief of the Ministry of Finance's financial studies division, called it "one of the worst calamities that has befallen Mexico in the past 10 years . . . the general population is being suffocated by the stifling atmosphere of this monetary inflation."

Pix Did Best in 1946

Cinemas did the best biz in their history in 1940. Estimated gross of $125,000,000 (Mex.) (25c to the Mexican dollar) was done for the year by cinemas of the Federal District, a 2,000,000-population community. Several frontline cinemas here, after making $4 (Mex.) standard, got better than good trade at $5, toward the end of 1946. Exhibitors generally figure 1947 being kind to them. While some Mexican pix did very well, most of the record 1946 biz was carried by U. S. and some British pix, especially "The Seventh Veil," "The Wicked Lady" and "The Man in Grey." For some time, all three commanded the new high $5 (Mex.) price. "Leave Her to Heaven" (20th-Fox) was a shining example of an American pic commanding that price for some time.

The film trade is eagerly awaiting President Aleman's action on the petition producers and exhibitors presented to aid their divisions of the biz, in line with his promise to Mexican pic leaders that he intends to do all he can to help the Mexican film industry. Producers ask a government-backed bank, to the capitalization of which they will contribute, to adequately finance and control production geared to home and foreign demand, and stressing quality. Exhibitors back the move the producers made in the fall for a law demanding that all of Mexico's 1,245 cinemas devote 26 weeks a year to Mexican pix. On their own, the exhibitors ask a 50% tax slash, while they play Mexican films, and federalization of the cinema impost, now high, thanks to municipal and state levies. Suggestion is that this tax be national like those on mining and gasoline production, with the national treasury giving municipalities and states a share in it.

Number of local cinemas will be hiked to nearly 100, with 17 new houses opening in 1947. Proportionate increase in cinemas is expected for key provincial cities. Ten more cinemas should be about finished by the end of 1947. That depends on the supplies situation, particularly cement, of which there has been an acute shortage for some time, though builders of the 17 cinemas that are nearing completion have been able to surmount that difficulty thus far.

Outlook for Mexican picture production is spotty. Currently it is depressed because: (1) of the big private banks cutting off credits, due to slow repaying of huge loans, result of some costly productions flopping, and (2) the general restriction of credit as part of the banks' cooperation with the government program to curb inflation, over budgetting in production, and too much random shooting. Optimists are confident that fewer and better pix will turn the trick. Others are none too sure, pointing to 50 frozen films, kept from exhibition, they say, by keener U. S., British and other foreign competition, plus plain poor quality and film labor strife. For 1946 production is figured at about 60, only five less than 1945, despite the depression. However, it seems generally agreed that 30 or 40 at most, will be the 1947 total due to the quality-stressing policy.

Niteries

Niteries, which sliced a juicy melon in 1946, easily runner up to the cinema gross, are confident that the new year will be no lemon. They see a continuance of many people with lots of money who are glad to spend it, among tourists and natives. The town has more cafes than it ever had, a striking fact when it is considered that but eight years ago there was only one truly modern nitery. There are now more than 30 that can make that claim, plus a flock of second stringers. Spots below that rating are very numerous.

Radio went more places in 1946, and that trend is counted upon to more than continue in the New Year. Some radiomen see Mexico's regular radio audience enjoyed the best commercial biz in 1946 in their history, which began in 1930 with the opening here of XEW, now the republic's biggest station, as a 5,000-watter.

approaching 5,000,000 by the end of 1947. Stations

Television looks like an established fact for Mexico in the new year, with the start of a video station chain, topped by a 50,000-watter here and with a station of lesser power in five key provincial cities. Television was winningly introduced to Mexico by RCA's shows during the first inter-American radio broadcasting meet here in early October.

Revue-vaude did so well that customers became accustomed to a $5 (Mex.) top, large lift from the standard of $2 of yesteryear. Another frontline theatre, the Tivoli, was opened here, making three in this field. In other times, not so long ago, the two frontline houses had all they could do to exist. One, the Lirico, at one time was putting on a show, eight acts, for 25 centavos (5c U. S.). Tone and presentation of this branch of Mexican show biz has much improved. More U. S. performers are finding better employment in these theatres.

American Film Distribs Find Innumerable Difficulties Of Psychological and Material Nature In France

Exchange Control Board Is Big Factor Along With Currency Restrictions

By MAXIME DE BEIX

Paris.

American film distribs here, though able to reopen their agencies on the pre-war basis, find themselves confronted with innumerable material and psychological difficulties. For one thing, the country's economy has been disrupted, resulting in a policy of strict dirigism replacing that of free enterprise, with constant threat of nationalization. As would inevitably follow, the currency has been so affected that foreign transactions are subject to the okay of an exchange control board, meaning that revenue from American imports, after a long freeze, can only be transferred back in dollars at an official rate, which means accepting a loss if the proceeds are not to be kept here in francs.

About 400 theatres had been destroyed, of which about 200 have been rehabilitated. There is a considerable shortage of both equipment and raw stock, and exchange restrictions make imports here scarce enough to affect dubbing and printing. The administration, which before the war was satisfied with general supervision of the industry's activity, is now so intricately mixing in every phase that operations are endlessly complicated, while influence used by local picture financing interests and labor unions attempting to keep opposition out of the market make every American gesture a target for open criticism or covert exploitation of the anti-American attitude which party politics are fostering on the masses. This explains why American picture interests here, spearheaded by Harold L. Smith, of the Motion Picture Assn., and backed by the State Dept. through the American Embassy, must wage a perpetual battle, at the same time being extremely tactful to avoid causing reactions that would only make matters worse in the effort to retain and rehabilitate the French market. Smith himself has considerable French experience and has developed invaluable local contacts. Alexander Stein, Columbia's French chieftain, as prexy of the American distribs association is in close contact with all French official agencies, and Etienne Descombey, Universal's head for France, is on the Censor Board.

Operating in France cannot be estimated only in terms of dollars and cents with revenue contingent on exchange. Paris remains a convenient turntable for Continental distribution, and even if it has lost some of its former glamor, it is still the pivot of Western Europe. All American interests are benefiting by the uphill fight which, in the face of business and political opposition, has been successfully waged by the picture men to bring back their pictures on French screens, despite material and technical difficulties affecting release schedules. Also, there is a natural tendency of the public to receive native product more easily than imports, even if well-dubbed, especially when imports have been stopped for a long time. New stars have to be publicized from the ground up, and audiences have to be re-educated. The sensation created at the Cannes Film Festival by "Lost Weekend" has been exploited fully in all phases by Paramount, and Metro has managed to play "Mrs. Miniver at the same time in the two biggest Paris theatres, Rex and Gaumont Palace, which formerly didn't play day-and-date. During the year starting July 1, 1946, all majors are releasing about 15 dubbed features each, besides playing some original versions with French subtitles of pictures not included in the dubbing schedules. This will happily counteract the poor impression created here when imports were not permitted and salvaged oldies had to be played to cover expenses. The new crop of pictures have not been played long enough yet to decide on probable total gross under the new conditions, nor on type of pictures most suitable for the market. Technicolor and detective stories are a sure bet, but pictures like Par's "Going My Way" and 20th-Fox's "How Green Was My Valley" got raves. American pictures are back in a big way and getting a considerable share of the playing time left open by the quota.

It is also yet too early to decide on how the 16m will pay. Metro and Universal were first in the field with about 10 features each. There are nearly 1,200 permanent theatres equipped with 16m, and 12,000 spots giving one itinerant 16m show weekly. Sale is mostly done by mail to cut overhead distribution cost, and the law compels all contracts to be on percentage, but permits a minimum guarantee. The minimum is all the distrib can expect to receive.

American shorts are doing very well, especially since the local ones are weak. Exhibs would be inclined to try and boost their bills by playing them with a local feature, but American distribs naturally prefer to play them with their own product. French animated cartoons are poor, and American cartoons are in constant demand. March of Time is distributed by 20th-Fox, but M. of T. local rep, Gilbert Comte, has to clip them to one reel due to exhibs' desire to limit the bills footage.

Fox Movietone Newsreel is the best one here, with the local reels showing a lot of trivia. Metro has the sanction to produce its own reel and will start releasing it in the spring.

All dubbing is compulsorily done here. Besides technical difficulties resulting from hard-to-replace equipment, there is a shortage of actors. Also, the difficulty to obtain raw stock, without the possibility of transferring dollars to pay for it, means that irrespective of whether or not provided for in the contract, the parent company is in most cases called upon to supply and ship it.

The current personnel setup of the majors is as follows: Lacy W. Kastner, with considerable European experience, is continental rep for Columbia, and Alexander Stein his French territory chieftain. David L. Lewis supervises Metro, with French territory under Henry Lartigue, who has extensive contacts with all phases of the local amusement industry. John B. Nathan arrived recently from South America to take over Paramount from Robert Schless, who had to resign on account of illness. He is aided by Henri Michaud, and has the French territory under Henri Klarsfeld. F. L. Harley, who already was in Paris, is back as head of 20th-Fox, aided by Bob Krier; the French territory is handled by E. Balk and E. Lafon. Vladimir Lissim runs RKO with Marcel Gentel as French manager. Harry Novak reps Universal for the Continent, with Etienne Descombey for France. United Artists is under William B. Levy, with Georges Rouvier for France. Joe Hummel, for Warner Bros., is the only European rep who includes South Africa in his territory, normally including North Africa only in the other companies. Jacques Salberg runs his French exchange.

Theatre Acquisition Hurdles

No company here runs theatres, except Paramount, which has showcases in Paris and Brussels, also in provincial Lille and Rheims. Besides legal difficulties, any current attempt by an American organization to buy other theatres here would be likely to result in an explosion of anti-American publicity because theatre purchases would be considered as a means for foreign propaganda.

Co-production here as a means of getting export returns from local product in foreign exchange has been tried. Universal has Paul Graetz producing "Diable au Corps." RKO has a tieup with local Pathe and is making "Silence Is Golden," directed by Rene Clair and starring Maurice Chevalier. Columbia is to get product from Gregor Rabinovitch. But production here is abnormally hard due to disrupted economy. Purchase of local product in lieu of co-production is made difficult by the exchange control board, which insists on payment in dollars, as instanced in the case of Metro's attempt to get a green light on the intended deal for "Bataille du Rail." British interests, as instanced by Globe Productions, are also currently trying to produce here.

The local picture industry is currently in the throes of a period of readjustment from which it will emerge in a shape of which the only sure thing is that it will not be the former system of free enterprise. Like the press, it is classified as educational, and as such under close official supervision. Nobody can open shop freely in any branch of the industry, and a special license must be obtained. A 10% interest in an enterprise related to pictures cannot be bought by a foreigner without a special permit. The purge which followed the war and considerably changed the personnel set up by the industry, as well as the action of labor unions, results in practically unlimited interference of the administration in all phases, with party politics an important factor. However, which ever way the political weathercock turns, nationalization of the whole industry seems unlikely though demanded by the more rabid element which may be appeased by keeping some sections under government operation, as, for instance, in the fight by the public domain to retain the Siritzky chain of theatres.

Though some ambitious projects are blueprinted, such as building large Riviera studios, all existing production facilities consist of a total 44 stages, all sorely in need of modern equipment. On these, during the last year, 80 features and 40 shorts have been produced. Cost of production is rising quickly, and a B feature now comes to about $200,000. A fair budget comes to about $350,000, top so far being about $800,000 for Marcel Carne's "Doors of Night," to which foreign rights have been bought by Sir Alexander Korda. Postwar production has so far been scattered between numerous indies but the increase in cost and the tightening of bank credits has concentrated production, with Pathe, Gaumont and Andre Paulve (Discina) topping both production and distribution activities. French production is likely to get considerable help from a group of powerful commercial banks that have blueprinted an organization of the loan and mortgage type for pictures. They would pool about $3,000,000 and advance money on local and foreign distribution returns of finished product, thus permitting producers a quicker turnover. Also help theatre owners to finance remodeling.

The French are very anxious to expand their export business, especially in countries with appreciated currency, which explains why the government is viewing favorably such concentrations as Jean Sefert's South American organization. But the requirements of the exchange control board frequently restrict transactions. The quality of the product, which was extremely low when there was no foreign opposition on French screens, is improving, but still holds few likely entries for American distribution.

Grosses for France and French North Africa totaled slightly over a lush $70,000,000 for the last year, with 4,800 theatres in the territory. Admission scales are regulated by ukases. On Oct. 1, 1946, they were tilted from an average 20c to 32c and in the Paris deluxers from a 50c top to 80c.

The Rank-Gaumont distribution tieup facilitated the introduction of British pictures on French screens but is somewhat slowed by the return of American product, though "Brief Encounter" got raves. A Franco-Italian agreement to facilitate reciprocal picture trade is skedded. "Citta Aperta" was well received. Swiss productions, "Last Chance" and "Marie Louise," did lush business. Contrary to what might be expected from the political trend, Soviet pictures are not getting big time, except in nabes, in red locations. American pictures were badly needed, and despite allegations from the opposition, are not glutting the market.

The French, through lack of international information, have a grossly exaggerated idea of the quality of their product. This patriotic constriction of the hatband is fostered by a press whose international reporting does not far exceed pilfering American mags, with an occasional distortion of VARIETY. They are practically unaware of the production activities of such countries as Mexico, Central Europe and the east. They commonly believe that, in fear of their obtaining world supremacy, Hollywood is constantly on the watch to snatch local scripts and talent, not so much to use it as to snafu eventual French opposition. Only a strong educational campaign could set them right with true perspective. Eric Johnston's gesture limiting American exports of the majors, after the signing of the Washington agreement, to 120 pictures this year was both timely and tactful, uct. They are practically unaware of the production

Two things are charting the course of the currently reshaping French industry: one is purely political, the other is the country's economic rehabilitation, which will take years and pending which no really free flow of trade or currency can reasonably be expected. Until then, no heavy money returns can be anticipated from this market, its real value being that of a strategic beachhead to keep Western Europe open for better times to come. At that, American reps here due to prevalent anti-American feeling, will have to use considerable tact and caution.

THE SPIRIT OF THE DEAL, OR HONOR AMONG MEN

By ERNEST TURNBULL
(Managing Director, Hoyts Theatres, Australia)

Sydney.

"Another important film deal has been finalized . . ."

That introductory phrase has a familiar ring to producers, distributors and theatre managements, contracts make up the pattern of our industry.

It's safe to say that more Australian contracts will be negotiated in 1947 than in any previous year. Distributors and theatre men will spend a great deal of their time framing terms and conditions governing the release of product in metropolitan, suburban and country situations.

Writing the contract, however, is just the starting point. Every time a contract is signed, at least two parties are obligated to honor it—to carry out the terms and conditions to the fullest extent of its clauses.

One of the troubles of our industry in the somewhat distant past was that too many contracts fell apart and ended up in a sticky legal mess. When that happens you can bet somebody's reputation goes west with it. I've heard it said that ours is the only industry where the toughest negotiations go on *after* the deal has been signed.

Unfortunately, there's more than a grain of truth in this, and as an Australian with some international experience, I think that the peace and well-being as well as the progress of the film industry in 1947 will largely depend on our facing this vital problem.

We've got a lot of hard work to do in 1947. Wartime leeway to make up, theatres to be facelifted, personnel to be trained, public relations to be geared up—every phase of our business that had to be neglected through war exigencies now requires our entire physical and mental energies.

These things can't wait, because treading on our heels are powerful competitive enterprises—some old adversaries temporarily driven underground by war, others brand new and the more dangerous because we can't assess the strength of their appeal to the public.

So, as I see it, the producer, the distributor and the showman have a fulltime task without having to fight over the working-out of contracts. Once the deal is made, both parties should be free to give their entire attention to the marketing and presentation of the product on the most intensive scale.

There's only one satisfactory way to do this. Distributors and theatremen must get their personal relationships back onto the good old-fashioned basis of mutual trust. If that sounds Utopian, then may I remind that in my experience, the great majority of the deals that stayed fast were those negotiated between people who trusted each other.

We've got to live with each other in harmony, or get out and make room for those who know how. Deals between producer, distributor and exhibitor must be worked out, lived with, in good faith and mutual understanding.

Big or Little—No Difference

Big, or little, it makes no difference. Unless a contract provides a fair and proper return for both parties, then the signatories are only fooling themselves and wasting precious time and property. The road to hell is paved with good intentions, and if we look back along the road traveled by our industry we can see the wreckage of bad deals made in a murky atmosphere of distrust. Almost before the ink dried, documents have been rushed round to legal departments to find out how certain onerous clauses could be side-stepped

This gets us right back to the spirit of the deal. Can we in 1947 resolve to negotiate only those deals which both sides honestly believe themselves truly capable of carrying out, without evasion or equivocation? And I mean carry out, not merely to the strict letter of the contract, but to the full generous spirit of the agreement.

This world is fast becoming a small community. There was a time when the showmen of one country knew nothing of, or cared little, about the relationships or the way business was conducted between distributors and exhibitors in another country. Now it's different. The news of a raw deal or a tough sales tussle in one country is quickly flashed to the four corners of the earth. Sometimes, even before a piece of product is shipped away, overseas trading interests have worked themselves into an aggressive frame of mind.

Now it's true that personalities enter into this industry more than most. From star to house manager, it's the personality that counts. And as personalities, we men associated with the film industry, are judged by a tribunal of our contemporaries. That judgment lasts a lifetime, and beyond. It is made up in part by persons overseas to whom you have never spoken, and by persons who in your view do not know you. But their judgment is formidable and unavoidable.

That is why I say the deals negotiated for 1947 should be fired by the ambition to cherish a decent respect for the opinions of our contemporaries. As individuals we know that is an indispensable foundation to the solid durable satisfactions of life.

I hope this doesn't sound too much like preaching. Frankly, it would have been far easier and more pleasant to dish up a flock of platitudes about this industry entering its golden age.

The customary thing is to wish everybody the best of everything and to express the hope that all will be well in the new year. Just why New Year should produce miracles for the convenience of our business merely by wishing and hoping, is something we prefer not to face up to.

But it is for the very reason that I have supreme faith in our industry, sincerely believing humanity needs what we alone can offer, that I say these things. Let us first put our own house in order. Let us capture the spirit of "good will among men" and keep it in our hearts for 365 days in the year. Let that spirit be written into our business deals and honored in the same open-hearted manner that we associate with Xmas and New Year. Then will the partnership of producer, distributor and exhibitor become a mighty inspirational force in the onward march of civilization.

London's Last of the Boom Legit Years?

As 1946 Faded, Indications Pointed Strongly to Fainter Tinkling At the Till

By ERNEST BETTS

London.

It may well have been the last of the boom years. That patch of gold known as the West End theatre has been brightly shining for six years. It has been easy money for managers. People packed the theatres because there was no fun to be had anywhere else, nothing to buy and not much to drink; the cupboard was bare.

But at the end of 1946 that golden patch began to show a slight tarnish, and the shrewdest showman would think twice before shaking hands on a boxoffice certainty. It is possible to shop for other things besides theatre tickets, and the customers are doing so.

As the year went out to a fainter tinkling of cash—there was a terrible slump quite recently—we can at least congratulate ourselves on some deeds of high enterprise in the dramatic field. Culturally and commercially much has gone on, and much is brewing. Yet in the middle of it all there's a paradox. Knowledgeable guys from New York's show world will step off the Queen Elizabeth, do the round of shows in London, and say: "You're doing some marvelous things here compared to the New York theatre." But knowledgeable guys from the patch of gold in London, returning from America, unload the same set of phrases: "They're doing some marvelous things over there compared to the London theatre."

The air of the London theatre may not be sweet as roses but neither does it smell to high heaven. It has been as good a year as any we have had since 1940, and in many ways a great deal better.

Above all, it has shown that there is a vast public awaiting the best things the drama can give it. Where the theatre has answered a spiritual or intellectual need, it has succeeded. After the deep gashes of the war, customers are cultivating their souls. In music, ballet, plays and books there has been a cultural renaissance.

Heading this movement has been the Old Vic, as giddy in its success here as in New York. No team in London has had so sensation a theatrical success as that headed by Laurence Olivier and Ralph Richardson. Olivier has undoubtedly increased his stature by his wonderful performance as King Lear, by his Oedipus and Richard III, and Ralph Richardson's current production of "Cyrano de Bergerac" rounds off a season as brilliant in artistry as anything seen in London for a generation.

Old Vic's Danger

With Olivier forming his own company with Vivien Leigh, his visit to Australia and film commitments, the future of the Old Vic hangs in the balance. Meanwhile, a young Vic has been started for the training of recruits, and though the stars will have to be found, it is not likely that the parent company will fall.

While the main dish has been the Old Vic, there has been a good deal of intellectual refreshment from smaller, almost unheard-of theatres in and outside London. The rise of the smaller theatres has been surprising and their influence considerable. The risks undertaken with longhair plays and dramatic experiments have not always been justified commercially, but they have produced a policy of enlightenment, and in numbers of cases shows have been saved from extinction by the coffers of the Arts Council of Great Britain (formerly the Council for the Encouragement of Music and the Arts). While the Arts Council fosters a few flops as a matter of course, some good plays would never get a hearing at all but for their assistance, and many a classy commercial management is glad to say: "After you, gentlemen!" when the Council bows in a doubtful proposition.

Twin theatres that have established a leadership in the little theatre movement have been the Embassy at Swiss Cottage and the Lyric, Hammersmith, where the company of Four operates. The Embassy has shot into eminence with plays of such excitement and character that four of them have been transferred to the West End. This theatre is run by an actor-manager born in the grease paint, Anthony Hawtrey, son of the illustrious Charles Hawtrey. His success there is a personal one, the reward of knowledge and industry.

The Lyric, Hammersmith, has jogged along with a series of good and so-so productions which recently leaped to glory and the discovery of a new star. This was in the brilliant intellectual skirmish, "The Eagle With Two Heads," by Jean Cocteau, which switched the headlines to a new actress of high tragic qualities, Eileen Herlie. Miss Herlie promptly got a contract from Sir Alexander Korda and an established place in the theatre.

Midget Theatres

In corners of the town where no thespian ever trod, a host of midget theatres has gamely fought—the 20th Century, the Torch, the New Lindsey and others, dramatic back parlors fired with ideals and unquenchable zeal; somehow, living on. The New Lindsey found a big hit in "Pick-Up Girl," which was seen by Queen Mary, was censored and uncensored and eventually fetched up at the Prince of Wales' theatre under the banner of Moss Empires. While still doing a roaring trade, it was transferred to the newly-opened Casino, but in the midst of its crackerjack trade it had to close down; no other theatre could be found for it.

On the same lines of spiritual uplift and damnation to commerce, the Arts Theatre club has proceeded, theatre of a few hundred seats and unconquerable enterprise. It was this theatre which celebrated the 90th birthday of George Bernard Shaw and plans to put on a nine-hour production of his "Back to Methuselah" in the new year. How profitable the longhair trade can be is proved by the success of Jean Paul Sartre's "Vicious Circle," whose trio of lovers in Hell could have drawn the town for many weeks longer than the scheduled season.

In the West End proper, and sometimes improper, "Clutterbuck," "The Winslow Boy," "But For the Grace of God," "Is Your Honeymoon Really Necessary?" (recently withdrawn after a run of two-and-a-half years), "Lady Windermere's Fan" and "Piccadilly Hayride" have been the long-distance champions. Topping them all is Ivor Novello's "Perchance to Dream," and the surprise of them all, "No Room at the Inn," which many thought was not in the mood of the time but has proved to be the most stubborn success.

Except for the failure of "Can-Can" it has been a lucky year for Jack Hylton, whose "Follow the Girls" at His Majesty's has survived many changes of cast and shows no sign of withdrawal.

Among the failures we must chronicle "Our Town," which quickly folded despite the presence of Marc Connelly in the lead; he had the distinction of hearing his part described as a bore by some of the critics. "The Kingmaker," a resplendent piece of history put on by John Clements, and followed by Dryden's "Marriage a la Mode" aimed high but completely missed the bull's eye. And in the same category of distinguished flops there was "Portrait in Black," with Diana Wynyard, which failed to hold at the Piccadilly. Closure of C. B. Cochran's "Big Ben" in December was a surprise.

Amid all these variations of the theatrical barometer, the Hermione Gingold-Henry Kendall revue, "Sweetest and Lowest," continues its career of uninterrupted naughtiness with uninterrupted success. It has been a phenomenon in town. It is a reminder of how little new talent has been born during the year. Its author, Alan Melville, is a wag of the highest class who brings a stinging wit and a brilliant sense of burlesque to the theatre. He's regarded as the only first-rate British revue writer since Noel Coward and the late Herbert Farjeon. In the legitimate field one has discovered, after a good many years, that Ronald Chetham Strode is a playwright. His "The Guinea Pig" and "The Gleam," plays of social significance, are among the better things now reaping the reward of brains and imagination.

Lacking New Names

If there is any lesson to be learned from the past 12 months it is that we are deplorably lacking in new names and in the stimulus they would give to the stage in its most perilous transition time. After we have named Eileen Herlie, and a newcomer of 17, Daphne Slater, who has been picked to play Juliet at next year's Shakespeare Festival at Stratford, we're stumped. Of course, there is always Sid Field, but he has been named so constantly during the past year that he is practically a veteran, and though Terry Thomas and Robert Lamouret, the ventriloquist, in the same "Piccadilly Hayride" show have hit prominence, they have not yet proved that they are in the top flight.

In variety this shortage is particularly noticeable, most of the stars having topped the bill in London for the last 20 years or more. In writers, too, we are deficient, a state of things put down by writers to the managements, and by managements to the writers. It is clear, nevertheless, that the theatre is waiting for the dramatist who will respond to the current need for thoughtful plays which reflect the appalling muddle of the time and indicate some way of confronting it. Criticism of Noel Coward's play which reopened Theatre Royal Drury Lane concentrated mainly on the fact that it gave us nothing new. But while there is nothing new under the sun, the playwrights of 1947 must be told that there are new ways of putting it, that there is a play in Ernest Bevin, in a good topical murder, in a newspaper headline. Someone has already complained that Laurence Olivier has not been seen in an ordinary man's trousers for 10 years, and that we are sick of Shakespeare, Shaw, Chekhov and Wilde. This is probably as true of anything said about the West End stage in the past year, and it shows which way the wind is blowing.

American Film Comedies, Musicals Aid Germany Forget Its Current Misery

Berlin.

A study of German reactions to Hollywood pix reveals, contrary to generally accepted opinion, that their popularity is strictly limited to certain types of films. The study is based on U. S. films presented as mass fare for Reich consumption, primary purpose of which is entertainment, and secondarily, "reorientation"—much-abused word referring to current efforts to remove heavy tinting of Nazism which permeates present-day German thinking.

To appreciate reactions it must be remembered that pix were produced for Americans with different language, customs, entertainment and cultural standards. No doubt but that the German, living under occupation by four great powers, has a sharpened cultural sense. Mr. Average German is frustrated and dissatisfied, hungry and cold. He looks for escapist entertainment. He finds release in embittered criticism, but couches it in an undertone because he is afraid of reprisals.

Even the best Hollywood films are handicapped by the language barrier and for this reason most Germans prefer second-rate German to superior U. S. film. For example, "Abe Lincoln in Illinois," didn't go down very well because of lengthy dialog which most German audiences cannot follow.

Unfriendly reaction is also due to types and quality of the films shown. Certain types, popular in the U. S., are completely alien to the German public. Though the quality of Yank pix selected for showing in Germany is definitely above average by American standards, krauts believe Germany is a dumping ground for Hollywood flops or films too old to be shown Stateswise.

Newsreels, produced here under joint American-British auspices, enjoy the greatest favor here in the 768 film theatres now in operation in the U. S. zone.

Full-Length Features

Regarding full-length features, all sources indicate that light comedies are the most popular with the Germans both from point of view of boxoffice and audience reaction. They appeal because they offer a few hours of escape from the drabness and misery of life in present-day Germany.

Four out of the seven pix with the greatest drawing power, in the province of Wuerttemberg-Baden, were musicals or comedies such as "Gold Rush," "You Were Never Lovelier," "It Started with Eve" and "Seven Sweethearts." On the other hand, certain comedies, such as "My Sister Eileen" didn't click because of the involved action and dialog.

Biographicals such as "Abraham Lincoln," "Madame Curie," "Young Tom Edison" and "Dr. Ehrlich" showed up as having terrific drawing power but would have been better liked had synchronization been on a higher scale. In a public-opinion survey "Curie" was named by anonymous ballot the most popular U. S. film seen since the occupation. "Going My Way" was a double-bareled hit, particularly in Catholic Bavaria, where actors and film directors acclaimed it as being the ideal American film.

War films, particularly "The Sullivans," clicked fairly well but the war aspects were not the thing which made them click. It was rather the various aspects of American family life which made the adult audiences happy. As for the German youth, their militaristic background makes them take like fish to water on war films. This type of picture should be avoided and

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M-G to Extend 16m Service To Philippine Airlines

Manila.

Metro's Philippine office, following conferences with officials of Philippine airlines, is considering exhibiting 16m. pictures aboard passenger transports in flight. This kind of service has already been successfully inaugurated by Metro on flights between the U. S. and England and throughout France.

Special equipment for these aerial screenings is expected soon to be available from projector manufacturers in the U. S.

Aussie's Big '47 Film Plans

Sydney.

Present local production plans aim to make Sydney the second city of the Pacific wherein films are concerned.

Two pix made in 1946 are the keynotes to this plan. Columbia's "Smithy" and Ealing's "The Overlanders." Their boxoffice success throughout Australia, especially the latter, has been amazing Down Under showmen, who, presently, are yelling for more Antipodes product.

J. Arthur Rank, 50-50 partner with Norman B. Rydge in Greater Union Theatres, British Empire Films, Cinesound - Pagewood studios, plus kindred other setups here, will shoot the works in 1947 to set Aussie pic production off at a fast tempo, with the latest in technical equipment, technicians, star power and writing talent.

Aussie boxoffices sang a merry tune for British pix during the past year. Most popular British actor was James Mason.

World Markets Clamor for Good Goods; and That Goes for Aussie In Relation to All Types of Pix

By NORMAN B. RYDGE
(Chairman, Greater Union Theatres)

Sydney.

What everyone would like to know is—what does the future hold for us? To gauge it correctly would be more than an art, a science or a gift. It would be a blessing to our industry. It would enable it to give the public the pictures it wants.

Norman B. Rydge

Talking about pictures—let me say this. Those entrusted with production will have to face up to a stern reality. In the past, making films with formula stories may have been a satisfactory profit-making enterprise in the lush peak war periods. But with the world's return to normal spending, a different outlook faces us.

I would like to urge betterment in Hollywood. In the past we have suffered some extraordinarily bad pictures on our screens. Lack of imagination has made some film practically of "quickie" standard. Australia has the theatres, the manpower, the organizations ready to sell and present film. We have proved that Australia can gross top money, with top features. Keep them coming to us, we will maintain the pressure.

But try as we do, we must confess our inability to get big money with little pictures. The public finds them out too quickly.

Besides, in a world where competition is springing up rapidly as a postwar feature, the industry has a prestige to maintain, and must have the right product with which to fight. That competition is not trifling. Night sports, day sports, new styles of entertainment are coming along increasingly and we must have good fare with which to keep on attracting patrons. Otherwise they will regard our industry as inferior and desert us for other things. Our prestige is built, after all—like that of any other trading concern — on the type of material sold. To find and keep inducing a rich market we must continue to present worthy product. Loss of prestige means our dwindling into a second-rate business, and that kind of enterprise doesn't keep on taking big money.

You can start at home in Hollywood. Don't just say in reply that "exploitation" will get us out of it. Australian publicity men are smart and resourceful. They know the angles, put over all the stunts they know. But that doesn't help if the picture won't stand up to it. After the first rush, the business falls away if the picture won't hold the customers and give them the fair return of entertainment they've been led to expect.

No, the picture is the basis of our industry. Its basis is production. Cut out the "corn"—throw away the stereotyped formulas. Keep the material crisp, interesting, entertaining.

As for cycles—the only one I want to see is a cycle of good pic-

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1947 Likely to Provide All-Time Peak For U. S. Show Biz in Latin America

By RAY JOSEPHS

With travel restrictions off, coin abundant and European competition not yet apparent to any worthwhile degree, Latino entertainment biz situation now looms as one of the healthiest in the international field, with 1947 likely to provide an all time high.

Ray Josephs

Every aspect has shown the trend: pix, radio, legit and concert. And while things are not as colossal as some of the hands-across-the-border optimists were predicting in the heyday of Pan-American romancing, more important development has been the solid and steady growth in both directions.

There's no longer any doubt that the Good Neighbor countries will return to Europe for their cues as in the pre-war days. For while pro-U. S. sentiment as this correspondent observed it in Mexico and Central America during recent months is definitely down from its wartime top, Latinos are certain their future lies with Uncle Sam, not the Continent.

Fact that the inter-American setup has become a two-way street with the Latins coming here in increasing numbers as well as Yanquis heading south has also had a tremendous effect in overcoming the touchiness that resulted from the feeling that hemisphere operations were one way—with the south-of-the-Rio Grande countries on the short end.

Two major trends are emphasizing the two-way aspect. Latins coming to the U. S. since war's end, especially those in pix and concert fields, have found the warmth of their reception undiminished. Secondly, the whole movement southward has taken more of a genuine cooperative trend. Latter has been especially noteworthy in the film field with more and more U. S. majors actively interested in Mexican and Argentine pix production and in theatre building and distribution in almost every country.

U. S. Doors Still Open

"We thought that when the war ended we'd be forgotten" is a remark many Latins have made. "Yet we find that we're still doing as well as ever, despite new developments in other foreign fields. That's the best proof that wartime cooperation has been built on a permanent and firm basis."

In only one Latin country—Argentina—have official headaches continued to plague show biz, although Chile and Peru have threatened to furnish new worries. President Juan D. Peron in Buenos Aires, operating through his wife, the former Evita Duarte, a one-time radio actress who has the top say in everything regarding films, radio and allied fields, has not only renewed the old fight to take a p.c. of all revenue collected in the country as taxable, but has been battling to subject everything regarding show biz under official control. Argentine courts did rule against the p.c. rule, but Peron now has his Supreme Court on trial and therefore isn't likely to be held by any of its decisions.

Additionally Argentine government has cracked down on every other aspect of the entertainment industry, particularly anything that smacks of pro-democratic or pro-U.S. ideas.

Chile which recently signed a new trade pact bringing her closer than ever to the Argentine orbit is thought by Latin observers to have taken her lead from Peron. Argentine boss is seeking to enlarge his influence throughout South America. Claim is that the freeze on U. S. pix company coin is necessary to maintain currency exchange, an argument which has a certain validity but which obviously smacks of a hold up.

On the other hand most Latin countries have had no need for such action. If anything, they have an excess of dollar credits built up during the war. Much of the cash—estimated at between four and five billions—has been sitting in U. S. banks awaiting an opportunity to be used to buy vitally needed goods and machines. But since little has been available for export due to slacked production caused by strikes and the tremendous demands of the home market, Latins have been able to buy only small quantities.

As a result inflation has been skyrocketing in Latin America. About the only thing the Latins can get enough of from the U.S. are pix, concert and theatre personalities. All three have consequently done extremely well. Additionally in the film field, the quality of Hollywood product has been greatly bettered so far as Latins are concerned. Latins were never very strong for wartime pix in any case, and many with Latin backgrounds were so bad that they drew howls instead of applause. In contrast, pix such as RKO's "Cornered" and the Hitchcock "Notorious," former set in Buenos Aires and latter in Rio, are cited as examples of pix where the Latin aspect was both authentic and vital and the stories and production also top grade. Metro's "Holiday in Mexico" also was strong in Latin America.

Question of dubbing, while still much debated, seems to indicate that if done well it will be highly acceptable. Metro, which has been a strong defender of dubbed product, has reported that, contrary to general opinion, the Spanish-dialoged versions do as well in first runs in the key situations as they do in subsequent runs. Dubbed versions, additionally, have much longer playing time in the subsequents and first runs in secondary cities, and can match the increasingly bettered Argentine and Mexican-mades.

Another strong development in the past year—and one likely to show even sharper increases during 1947—has been the export of U.S. 16m pix for minor locations. This correspondent visited many of the interior cities of Argentina, Uruguay and Chile when such films were first shown by the John Hay Whitney office during the war and found that many of those who viewed them had rarely, if ever, seen U. S. or any films previously. Number of major producers who volunteered prints for the Co-Ordinator's office in the time also found that rather than serve as competition, showings developed new trade.

Metro, Warners and others have set up foreign sales networks for the narrow-gauge films in many Latin situations. WB, which is concentrating on the Latin field, is using 18 features selected by a poll of foreign branch managers in addition to a like number of shorts which will be combined in a one-feature-one-short package for distribution. In many cases these are shown in sheds, tents, or to al fresco audiences.

Aside from pix another major Latin development has been the increasing Latin interest in U.S. legit, concert and other entertainment fields. Typical has been the strong biz done in B. A., Rio and Mexico City, the three top Latin capitals by local translations of Broadway and classic U. S. hits. Argentine version of Norman Krasna's "My Dear Ruth" ran more than eight months in Buenos Aires, No. 1 hit of the past season. In Rio half a dozen legit productions were translations, running the range from O'Neill's "Desire Under the Elms" to "Gaslight."

Closing of the Copacabana, Urca and Atlantico Casinos meant that top bands, acts and similiar attractions were no longer able to go to Brazil but it's expected these restrictions may be lifted shortly.

Shopping in Aussie Also

By SIR BENJAMIN J. FULLER
(*Fuller's Theatre Circuit*)

Melbourne.

To coin a much-used cliche, "The honeymoon is over," as far as show business in Australia is concerned. Nevertheless, show business still has its compensations.

Time was, and not so long ago, when if one had advertised a screening of a set of magic lantern slides in a theatre heretofore accustomed to super-duper features, there would have been a queue at 9 o'clock in the morning, waiting to purchase tickets. And where customers, when shopping for first run films to see, used to ask, "Who's in it?", now they say, "What, him again?" Not that business is not there for the asking, but the asking has to be comprehensively 100%. In the main, business is somewhat behind the war years but still most satisfactory.

The diminution in the number of A features among the Big Eight will have its effects, but with British producers so active and becoming increasingly prolific and improving product, along with American independents increasing their output, much of the shortage will be made up. In addition there's an occasional internationally attractive feature from such countries as Denmark, France, Russia, Italy, Sweden, etc., so that most theatres will not run short of some sort of screenable material.

Legit company of "Life With Father" has at long last struck these shores and is doing turnaway business. It's expected to run until at least next May. Vaudeville is stronger than ever so all's right with the world. Yes, it's a screwy business but I love it, and let a newcomer enter it and he's soon tarred with the same brush.

Argentine Studios Seen Turning Out 100 Pictures in 1947 Season

Buenos Aires.

When Argentina's films critics decided to hand out Oscars for 1945, about the middle of the current year, they voted San Miguel Studios' "La Dama Duende" ("The Ghost Lady") the best picture of the year. The production also rated four prizes: for best direction, to Luis Saslavsky; best adaptation of a legit plot to the screen, to Maria Teresa Leon and Rafael Alberti; best musical score, to Julian Bautista, maestro; best decoration and sets, to Gori Munoz.

This year all the signs point to the Oscars going to AAA for its production of "Donde Mueren las Palabras" "(Where Words End"), which has been getting accolades from France and Sweden, where it has recently been exhibited. Now from Hollywood comes the announcement that Metro has decided to sign up Hugo Fregonese, young Argentine director, who was responsible for the AAA production. Fregonese received his first pic training in Hollywood and told the press that his agreement with Metro will allow him to return to Buenos Aires early in 1947 to make "La Gran Tentacion" for ALFAR, a new production unit, but subsequently he would like to settle definitely in Hollywood.

Fregonese and Carlos Hugo Christensen are Argentina's two youngest directors, the "blue eyed boys" of an industry which seems to lack any promising young directorial material. At any rate, in the last couple of years the only newcomer on the way up seems to be Daniel Tinayre, a Franco-Argentine who recently married actress Mirtha Legrand. Tinayre got his first training in France, with Paramount.

According to present, estimates Argentine studios will turn out 100 pix in 1947. San Miguel Studios has anticipated other studios by publishing a list of 20 forthcoming productions for 1947. Argentina Sono Film is blueprinting another score of pix, Lumiton places its estimate at 18. AAA, which has never made more than two or three pix a year before this, is planning on production of no less than six, to be rolled at the old Baires studios, until their own studios at Florencio Varela are completed.

New Producing Cos.

The new production companies, created in the last 18 months, are Atica, Sur, PYAA, Oeste Films of Chivilcoy and two units in formation, to which no name has been given as yet.

For the last five years practically no front-line stars have emerged on the Argentine pic horizon, and the public must be longing for some new faces to supplement those of Elisa Galve, Mirtha Legrand, Delia Garces, Maria Duval, Zully Moreno and Silvana Roth, who revolve before them in interminable succession. On the "heavier" side, they see Mecha Ortiz, Amelia Bence, Rosa Rosen, Elsa O'Connor and Tilde Thamar, with only an occasional picture by their great favorite Libertad Lamarque, and of course Nini Marshall for comic relief.

During 1946, two starlets have come up out of the depths of anonymity in Susanita Freyre, who has an elfin charm and decided exuberance to recommend her, but not much acting experience as yet. The latest comer is Olga Zubarry, who mushroomed to stardom almost overnight, as a result of Mirtha Legrand's refusing the lead in "The Naked Angel." She has been given unprecedented ballyhoo, but from the acting point of view she has only her evident determination to succeed to recommend her.

Local studios have been luckier in discovering good male acting talent. Andres Mejuto came to the fore in "La Dama Duende" and did some scene stealing from Luis Angel Diosdado, another good-looking Spaniard. Marcial Manent, another actor from Spain, via experience in French films, gave an excellent performance as Schubert in "Inspiracion," and is slated for stellar honors in his next picture.

U. S. Film Comedies

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probably will be in the future so far as this market is concerned.

Pix which have consistently drawn unfavorable comment are the trick films such as "All That Money Can Buy," "Tales of Manhattan," "Here Comes Mr. Jordan," and "Flesh and Fantasy." The brilliant imaginative situations in these films, so popular in the States, are utterly foreign to the German mentality and they only stir up ridicule and actual revulsion.

About a third of the film theatres in the U. S. zone are showing old German pix, with objectionable angles carefully deleted. They outdraw the Hollywood pictures. However, of all non-German pix, American are by far the most popular. Recently in Berlin a public opinion survey was made on celluloid. American product headed the list, British followed, with relatively few favoring Russian and French.

German-dubbed films are soon to be provided in larger number. About 50 will be distributed annually in the Yank zone. As soon as contract is signed with Disney Studios, Walt Disney pix will be screened. Hollywood product will gain in popularity as fast as the audiences get accustomed to actors.

The White Hope

But by and large, the white hope of the film industry in present-day Germany is the German-made product. The art is slowest to recover in spite of fact that this country always excelled in the cinema. War-damaged production facilities and want of essential commodities such as capital and actors have held up recovery. Germany's "Hollywood" at Babelsberg, near Berlin, where UFA's chief studios are located, was stripped almost clean by marauders, and only a few of the production units are in action. In the U. S. sector of Berlin, two UFA studios, relatively undamaged, are still attempting at this late date to move into production but here again recovery is almost impossible due to shortages in food for employees, coal for the buildings and celluloid for the cameras—the common affliction of all of the country.

'Art' Goes Over, B.O. NG in Italy

Rome.

From the viewpoint of "art", the past year has been a good one for the Italian stage. From the point of view of finances, however, it could hardly have been worse.

Many important new foreign plays, banned or unavailable during the war, were staged with considerable success. There was a long spell of "existentialism" which filled theatres in Rome and Milan with followers and detractors of Camus, Sartre and Anhouil. O'Neill was represented throughout the year with great success. Still, most Italian stage companies are bankrupt, and many stars are going over to pix rather than stick it out.

Main reason for this is the heavy amusement tax levied by the government, about 30% of b.o. take. Then, the cost of living and transportation of personnel and equipment has risen out of proportion with the increase in ticket prices. And, finally, the government has withdrawn not only all subsidies to theatre companies, but also the normal facilitations in transportation, taxes, etc., which companies enjoyed before the war. Unless a way to re-finance stock companies is found, next season will see a marked decrease in the tone of Italian stage productions.

ITALY TURNED OUT 100 FILMS IN 1946

Rome.

The year just ending was a very special year for the Italian picture industry, emerging from four years of war with most of its equipment and facilities destroyed.

In 12 months Italian studios turned out over 100 films, topping all prewar records. True, most of these were lemons, but some hits, such as "Open City," "Paisa" and "Eugenie Grandet," were also turned out. And the important fact was that the industry got on its feet through private financing, with none of the old government subsidies, and gave work to large masses of technicians and skilled laborers who would otherwise have been an added burden on the semi-bankrupt national economy.

The past year also saw the first postwar edition of the International Film Festival at Venice, as well as several minor film festivals throughout the country. Italian films were exported, and met with success. A new development in films in Italy was also the beginning of producing agreements between foreign and Italian interests. Several British and French pictures were shot in Italy, and Columbia also made an agreement to the same effect with an Italian company.

No new names have emerged among actors or directors, but the number of new people in the industry makes it quite likely that there will be many new stars around next year.

Singapore Black Market Loaded With Film Rolls; Malaya Documentary Set

Manila, Dec. 20.

Ten thousand rolls of photographic film have been smuggled into Singapore during the last few months, according to reports reaching Manila, and a large quantity of film rolls smuggled from Hongkong and Manila is on the market.

These rolls are made in the United States. The smugglers sell them to black marketeers for $2.50. They are resold to the public for $3.50, though the correct price is about 90c.

Meanwhile, after nearly a year's work in the jungles of North Malaya, shooting thousands of feet of film for a 40-minute documentary record of the rehabilitation of Malaya since the Japanese surrender, the last two members of the Crown Film Unit have left Singapore. They are Ralph Elton, unit director of a nucleus of four Englishmen and nine Malayans, and Denny Densham, cameraman. Their departure closes Crown Film's operations in Malaya.

While in London they will help in the editing and cutting of their postwar Malayan saga, which is woven variously around the Sultan of Perak; a force of 136 officers who interpret the British attitude and who merge into the British military administration; a Danish rubber planter who watches the beginning of the revival of industry; an ordinary Chinese citizen, a Malay peasant, and many other lesser characters, as well as Japanese prisoners of war and political figures.

Budapest Show Biz Gets Hypo Via Stabilized Currency; Pix Still Ain't

Budapest.

Biggest fact in Hungarian show-biz today is the revolution in national economy brought about by last August's stabilization of the currency. This converted Budapest from a fiscally crazy town where an American could sell his dollars for trillions of pengoes, into Europe's most expensive city. Solidifying of currency has made revival of show-biz possible, and theatres are again thriving, though barren of little new ideas or class productions.

But the Magyar picture industry is thoroughly kaput. Studios which turned out as many as 100 features in a prewar year (mostly quickies) are completely shut down. Reason is that with only 20% of the country's 700 prewar houses still usable, and these in hands of political parties, mainly Communists (latter have 160 film theatres), even quickies can't pay. Hungarian is one of Europe's least exportable languages. Markets, except for minor Hungarian colonies in the U. S. are altogether within the small country itself.

Most noticeable fact in Budapest's thriving night life is that Americans are no longer the money kings. Up to August GIs and Yank diplomats were paid in dollars. Three bucks would buy a big evening for two with champagne and lavish tips to the gypsy musicians. The exceptionally beautiful local dames swarmed after the screaming eagles. Then American wives and families arrived and the dough picture changed simultaneously. Now dollars sell in black market only at a small advantage over the legal exchange rate. Lots of the Americans married local gals who wanted a trip to the states or the protection of U. S. passports.

But the nightlife spenders of today are again Hungarians and an assortment of Balkan nationalities with wads of assorted currencies much stronger than the scrip dollars to which the Yanks are now restricted. A high-class dinner with a cocktail, good wine and a brandy will set one back $6 to $10 a head. A meal in a Jack and Charlie style restaurant might run $20. The Americans stick pretty close to home or visit the bars where a slug of local cognac sells for 50c. GIs sit alone and ogle the dolls while the latter case the swarthy money men from Rumania and Carpatho-Russia.

Run-Down Legit

Budapest legit houses are about as run-down (quite aside from war damage) as any in Europe. Productions are, in general, equally sleazy in both mounting and creative worth. The opera is first-class and boasts some talent that would be at home in La Scala or the Met. But the dramatic theatre is down at the heels for both talent and ideas.

Town's current hit is "Janika." This is a low comedy of the "Abie's Irish Rose" genre by Istvan Bekeffi and Adorjan Stella, latter one of town's best-known playwrights and critics. Sloppily set and costumed, it's about an actress (Ida Turay) who swindles her errant husband by playing her own 13-year-old son and the old man for a sucker. Turay is buxom and plays the role for plenty of sex appeal. But no U. S. audience would go for her in a kid's short pants and heavy eye makeup.

Jon Sardy, a local Sinatra with broad shoulders and matinee idol face, is a draw at this one and patronizingly tosses a couple of gags to the customers between doses of heaviest sort of hack situation comedy. It's a wow here doing SRO biz. With just the right cast, particularly in the boy-actress double bit, it could conceivably go on Broadway, as did "Abie." But it would be a very long shot indeed.

Budapest's musical hit of the moment is "Three Girls." Veteran comic Latabar makes this one palatable, but with business that wouldn't go in any other language or milieu. Rest of cast, sets and clothes look like something salvaged from Koster and Bial's. In a smaller vein is a revival of "Who's My Poppa," a sort of burlesque French farce with music for which Stella did the book some years ago.

On the serious side, National theatre put on Hemingway's "Fifth Column." Papers and public don't like it much, particularly so long after Spanish Civil War problems. Francisca Gaal, who had a brief prewar Hollywood career opens this week in "Claudia," unreviewed at this writing. Recent version of O'Neill's "Desire Under the Elms" was also NSG. Lily Kertay registered a solid but intellectual hit in "No War in Troy," an oldie from the French classics.

Despite fair to solid business in legit houses, managers claim they lose money on anything short of a smasheroo. Taxes are heavy—up to 53% on some classes of admissions. Legit prices run to 20 forints (about $2) top and are fixed by law. A star with a draw can get 600 forints a day. Average salary for a second lead runs around 200 forints (under $20) a day. In the case of opera and National theatre, state subsidies help out.

Managers also point out dangers of being in showbiz at all these days. Despite their actual slight minority in government, the Reds dominate with the Russian occupation army to back them up. A criticism panning a show on idealistic grounds aside from dramatic worth can cost a manager more than a poor b.o. There's still a sizable traffic in political denunciations and many top theatrical figures are in jail or exile for Nazi collaboration or "orientation to the West."

Hollywood Hankering

On Budapest's film front a visiting American is inevitably asked endless questions about the many talented Hungarians in New York and Hollywood. Molnar, the Korda brothers, Gabriel Pascal, Ladislas Bus-Fekete, Ernest Vajda, Alexander Ince, S. Z. Sakall and lots of others are the envy and hope of the very great majority of show people who practically without exception would like to emigrate to the U. S.—and have very little chance to do so.

Latter fact is particularly true because so few can work in English. Outside of a couple of opera singers who have been booked for second string American appearances this winter, the only export yet arranged is for Valeria Hidvegy, a young and relatively inexperienced blonde from the local stage. She's been signed by Pascal for London and Hollywood, despite limited English.

Three studios with total of seven large and fully equipped sound stages are ready for work in the Budapest area. However there's been only one production started since the war's end. That was a dual language job for German and Magyar release with Francisca Gaal, Theo Lingen, Hans Moser and other Viennese imports. Shooting, under producer-director Akos Ratony, who was a former assistant of Korda in London and on the Coast, was about a third finished when peak inflation period plus poor income outlook made completion impossible. Backers withdrew and players went home to Vienna.

Ratony, set for a London reunion with the Kordas in December, hopes to take the sets and completed negative to Vienna studios and complete it. Ratony, who used to turn out as many as 84 prewar Hungarian quickies a year to resounding profits, explained that with present small number of houses available, plus political dangers and heavy taxation, shootings are not likely to be worth while for a long time to come. After admission taxes (over 50%) and other government cuts are skimmed off pix grosses, there's less than 15% left for the producer.

Possibility is foreseen that Russians through their Sovexportfilm distribution and production outfit may try some Hungarian language shooting or at least do some synchronizing of German and Russian sound tracks of Magyar consumption. Meanwhile only a very small part of the hundreds of oldies in Budapest vaults are showable under currently strict and narrow interpretations of political laws. Almost every pix is sure to have some player, director or writer associated with it who's on the collaborationist blacklist or unacceptable to the Reds.

Hardly any new U. S. product has yet reached Budapest though present MPEA conferences in Paris are expected to get some action for Hollywood-hungry Hungarians. Few Hollywood pix that have filtered in have met with big takes. 20th-Fox's "The Sullivans" (incidentally NSG in Germany) went big here. Bette Davis, Ginger Rogers and Jeanette MacDonald retain big popularity here, as does the late Leslie Howard who was born in Hungary. But only 16 postwar U. S. titles have hit Budapest screens so far. Current bills include Nelson Eddy in "Phantom of the Opera" and Ginger Rogers in "Tom Dick and Harry"—both solid hits.

Budapest is enjoying a dizzy boom in night life. Famous "Arizona Bar" is still the showiest spot in town with a big band and glass dance floor, plus show. Casanova packs them in with a striptease by Deri Sari, former legit actress.

Derby Bar, annex of the same place, features a pair of lads who would be sock in any small room in the states. George Magyar and George Fejer (Fejer's brother runs the Mayflower hotel, N. Y.) are at piano and drums. These boys have a seemingly limitless repertoire in six languages, including practically everything standard as well as a flock of boff individual routines. Their nine years of association was interrupted by stays in Dachau, but they are good as ever.

London Legit Producers Well-Geared On Financing Where Formerly 'Outside' Money Played an Important Factor

By HARRY REGENSBERG

London.

It's phenomenal the way prominent men in prominent industries are always anxious to crash show business. And it's invaribly the hard-boiled tycoons who are the easiest suckers.

In former years these were a great help to mushroom promoters. And though they usually finished up on the wrong side of the ledger, they were still ready to listen to the next promotion. But some of these backers, having profited in their first ventures, have been investing ever since, more often disastrously.

Present-day show promoters have been making so much money that they no longer need any outside backing. But there are still some who still hanker after a bankroll, with ready investors at their beck and call.

There's quite a list of big "outside" business men whose sideline is show biz. Jack Hylton, one of the foremost of the British show producers, used to have quite a miscellaneous collection of these backers. His most intriguing was an elderly gent, said to be a farmer, who invested in several Hylton ventures, including "The Merry Widow" and "Peter Pan," which have proved annual revenue-yielding propositions to him for years. He is often to be seen around the West End, with his small black bag, looking more like a farmer than a person connected with this glamorous business.

Hylton has made such a lot of money in the last few years that he no longer needs any outside backers. Most of his support comes from the People's Entertainment Society, which is a play-producing outfit of the Co-operative Society, which has unrestricted millions. It is also in a position to organize its own parties from its members all over the country, arranging for visits to the West End, providing transportation, meals, and, when necessary, hotel accommodations.

Hylton is still loyal to his old backers, one especially being C. J. Lytle, American advertising man, who in the old days used to back Laddie Cliff and Stanley Lupino musical ventures. Although he has sworn off investing in show biz, it's understood he still puts up some coin now and again.

Arnold Self-Sustaining

Tom Arnold is another show producer who no longer needs outside support. But in former years his most important backer used to be Cecil Moore, head of Littlewoods, football-pool promoters, and chain store owners.

New company, owning three West End theatres and ready to buy more, is Edmar Productions, which hides identity of Eddie Horan and Marianne Davis, both Americans, former musical comedy scorer and latter cabaret artist. All the backing they need is provided by Sir John Leigh, multi-millionaire real estater. Company's present holdings comprise the Saville, Duchess and Duke of York's theatres.

Emile Littler has all the money he wants for his ventures, but for his big shows he's still backed by Eagle Star Assurance Co.; Charles Gulliver, who formerly controlled the London Theatres of Variety, till he sold out some years ago to Ostrer Bros.; his brother, Prince Littler, and S. H. Newsome, big theatre and provincial revue operator.

Bernard Delfont, who controls many interests, has as his biggest backer Eddie Hall, formerly racing motorist, and now garage proprietor. In his earlier days, he was also backed by Mecca Cafes and Hyams Bros., picture theatre operators. But latter have now switched to Lew and Leslie Grade, who, despite their monicker, are Delfont's brothers. The Grades mostly confine their activities to provincial revue producing and agency biz, in all of which the Hyams freres have an interest.

Lee Ephraim's backers are the Littlers and Alfred E. Bundy, head of United Kingdom Advertising Co., who provide him with all the money he needs.

Most recent arrival to the industry is John McCormick, who used to promote show biz in the sticks. He has now blossomed forth as a regular West Ender, with enough backing to acquire the Strand theatre for $600,000. His angels are Gordon Stewart, head of Stewart & Arden, one of the biggest auto-distributing companies in England, and Alfred Shipman, of Shipman & King, millionaire picture theatre owners.

Henry Sherek, who has carved himself a very important niche in the West End legit field since returning from the services, gets most of his support from Stewart Cruick-Shanks (head of Howard & Wyndham theatres), and in a smaller way from Jack Bloom, local antique dealer, and Claude Langdon, who operates the Hammersmith Palais de Danse. Sherek also has an arrangement with the Theatre Arts Council, a semi-Government concern, whereby he can produce plays which are immune from theatre tax. This way, he has a surplus of something like $100,000 with which to play. Most of his ventures have proven successful, with backers literally lining up on the doorstep.

Tennent and TAC

H. M. Tennent, Ltd., biggest legit purveyor in the West End, is another company not in need of outside backing. In the olden days, its main support used to be John McLean, a prominent Scottish bookmaking firm. But these days it can well stand on its own.

One of its important sources of revenue is its association with the TAC, having produced several plays in conjunction with this body. It now enjoys a surplus of $220,000. Tennent, however, lost $72,000 in operating the Lyric, Hammersmith, producing arty plays in conjunction with TAC.

Firth Shephard, with so many successes to his credit, has little use for outside coin. But when in need of big money he can always call upon a city insurance man, closely identified with Lloyd's, and Horace Fletcher, director of Hilbery, Chaplin & Co., big real-estaters.

Charles B. Cochran's latest bankroll to promote his present revue, "Big Ben," at the Adelphi, which is reputed to have cost $60,000, is a mystery in the biz. But actually his backers are outside the theatre. They are Sir Harold Boulton and Sir Louis Sterling, who is retired from the disk biz. Cochran has already gotten back his production cost.

Linnit & Dunfee is another concern that gets any help it needs from inside the biz, with most of its shows being done in association with H. M. Tennent, Ltd.

Show biz seems to have a big attraction for dress manufacturers. Most important one is Charles Clore, operator of Richards, string of gown shops, who recently disposed of the London Casino to Emile Littler and Tom Arnold for $1,040,000. He is also freeholder of the Prince of Wales' theatre, the lessee of which is General Theatres Corp. And he has recently acquired interest in the Piccadilly theatre.

Another dress manufacturer who has fallen for show biz is Lou Cooper. He owns the Whitehall theatre, which he has leased to stripper Phyllis Dixey, and is on the lookout for more theatres. Freddy Stark is still another in the same business gone theatre-minded. He has just purchased the small arty Lindsey theatre, off the beaten track, which became famous overnight due to its having staged the phenomenal click, "Pick-Up Girl," now acquired by Tom Arnold.

Also having acquired a yen for the biz is G. T. Smith, chemist. His first venture was an interest in "Is Your Honeymoon Really Necessary?" which at this writing is in its third year in the West End. Play is understood to have netted $800,000.

Latest entry into the show biz field is Peter Dearing. Finally there is Sol Harris, Glasgow shirt manufacturer, always ready to dip his hand into his pocket for any show biz project.

Perkins Heads Par Execs On Junket to Ireland

London.

James E. Perkins, new managing director of Paramount Pictures in Great Britain, accompanied by his wife; F. E. Hutchirson, Par's head of sales in Britain, and Tony Reddin, director, off to Ireland where they'll meet leading trade and civic officials.

Junket is part of a tour which has taken Par's contingent to all parts of the United Kingdom to enable them to meet exhibitors and trade personalities for purpose of furthering biz.

SOCK CONCERT SEASON IN '46 FOR ARGENTINA

Buenos Aires.

Argentina enjoyed a sock concert season during 1946, only snag towards the end being the musicians' strike.

Lack of concert halls and suitable theatres for concert series is a great drawback to development of the country's concert biz, and it is hoped that the government decision to build an auditorium with a seating capacity of 20,000 or more will go far towards easing this situation.

Fridolin Undecided On Paris Offer; May First Do English Revue in Canada

Montreal.

Gratien Gelinas (Fridolin), French Canada's leading legit figure, has received an offer to bring his entire revue over to Paris but acceptance of the offer is being held up due to the fact that Fridolin may decide to do an all-English revue on this side first. Whether he'll do the English show or go abroad will be decided within the next few days.

All details of the French proposition haven't been finalized yet, but according to Fridolin he'd go across on some kind of a guarantee deal. Fridolin is wary because the French Government has placed on embargo on the exporting of francs. He'd go to France for a limited engagement of a month or six weeks.

Fridolin's latest revue, "Fridolinons," which was a potpourri of the best sketches of his previous revues, recently concluded engagements in Montreal and Quebec, to huge box-offices. In Montreal, show garnered an average of $20,000 per week for nine weeks at the 1,400-seater Monument National at $2.40 top.

If That $80,000,000 British Film Market Is Worth Having It's Worth Studying

And Not by U. S. 'Experts' Who Spend a Fast Fortnight Surveying London

By MAURICE COWAN

London.

Entering the Empire for the first Royal Command film performance ever to take place in England, I ventured to remark to an eminent British producer that we expected this would be an annual event. And then proceeded to say "one year a British film; one year American." To which the producer replied, with cynical laughter—"American! It will take them years to cat up with us."

"I don't know," I murmured humbly, "they've got one or two fair picture makers—Willie Wyler, Frank Capra, George Stevens, Garson Kanin—they might get cracking any day now."

His reply was lost in a welter of congratulations showered on him by sycophantic admirers for one of his recent films that may well cost his backers a small fortune. And left to myself I mumbled the names of John Ford, John Huston, Robert Riskin, Burgess Meredith, Anatole Litvak, Doug Fairbanks, Jr., and Robert Montgomery. I wanted to tell this omniscient producer that sooner or later I expect these men to lay about them, and to bring Hollywood again in touch with reality.

Let's face facts frankly. For the time being many of our producers have acquired an outsize arrogance born of some of Hollywood's vagaries. They have seen their pictures favored by British picturegoers. Gone are the days when a British film would empty a cinema or cause a near riot. Today British films are grossing as much, or more, than Hollywood's product. Whether some of the films will earn their negative cost is another matter but that is mainly a headache for Arthur Rank and Sir Alex Korda.

But at the moment that can be little consolation to a Hollywood that sees its takings here shrinking. The fact remains that the once-farcical British motion picture industry is a force to be reckoned with in the British Empire, and, if Rank plays his cards well, it is destined to find its place on the screens of America. One temporary consoling factor for Hollywood: physical limitations and the unnatural slowness of our producers curtail the number of pictures we turn out. But reconditioning, reconstruction and re-equipping will give considerable additional studio space, and Rank must be learning by now that making a normal picture needn't take six months or a year. Eye-opener has been "So Well Remembered," joint RKO-Rank venture with an American director and producer which took 70 days at Denham. This may well be the forerunner of the right and most successful type of cooperation.

Don't for one moment believe that the British press or public has become nationalistic and anti-American. We could fill this column with British pictures the press slammed and the public adored, and with films the press praised and the public scorned. The critics here are as little loved by British companies as they are by American. "We are not boxoffice tipsters," say the scribes, and their bouquets and brickbats are bestowed as they think fit on any work, irrespective of country or origin. They have been more chivalrous to some of Hollywood's efforts than New York critics have been.

True there is a small arty coterie who believes the merit of a film to be in inverse ratio to its boxoffice success. It's a noisy little clique who lavish adjectives on the obscure and uncommercial, but although they may be quoted abroad they count for little in the sum total.

Reasonable Request

Naturally when an American producer employs a British background we, at least, demand accuracy, and we are apt to see red when our intelligences are brutally insulted. I argued this very point with Arthur Loew in New York 15 years ago. I maintained that a company spending a million dollars (a lot of money then) on a picture could well afford an extra thousand or two for expert advice. He agreed. He said his company would do that, but even Metro cannot claim a clean sheet. Hollywood doesn't realize how quickly the British go native over there. Visiting the Walter Wanger set some years ago—he was making "Eternally Yours"—he asked me to check a menu for a British restaurant scene. The items were typical Brown Derby or Lindy's. In answer to my agonized query he told me David Niven had written it, and when I taxed the latter, he confessed that he thought it a true English bill of fare. A minor incident, perhaps, but significant of much. The remedy is easy, and Hollywood can afford it.

To return to our main problem—why British audiences prefer the average British to the average Hollywood picture. They are tired of the U. S. product. It is monotonous and unreal. It seems divorced from fact and fiction. Hollywood producers are worried, rightly so, when they see dwindling returns from this country, but what do they do about it? They send experts over who make "exhaustive surveys" in a fortnight. They come to the conclusion that (I quote), "England has suffered so much by way of damage and privation during and since the war, that to most English moviegoers today, an average American picture is unbelievable." So far so good. Then comes an elaboration.

"Whereas the average Englishman of means today is trying to buy a very small car, American-made films show a luxurious crop of big gas-eaters . . . By the same token, most Britishers today are going in clothes that are little better than worn-out garments. So when they see pictures of American actors in snappy new suits, actresses in beautiful new gowns, even children in fancy sportswear, they cannot accept it as being true."

There's only one reply to this—boloney.

Audiences here don't care a tinker's cuss how big the cars are, or how the hero of heroine is dressed. They're amused when a typist wears mink and has a penthouse on her weekly salary, but they don't give a rap. They pay their money to see "Easy to Wed" with all its millionaire luxury because it is entertainment. They queue for "Blue Skies" with its night club finery because it is a good picture. They nix scores of pictures set in luxury or poverty because they're bad pictures. It isn't your opulence and ostentation, or even (on the screen) your bad manners, that keeps folk out of the cinema. We accept your way of life. It may in the long run be bad for America that we do so, but that is a question for Washington and the conscience of Hollywood. If it's good entertainment, according to our standards, we pay for it.

But for some reason, doubtless due to many factors including the easy-going at the boxoffice, your average export is not comparable with the average British picture. True Hollywood turns out about 10 times the number we do, but almost every British producer tries to take an adult point of view. He sometimes over-rates the I. Q. of his audience, but that's more pardonable than treating them as half-witted children. What Hollywood needs most is a gust of fresh air from the outside world and an infusion of new young blood. It also needs to make a few sensible mistakes as it once had the courage to do.

What of the future? With all our boasting and boosting here is a significant fact. According to the latest report of the Films Council (year ended Sept. 30, 1945) exhibitors failed in 1,014 cases to show the percentage of British feature films demanded by the Quota Act. In the previous year it was 977. When one deducts the three big circuits, approximately 1,200 theatres, it is evident that a fair percentage of independent exhibitors were shy of British product. This means that Hollywood has been receiving more money than it should have had according to British law. But these conditions will not remain unaltered.

The quota situation is a thorny problem, and even though Rank may throw in all his weight and influence with the American companies against a new Quota Act (present one expires March 31, 1948), our prophecy is that the new Act will be less favorable to Hollywood than the present. Hollywood producers, if wise, will base their future plans on this premise.

If they want to retain their hold on the British market they should eliminate B pictures and concentrate on raising the mental level of their product. Good entertainment needn't be stupid entertainment. In addition to exchanging stars, an interchange of producers would be particularly beneficial to Hollywood. If a market is worth having, and we know $80,000,000 a year is, then that market is worth studying in all its aspects, especially from the customer's point of view. But not by "experts" who spend a fortnight over here.

World Markets

Continued from page 181

tures — an endless chain of them coming off the conveyor belts.

Imagination and enterprise will do it. You have the stars, the technicians. Hollywood has a fine reputation for good pictures when it tries. Keep out the poor ones. Every now and then someone says there'll be no more "B" pictures—Hollywood is going to give us nothing but "A" material. The problem isn't solved by retitling "B" features into "A's."

There does seem to me to be a lack of contact between producers and patrons. I feel that production must find what consumption can take, what it needs, what it pays for. That link is vital. If a production outfit goes on making pictures without ascertaining what are their sales possibilities, or if they are acceptable or otherwise, we stay in the same stew.

Why British Pix Click

British pictures are achieving great success in Australia. I think the reason is obvious. They continue to offer something different. It is just that which keeps bringing patrons along.

Every executive in the picture industry realizes that bad pictures are bad advertisement, good pictures lift us up. My plea is for a scientific elimination of the weak ones, in a serious attempt to keep the entire industry at top, all the time, no matter where the pictures are made.

This is not to say that American studios haven't tried. They have all turned out magnificent hits, worthy of the highest praise. They have spent enormous sums, at other times, on classic flops. Other pictures have shown lamentable lack of vision in their conception; the over-use of themes and stars is too painful a story.

The truth is that those who fail the motion picture industry do it an injury. They cannot be regarded as permanent and must make way for those who can assist us and take us higher. It is the law of business, and those principles apply as much to our undertakings as to anything else. If ours is a specialized business, then specialists must continue to be found. It is unprofitable for any business to retain those who are passe in it.

The world markets are clamouring for good goods. To supply anything less is to fail to grasp the greatest opportunity ever afforded to us. The masses are hungry for real entertainment and if we can't give it to them, they'll go somewhere else.

At the dawn of 1947, as I write, Australia is stepping into film production, too. It is not being done on just a national basis, but with a standard we feel will be comparable with what is being done overseas.

Recently Australia turned out some films—"Smith" and "The Overlanders" to mention two. They have really grossed big money in Australia and are expected to do well overseas. Neither of these could be called formula stories, their themes were certainly attractive to picturegoers. The boxoffice proved that.

Let's give better theatres, better maintenance, smarter showmanship and unexcelled management, and service that will make our patrons happier. Let's cultivate more exhibitor-distributor friendship; let's resolve to evolve with the times. We can start by using 1947 as a stepping stone to that continued march forward.

Motion Picture Appetites Abroad Now Fully Satisfied

By J. H. SEIDELMAN
(President, Universal-Int'l Films)

The keen desire for American motion pictures in countries deprived of such entertainment during the war years has been more or less filled. Hungry appetites of motion picture audiences have been completely satisfied. In the first 12 to 18 months following liberation, no questions were asked, no story was too poor, and no artist was too unknown; all that was wanted was American motion pictures, and the industry provided that from bulging film vaults that had been awaiting the day for doors to be opened and screens to be shining again.

The boom days are now over. The insatiable appetites for just American pictures no longer exist. Audiences are again restless, selective, critical and full of knowledge of what is good and bad in motion picture entertainment. Through standard publicity channels, through old and new magazines, through the re-birth of free newspapers and free publicity, all audiences are now right up to date and up to the minute on Hollywood product, Hollywood personalities and so-called boxoffice winners. No longer will they accept nor queue up for just a motion picture because it is American, or because it is Technicolor, or because it has not been seen before. They know in advance, as our audiences here now know the great and non-great, the good and the weak, and shop accordingly.

Most American motion picture companies are again operating in every country of the world. True, there are restrictions of one kind or another, some serious and others purely of an nuisance type. These so-called Government restrictions are really the result of pressure groups composed of local interests and local producers. These local groups still believe that the opening of the doors to free enterprise and American pictures will cause them to lose the advantages which they usurped for themselves during a period when Americans could not operate in the territories. These local interests are blind to the fact that open competition in motion picture business is the healthiest basis upon which to build an industry. The more good pictures that are made and shown, the more eager are motion picture audiences for new product and new adventures on the screen.

It is only those in this business who are short-sighted enough to believe in monopolies and restricted markets, who will bring ruin to the markets in which they operate. The appetites for new and better entertainment in most countries will never be completely filled, and the public will never be satisfied. The American way of free enterprise for all, is the only answer to a thriving motion picture business in any part of the world.

French Rebuilding Radio Structure And Prepping for Video Expansion

Paris.

The French radio-video picture looks bright despite the confused political and economic setup. There is a bottleneck in materials on the production end, but otherwise a general improvement is in sight, with enthusiasm for the future pretty high.

French Radio is strictly non-commercial and entirely run from Paris by a government agency under Vladimir Porche, son of the late playwright Francois Porche. Two different programs are aired from Paris, called Parisienne and Nationale, latter relayed by provincial stations in process of rehabilitation.

Technically the reclamation job, after the Germans had left the country stripped of equipment, has been carried out creditably, and against heavy odds due to lack of equipment and particularly tubes. The agency's appropriation is about $16,000,000 yearly, the government getting some revenue from the $2.50 yearly tax paid by owners of radio sets, of which 4,500,000 are registered. It's understood that there are a good many tax evaders.

Though the agency is under government control, through the Ministry of Information, it is no pork barrel, nor is it used to any considerable extent for propaganda purposes by any one political party. Political patronage picks a few plums in the programming section which is the weakest point of the outfit. Since no sponsor insists on booking expensive talent, there is a tendency to fill in with a lot of second raters, and accept poor scripts.

An effort is being made to give good longhair music, and besides transmitting concerts the outfit has its own orchestra of 90. Airing of plays gives legit a boost. On audience participation broadcasts, the perennial Saint-Granier is still the most popular emcee. Considerable use is made of the disk library. American material is used an average hour a day, with regular retransmissions of "Voice of America." American recorded music is also used, supplemented by live performers when some are available in France as in the case of Bernard Hilda who gets on the air twice a week.

Radio for Propaganda

For political reasons the Algiers station, which can reach Russia, has discontinued relaying American material. However poor their variety material may be, the French are very anxious to use their radio as a means of international influence, with the accent on longhair music and educational talks.

A North American department, under Robert Lange, is blueprinting an ambitious project of cooperation with American radio, which would considerably bolster the local schedules and permit the French to reach American audiences. Ruth Thomas, formerly on WNBC sound staff, is here working on scripts, another American aide to Lange being Charles Lewyn, formerly with CBS. It is hoped that arrangements now skedded will materialize about February.

American broadcasts here would help considerably in the good work American pictures are doing in making the French a little more receptive to American ideas than they have shown themselves of late. There is no probability of French radio being reopened to commercials. Stations most easily reaching French audiences from the outside are Radio Monaco, Radio Luxembourg and Radio Andorra. Latter's wartime operators and owners, Jacques Tremoulet and Etienne Lafont, have lately been sentenced to death for Nazi activities, but did not appear in court.

Very Few Sets

Even if comparatively unimportant in the international radio setup, France is making an effort to toe the line for the time television will develop. There are very few sets here, most of them within a 50-mile range of the Paris Eiffel tower transmitter. The reported 1,000 sets compare poorly with the reported 12,000 in America and the whopping 25,000 in England. But they evidence the interest the French are taking in the matter since a considerable proportion are homemade from material hard to find.

It's understood that, for fear of having to pay a tax, some video set owners do not report them. Evidence of the keenness of the French for television is to be seen in their broadcasting video programs for two hours every afternoon and twice a week in the evening.

Russia and England, the only two other European countries with video broadcasts, could do it more easily than the French whose equipment was raided by the Germans and who were left without any radar surplus. They are very short of tubes, and though they have good engineers, are very short of skilled labor. Currently they work in one poorly reclaimed studio, but it is hoped to have five properly equipped studios within the year. Also provincial stations are skedded, first to be opened in Lyons.

At present the hard working television personnel numbers less than 100 men, doubling in many jobs. To interest others, film directors and technicians are frequently invited to visit the studio. Current programs include about one-half of televised film.

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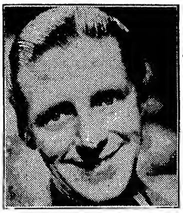

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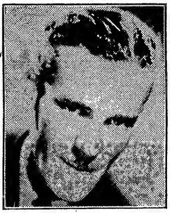

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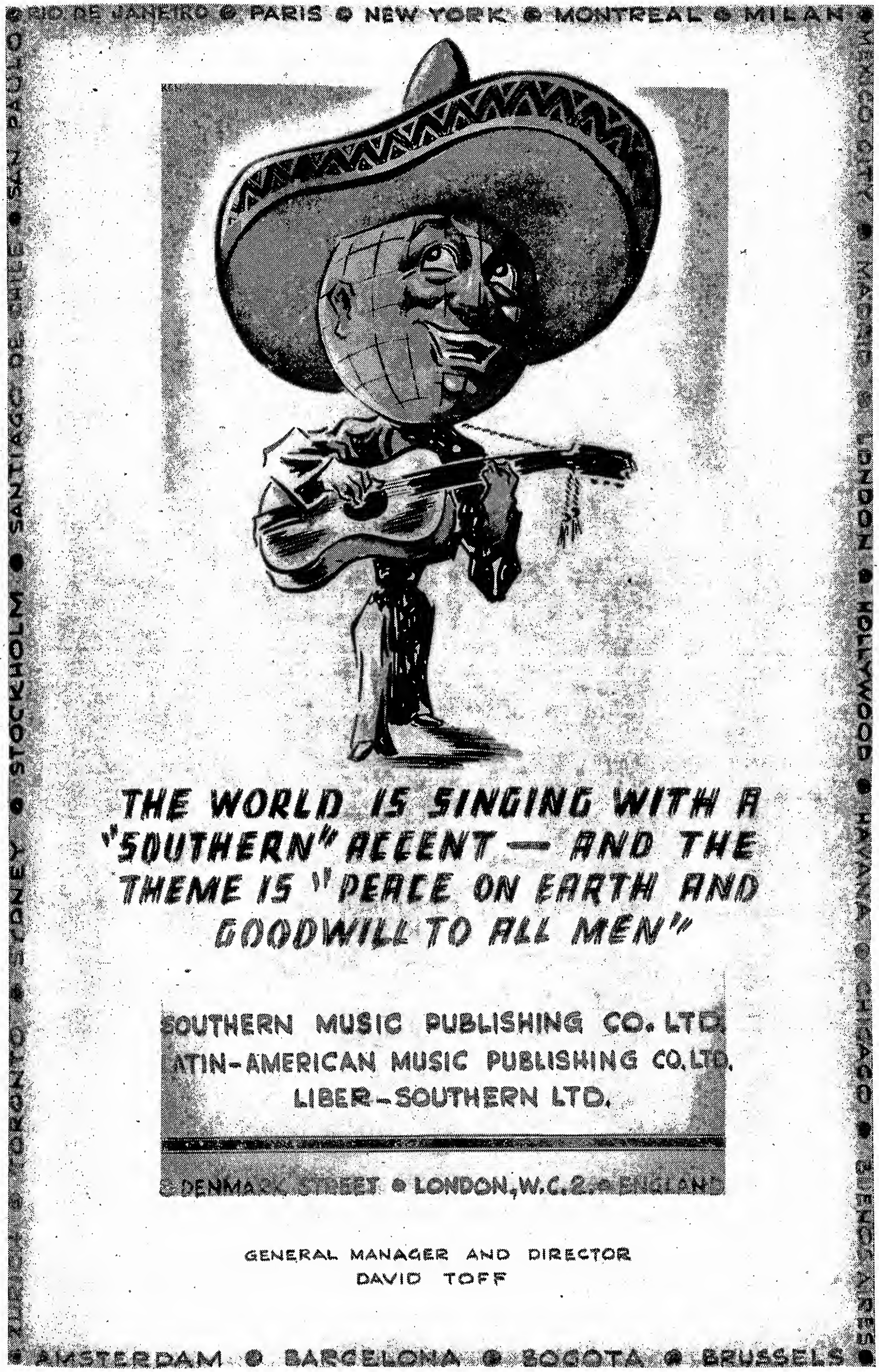
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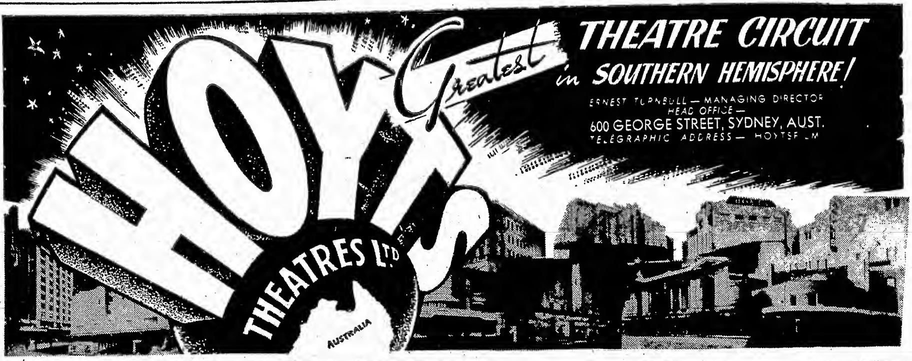

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THE SUNDAY TIMES, DECEMBER 15, 1946

ABANDON HOPE . . .

By JAMES AGATE

"Sim-Sala-Bim." **Garrick.**

"PEOPLE who jump to conclusions," said Philip Guedalla, "rarely alight on them." The art of the illusionist consists in the power to induce saltation. In realizing that whereas it might be difficult to deceive a child watching with his nurse, there is nothing so collectively humbuggable as an audience of grown-ups. One of the most pathetic hallucinations of the common man is his belief in the evidence of his senses. I remember many years ago being on a jury and listening to two of Manchester's most respected citizens giving evidence. One swore that the hansom cab was being madly driven down Parker's, the confectioner's, side of St. Ann's Square; the other that it was proceeding at a leisurely pace up Marks', the grocer's, side of that Square. It was inconceivable that either was consciously lying. The conjurer takes full advantage of the common man's inability to describe accurately what he sees. "Watch me carefully," he says. "I take up this glass of water and put down this match box." The audience watches and assents not realizing that what the conjurer actually does is to take up the match box and put down the glass.

I once had the honor of dining with the president of a famous illusionists' club known as the Magic Circle. I asked him point-blank whether the essence of magic was not this—that the conjurer persuades the audience to believe that he is performing a postulated thing whereas he is in fact doing something totally different. I said: "You pass one apparently solid metal ring through another apparently equally solid. You then throw both rings to me sitting in the front row, and after examination I am prepared to testify that the rings are as you have described them. Wherefore one or two things must be. Either there is in one or both of the rings a device so cunningly contrived that I cannot find it or them but which you can manipulate so quickly that my eye cannot follow. Either that, or you do not in fact pass one ring through the other but merely lead me to suppose that you do. I don't ask you to tell me which of these two proceedings you adopt. What I want to know is: Am I right in saying there can be no third alternative?" The smiling great-nephew of Theophile Gautier, that magician in words said, "Try this port. I don't think it will spoil the cigar you have been wearing behind your ear for the last hour."

"Oh, while I live," said Hazlitt, "let me not see how Cato painted or how Caesar combed! . . . Let me not overlook the fellow who holds the candle for the moon in the scene between Lorenzo and Jessica! Spare me this insight into secrets I am not bound to know." My attitude to the conjurer's art is quite un-Hazlittean. Most small boys have wanted to be an engine driver, though my ambition stopped at being a fireman. Now that I approach second childhood I should like nothing better than to be fireman at a theatre where Dante is performing. I should consider leaning up against scenery and wearing a brass helmet a cheap price to pay for knowing how the young woman who vanishes into thin air is made to vanish, and whether she is the same young woman who ten seconds later is lowered from the gallery in a padlocked trunk. Let me be more precise. My inquest into these deep and hidden things begins with the demand to know not *how* they are done, but *whether*. And never, never shall I know. It occurs to me that this might be the place for an essay on the loyalty of conjurers' assistants. But this would be divagation, and as readers of this column know, Agate does not divagate.

I do, however, permit myself to express my thanks for an evening of infinite entertainment in the form of a story familiar in this country, but which may possibly not have penetrated this great artist's native country of Denmark. The yarn is about Queen Anne, who, having witnessed a conjuring entertainment, sent for the magician and said, "We ourselves have some holding in your art." And putting the royal hand in the royal bosom she produced two armchairs and a sideboard.

To be more serious, let that be said of Dante's conjuring which was said by the first of dramatic critics of the Indian Jugglers. "It is the utmost stretch of human ingenuity, which nothing but the bending the faculties of body and mind to it from the tenderest infancy with incessant, ever-anxious application up to manhood, can accomplish or make even a slight approach to. Man, thou art a wonderful animal. . . ." Let me continue in the apostrophic vein Dante, thou art not only a wonderful but a witty animal! So much so that I present thee with this suggestion, that the brilliancy of thy patter, worthy of the best in my craft, entitles thee to call thy great spectacle not "Sim-Sala-Bim" but Sim-George-Augustus-Sala-Bim."

NOTE: Brooklyn Readers and Variety Writers May Have This Translated in Boston—*Dante*

MOI-YA-MILLER—14 Years With "Sim-Sala-Bim"

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ABP Takes Over Anglo-American

Deal by Associated British Picture Corp. to acquire Anglo-American Film Co. from Lou Jackson, company's head, with something over $1,000,000 passing hands has been closed. Terms of pact call for Jackson becoming chief producer for ABPC among other things.

Transaction insures Associated British Cinemas, ABPC theatre affiliate, of the product of British National with whom Jackson had exclusive distribution deal in U. K. ABC chain of 600 theatres, controlled by Warner Bros., usually plays some 13 British films under quota requirements and 42 American pix. British National is good for nine films yearly and practically solves ABC's quota problem. Circuit plays no pix of J. Arthur Rank, chief British film producer.

Play Abroad

L'Aigle a Deux Tetes
(The Double-Headed Eagle)

Paris.

Jacques Rebertot production of three-act play by Jean Cocteau. Directed by Cocteau. Stars Edwige Feuillere and Jean Marais. Sets by Andre Beaurepaire; costumes, Christian Berard; music, Georges Auric. At Theatre Hebertot, Paris.

The Queen....................Edwige Feuillere
Stanislas....................Jean Marais
Earl of Foehn....................Jacques Varennes
Edith de Berg....................Silvia Monfort
Felix de Willenstein....................George Marny
Tony....................Georges Aminel

The Paris production, directed by Jean Cocteau himself and acted by an ideal cast, is an unmistakable smash. It is constantly sold out in advance for a week, the maximum allowed here.

As is increasingly the case now, the play has been done elsewhere before Paris. It was produced in London first; has been played in Brussels, Liege, and Lyons, France, as well as U. S. (where Tallulah Bankhead is now trying it out). As to the American production, Cocteau doesn't consider the queen's part as really suitable for Tallulah Bankhead's type. He also strongly objects to the use of the English translation which comes from London, when he had one specially prepared for America. Using the London script, he claims, is a trick to get royalties, and eventually a cut on a screen version, and only distance and legal difficulties prevent him from doing something about it.

The play is set in some Bavarian-like state, middle of last century, and seems inspired by the case of the unfortunate king Louis II of Bavaria, altered to a femme part. It introduces Edwige Feuillere as a widowed queen deprived of political power by her mother-in-law and leading a frustrated life ever since her husband died, spending her time building castles and patronizing art.

When a young anarchist, looking like her late husband, breaks into her bedroom at night to kill her, she shelters him from the police. The second act turns to a love duo. Climax comes when the young man thinks she has betrayed him, when he was ready to face arrest to permit her to regain her throne, resulting in a scene of reciprocal denunciation which causes him to poison himself before stabbing her, with death slow enough to permit them to realize that they never ceased to love each other.

Edwige Feuillere is a natural in the part of the queen. She scores in the long first-act scene in which she has what amounts to a monolog when trying to get the silent young anarchist to say a word, and again in the second act. Versatility she displays in the third act is virtuoso stuff.

She is extremely well supported by Jean Marais as the obdurate young peasant poet. Jacques Varennes is excellent as the wily minister of police. As the queen's treacherous lady in waiting, Silvia Monfort is suitably obnoxious. George Marny as the queen's equerry, and George Aminel doing a blackface as the queen's deaf and dumb trusty servant, acquit themselves creditably in secondary parts.

This mixture of romantic love and court intrigue is set first in the queen's bedroom, and later in her library. Both sets are good. So is the lighting. Though not primarily a costume play, the period costumes by Berard are very effective. Edwige Feuillere appearance in the first act in a white full court costume with blue ribbon elicits gasps.

Music comes only at the close when the queen, just about to be killed, steps to a window overlooking her guard and an appropriate royal march by Georges Auric is heard offstage.

Film rights have been signed to Paul Graetz, who produces here for Universal. Director's chore will be handled by Cocteau himself.

Maxi.

U.S. Okays $2,500,000 For 4 Filipino Stations

Manila.

Four powerful radio stations as aid to air navigation will be built in the Philippines at focal points of the Islands, it was officially announced today. The project will cost $2,500,000 and will be financed by the civil aeronautics authority of the U. S. government as authorized in the Philippine Rehabilitation Act.

These stations will be located in Laoag (Ilocos Norte), Manila, Cebu and Davao, more or less on a straight line from north to south of the Philippine archipelago.

Meanwhile, it was learned, Pres. Roxas is considering the establishment of a radio station and an emergency landing field on Itbayat island, off Batanes north of Luzon island, to link Batanes with the mainland by direct radio.

Wider Distrib Seen In U.S. for Foreign Films Via English Dubbings

Confined for the most part to "art" houses in the larger cities, foreign films may soon have virgin distribution fields opened to them through the medium of dubbed English versions, according to James J. Mage, owner of the Cinephone circuit with houses throughout France, Belgium and England. Forming his own distrib company in New York known as Mage Films, he'll shortly release 10 of the "best" pix of Belgium, Sweden and France all of which will be dubbed into English.

Dubbing the film in various European capitals where he has set up synchronization studios, Mage expressed the hope that by dubbing in English dialog the resulting product can be introduced as a second feature on American screens thereby offering film fan an interesting balanced double bill. He pointed out that such dual fare could prove a greater b.o. draw than a double feature with low budget B pix.

Feeling there is a rising curiosity in the U. S. for the outside world and its ways of life, Mage declared, "the war with millions of Americans in Europe and the fact that the U. S. has become a permanent home for the United Nations has created a new film market" and added that his "ultimate aim is to make the foreign and particularly the French film as popular in the U. S. as the American is in Europe."

In U.S. on Talent Quest

Jerome Medrano, operator of the Cirque Medrano, Paris, arrived in New York Christmas Day on the S.S. Wisconsin after a 14-day trip. Medrano will eye talent for his spot while in this country.

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NEW YEAR'S GREETINGS
And Still Meets All Boats Coming Into Southampton

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MURIEL BOX

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THE SIGNIFICANCE OF MUSIC IN INTERNATIONAL RELATIONS

By JOHN G. PAINE
(General Manager, ASCAP)

This year marks the 41st Anniversary of VARIETY—and also the 32d Anniversary of the American Society of Composers, Authors and Publishers. Both ASCAP and VARIETY have reached maturity, and in that attainment many changes have taken place within the entertainment field.

In music the most significant development has been the recent recognition by our Government that American music is a powerful propaganda medium for democracy. This recognition was given by the formation of a cultural department under the supervision of Assistant Secretary of State William Benton; it was also demonstrated by the readiness of our government to play an active part in the United Nations Educational, Scientific and Cultural Organization.

In October ASCAP was host to the Confederation Internationale des Societes d'Auteurs et Compositeurs. This group, representing more than 100,000 intellectually creative people in some 30 countries, met for the first time at the invitation of the Society in the Library of Congress in Washington, D. C. This gave the people of the American Society an opportunity to learn at first hand how distinguished representatives from Europe and South America regard the creative artist. For the delegates, it was an opportunity to observe and learn something about the American people. It was a mutually satisfactory experience.

ASCAP members discovered that in Europe and South America the creative man and woman is considered a national asset. He is encouraged and protected not only through the organizations and his fellow creators, but more significantly by his own government. Copyright of course has a longer tradition in foreign countries. The works created by a man's mind are considered a reflection of the national life and are therefore given every possible protection.

Legal Variances

For this reason, the delegates to the special congress were unable to understand our own United States copyright act, which exempts from payment of fees any public performances taking place by means of coin-operated mechanical instruments. In passing resolutions regarding copyright, the International Confederation called the attention of the American government to this provision and recommended ". . . the abolition of such exemption which grants a privelege to users to the serious detriment of legitimate rights of authors and composers throughout the world." We in this country have always been somewhat behind the times in the use of propaganda on behalf of our own philosophy of government, and it is still a revelation to many that our music truly represents us.

This was brought home to me quite clearly at a luncheon I had with the late Dr. Eduardo Marquina. Dr. Marquina was one of the most famous Spanish poets and playwrights, and had one of the keenest insights into human beings that I have ever encountered. He said to me: "Until I came to America I always thought that American music was imitative, and not an expression of American culture. Because America to me was what I learned of it through the cinema, it seemed that life in the United States was grandios and exciting; whereas the music was direct and simple. However, when I came to these shores I saw that life here was not much different than it was anywhere else in the world. It was a simple, cordial, free, social relationship that existed everywhere in America, and your music—like your legitimate theatre—is a perfect delineation of this type of life. It is a full and complete expression of your culture. The cinema is not." This, I believe, clearly indicates how important it is for us to promote the widest possible use of our American music.

The United Nations is working diligently toward a goal of lasting peace, but we can never hope to attain that goal without first attaining a common understanding. This understanding will only come through emotional, and not intellectual, media.

For many years the United States practiced so-called dollar diplomacy in South America, and the only result of this activity was to instill a distrust and fear within the hearts of our neighbors of our mechanical and productive genius. To most South Americans who have not had the opportunity to visit us and get to know us, we are an unemotional, materialistic people, whose only influence within their nation would be destruction of their ancient cultures.

We, of course, know this is not true. And it is, therefore, our obligation to correct this misrepresentation of our people. We can only hope to do this by demonstrating through out art forms, as well as our diplomatic channels, that we are the same kind of human beings that are to be found throughout the world, that we are emotional, that we have spiritual values, and that our tremendous productivity springs from our emotional and spiritual life, just as much as it does from our productive genius.

While the delegates were in Washington, we took them on a trip to Mount Vernon. It was a perfect day in which to visit this ancestral home of the Father of our Country. The delegates expressed keen appreciation of this trip. Mlle. Baugnidt, the general secretary of the Confederation, remarked: "The delegates are amazed to find that one of America's leading national shrines was centered in the lovely Washington home overlooking the Potomac." Here was no Versailles, no Sans Souci, no elaborate rococo palace, but rather the home of a country gentleman who lived quietly on the land which he loved. Probably no other single factor impressed the delegates more strongly with the essence of American sentiment.

It is this American sentiment which permeates our music in every form. It is just as true of our popular music as it is of the more serious form. It is clearly expressed in our native folk music, and in the tremendous repertoire of religious music which has been written. Through our State Department, through our participation in the United Nations Educational, Scientific and Cultural Organization, we are on the high road of understanding among the nations of the world, and American music is going to play a major role in accomplishing this understanding.

Plugging Along

By MOSE GUMBLE

I'd like to take a little time off to tell you about songpluggin'. The boys in our profession today are "contact men" but I am still a songplugger. Many is the time that I took the long trek to Coney Island—starting early in the morning so that I could be there in time to catch the artists and orchestras at rehearsal. Today a quick trip to Philadelphia takes less time (and is more comfortable).

Travel was less strenuous when the scene shifted and the centre of night life moved to the Bowery. It was possible to take a cab (a hansom cab, of course) downtown without it being to great a strain on the expense account. But a pair of comfortable shoes was still the best method. There were no "20c the first quarter of a mile and 5c each quarter of a mile thereafter" cabs to hop in and out of. If you wanted to get from Sans Souci on 13th street down to the Atlantic Garden, on the Bowery, you generally walked, but it wasn't too tough. Then, as now, you tried to convince orchestra leaders that your song had what the public wanted and you enjoyed every minute of it. Then, as now, you had to sit and sit until the leaders got an opportunity to get around to your table. It was a little trying at times, but that's part of the trials and tribulations of the songplugger.

Then came vaudeville. That was the golden era for songpluggers and the honor roll of stars listed such names as Nora Bayes, Marie Cahill, Lottie Gilson who have since passed on, and so many other wonderful stars. A song sung by any of these personalities was an assured hit—not only in New York but throughout the country, for their bookings took them on nationwide tours.

That was a break for the plugger and his song, and it is also another of the reasons that the really good standards are the old time numbers. The songs heard steadily as the top tunes for almost a year became part of the life of the people. They were not like the hits we have now which are heard today and gone tomorrow.

Then came the radio which brought in an entirely new approach and revolutionized the music business to such a great extent that the millions of listeners could decide what was to be a song hit overnight.

It's been a great life and it has all been beautiful—from the time way back when I started at Coney Island—right up to now when I am classed with "good old standards." And I hope I'll be plugging along as a "standard" and loving it for many years to come.

Latin Stance on Performances

By WALLY DOWNEY
(ASCAP's Latin-American Consultant)

The main object of the Latin-American music performing rights societies is to enter into reciprocal agreements with other countries whereby the members are credited on actual performances.

There is no problem in regards to the question of balance of trade as, due to phonograph records and the use of American music in motion pictures, it is a matter of statistics based on actual performances that American music represents a large percentage of music played in Latin America.

However, in view of this condition, the Latin-American societies feel that some steps should be taken to credit their members on actual performances when and wherever possible. In their own countries it is possible to tabulate credits on actual performances mainly due to protective legislation and also plus the fact that, in accordance with their respective populations, the number of uses of music is limited.

Our good neighbors of the south, when visiting the U.S.A., invariably select one of their own compositions on a jukebox and then raise the question as to why there are no credits of payments for the use of their music on these jukeboxes. To date the only answer is in the copyright act of the U. S. which does not permit the collection of performance fees from that field of music.

British Muz-Biz

'The Party's Over,' As in America, But Lack of BBC Program Cooperation Also Figures

By REG CONNELLY

London.

During my last trip to the States, one of your top music men, whose opinions are usually sage and always worth contemplating, summed up the slide in popular sheet music sales with the remark "The party's over," and whether or not it applies in America, volume of business in Great Britain the past six months would seem to confirm this view. There have been "Best Sellers" of course—one song in fact has held the coveted No. 1 spot for five months—but the totals would compare unfavorably with those of last year in all but two or three cases.

Reg Connelly

Naturally this has given rise to much speculation and conjecture as to the why and wherefore, and whilst the reasons contributing are many and varied—alibis for poor music business have ever been pretty colorful—the one factor that most publishers and writers blame, is the indifferent quality of radio dance band programs. These programs, like the "sustaining" shows in America, served as a medium for introducing popular dance tunes, and sorting out the good from the not so good.

It is a pity, at a time when we can offer bouquets to the BBC for their general treatment of serious music, dramatic plays, etc., one must throw them a brickbat for the handling, timing and presentation of dance programs. Certainly, 9 o'clock in the morning would not seem a suitable time to catch the listener "in the mood" to pay attention either to the merits of the band or the items played, yet this is typical of the spots offered to top bands. Those few that had the good luck to become big attractions in the days when broadcasting offered better facilities, like Henry Hall, Billy Cotton, Ivy Benson, etc., being in demand for theatre engagements, are rarely heard on the radio these days and nights. And as the new policy does little or nothing to create new star names, the outlook is indeed bleak.

Old time dance programs became more popular than ever during this year, with many publishers of Gay Nineties tunes cashing in on the demand. This has helped performances rather than sales, however. It also helped to fame one Harry Davidson, hitherto obscure, but built into a national favorite through the radio feature "Those Were the Days."

Filmusical Impetus

With the decline of listener interest in radio dance programs, the assistance intelligent handling of good songs in musical films has given is shown by the quick response to tunes from films like "London Town," "Holiday in Mexico" and "Jolson Story," to mention a few. While this in itself is insufficient to put songs over—it can help them to a flying start and records and radio take it from there. At such a time it's pardonable to indulge in a little "wistful thinking," for to paraphrase an old Harry Woods song, "Ooh, ooh, ooh- what a little jukebox could do, ooh, ooh"! With the boxes sprinkled liberally all over these islands, publishers and writers would be a degree freer from the utter dependency on radio, for developing song popularity. For it has been proved time and again that the interpretations of such top recording artists as Crosby, Sinatra, Como, Ink Spots, Mills Bros., Andrews Sisters, etc., have been the means of starting songs to success. Likewise, great songs have done great service in establishing these artists as favorites with the public.

Invariably with the "Request Record" radio programs, the inquiries are for Perry Como singing "Till the End of Time" or the Ink Spots record of "Bless You." The jukeboxes could also bring new names and new fashions to the public attention. Cugat, for example, is known chiefly through the medium of his films, but the success of local leader Edmundo Ros with Latin-American rhythms, is evidence of an interest in this music, which opportunities of listening to crack U. S. Latin outfits would undoubtedly develop. Significant in this connection is the current popularity

(Continued on page 220)

SEASON'S GREETINGS
TEX BENEKE
and the GLENN MILLER ORCHESTRA

Newcomer Team and Vet Berlin Highlights of 1946 Music Biz

By ABEL GREEN

To borrow from Metro's catchphrase, 1946 was the year of a couple of yearlings—Benny Benjamin and George Weiss—and one perennial, Irving Berlin, who parlayed himself into a one-man music business. Between the fertile scores from "Annie Get Your Gun" (legit) and "Blue Skies" (Paramount), not to mention "White Christmas," it was Berlin 10-to-1.

The rest of the music business is being reminded, for the first time since Pearl Harbor, that it's no longer a case of printing 'em and having it sell like nylons. For the simple reason you can now get nylons and lots of other things. When they couldn't buy household goods, wearing apparel, normal luxury items, and the like, they bought sheet music by the bale. Stockrooms full of old orchestrations and folios, which had been gathering dust, suddenly became hot commodities. Jack Robbins—before he ixited his longtime Metro link—shipped one $2,300 order of this sort of stale music (old Savino pianoforte folios, antiquated Rudy Wiedoeft saxophone solos, and the like) to a music house in Hawaii. That was the kind of found money which makes any business unusual.

But since the spring the music biz has fallen off to just normally good. That's the keynote of almost everything else in show business. "New Year's eve every night" no longer obtains. The folks are saving for the deep-freeze, the new car, refrigerator, new suits, etc. Besides which, the free-and-easy wartime-lush buck just ain't no more.

Which makes the Berlin saga the more remarkable. And likewise the clicks of the two yearlings with their three big hits of 1946—"Rumors Are Flying," "Surrender" and "Oh, What It Seemed to Be" (with Frankie Carle as collaborator), plus "See What a Kiss Can Do" and "That Christmas Feeling," in the also-ran category.

Biggest Trade News

The big trade news was Jack Robbins' bow-out from Metro's music combine as g.m. and 26% partner in Robbins, Feist and Miller Music Corps., for which he got $500,000 net, or $673,000, including taxes. The vet music man has since formed Robbins & Sons, bought the Hamilton S. Gordon, Inc., catalog; missed out in taking over the century-old B. F. Wood Music Co, of Boston (set for $75,000, the estate at the last minute deciding not to sell to anybody), and is gradually getting back into activity.

There were the usual amount of shifting music deals of one sort or another.

Robbins' split from Metro inspired a Robbins-Connelly Music Co. with Reg Connelly of London, but that's still in the talk stage. Leeds Music (Lou Levy) set up a wholly operated London company with Peter Maurice. Irving Berlin, Ltd., was founded in England (via Louis Dreyfus of Chappell), with "Blue Skies" as the teeoff score. Levy's Leeds Music also added Sprague-Coleman and other catalogs, and after getting tilted to a 1,000-point availability rating in ASCAP, got cut to 750. Irving Berlin's break with Saul H. Bornstein (Bourne Music) caused him to ask for uppage from 4,000 to 4,750 points. He finally got it, whereupon Max Dreyfus asked ditto for his T. B. Harms firm. He got it. Herman Starr, on behalf of his Warner Bros. group, also asked boosts. Jury still out.

Jonie Taps, still loyal to Louis Bernstein, his old boss, brought Columbia Pictures and Decca Records together with Shapiro-Bernstein to form a subsidiary Mood Music, for pix songs, utilizing the Doris Fisher-Alan Roberts tunes as the premiere publications.

Bob Stephens exited Decca and formed his own music publishing company. Max Dreyfus continued setting up publishing partnership subsids for his favorite tunesmiths, including an outfit for Harold Arlen and Johnny Mercer and another for Arthur Schwartz and Ira Gershwin, the latter teeing off with their "Park Avenue" score. Meantime Rodgers & Hammerstein's Williamson Music (also Dreyfus-affiliated) boomed on its "Carousel" and "Oklahoma!" scores and is constantly adding to the catalog.

Song Highlights

Click of "To Each His Own," by Ray Evans and Jay Livingston—Paramount's "comfort station composers," so-called because only paper-thin walls separated their hot little office from the Paramount studio's men's room—focused the spotlight anew on the pre-selling values of a pop song in relation to a film. "To Each His Own," largely credited to Eddy Howard's plugging assist, also hypoed the Par pic of the same name.

That's why Abe Olman, new g.m. for Robbins-Feist-Miller, will commute at least four times yearly to the Metro studio in order to coordinate M-G film-selling with songplugging. Berlin's "Blue Skies" film (Par) is another vivid current example of hit song potency for important boxoffice values.

And to prove you can't keep a good song down, playwright Maxwell Anderson, who fashioned the "September Song" lyric when it was interpolated into "Knickerbocker Holiday" many Broadway seasons back, finds this Kurt Weill tune an outstander. Walter Huston, who created the stage role, is largely credited for its hitdom because of an old Brunswick recording he made. (Company is now owned by Decca.)

Biofilmusicals

From the then-I-wrote filmusical biogs the cycle shifted to the then-I-sang, "The Jolson Story" tieing up a $130,000 synchronization package into a boxoffice boff. This still doesn't compare with the $250,000 Berlin got for his "Blue Skies" package against 12¼% of the gross. Al Jolson, of course, also has a percentage deal with Columbia for his biopic, as has producer-columnist Sidney Skolsky, who long nurtured the Jolson pic idea.

Jerome Kern lived to see "Till the Clouds Roll By" (Metro) and Richard Rodgers will get to see "My Heart Stood Still" (saga of Rodgers and the late Lorenz Hart; Gene Kelly and Sinatra are mentioned for the Rodgers & Hart roles.) Cole Porter saw himself screen-glorified in "Night and Day"; and the passing of Vincent Youmans, Harry Von Tilzer and Jimmy Walker this year—and Gus Edwards the year before—revived ideas anew of scenarizing their careers. Metro is also set to film the saga of Grace and (the late) Gus Kahn. Other mortalities of the year were Ira Schuster, Carrie Jacobs-Bond, Albert Gumble, Brian Hooker, Jack Rosenberg, Charles Wakefield Cadman, and the above-mentioned Salabert.

Record Business

The record business prophesied $10,000,000 in Tin Pan Alley gold, with a like amount seen from ASCAP annually. It may yet come to pass, but it didn't materialize in '46, since the Society parred its 1945 $7,000,000 divvy, whereas an anticipated 400,000,000 annual disk turn over parred to 350,000,000 platters only.

None the less the disk business is big business. Capitol Records' expansion program through an $8,000,000 Wall St. underwriting put that company to the fore. Its progressively good warnings also impressed.

Decca, of course, was an outstander with fancy net profits of $1,346,227 for the first nine months of '46, or double the previous year. Decca's 60c quarterly dividend is double the 30c paid in 1945.

Metro's invasion of the record field naturally has Decca with its Judy Garland, Columbia with Sinatra and Cugat, and so on down the line, nervous. Already Jimmy Dorsey exited Decca for MGM Records, and it's figured other realignments are inevitable.

Columbia lost Kate Smith to MGM but added Dinah Shore for five years, away from RCA Victor. Latter's Eli Oberstein, after first snaring Betty Hutton for Victor, let her go back to Capitol where she wanted to be, because of affection for prexy Buddy deSylva of the outfit, but Perry Como renewed with RCA for five years.

Crosby sales accounted for 28-30% of the Decca output. "Annie Get Your Gun" got 44 different recordings, and the prolific "Night and Day" score got 185 different waxings of the Cole Porter tunes in one form or another, symphonic or swing, vocal or albumed. But Decca's "Oklahoma!" album at $5, with more than 500,000 sales, is still the oustander to date.

Frankie Carle's 7,000,000 disks for Columbia may be the No. 1 bandseller, but Perry Como still holds the laurels as the best recording hit-maker, viz., "If You Were the Only Girl In the World" and "Prisoner of Love," both oldies revived by him. He sold close to 10,000,00 disks in '46, which puts him in Crosby's class as a record salesman.

Other disk sidelights included a move to get the full 2c statutory royalty from the phonograph platter manufacturers, instead of the time-honored cutrate royalties of 1¼c. per 35c disk, 1½c if it sells at 50c and 2c if retailing at 75c. With the disk companies upping mostly to 60c and 75c, the publishers held the line for a time in their demand for the full 2s, but when the Warner Bros. group gave in to RCA-Victor it became status quo again.

Meantime jukeboxes found themselves 25-40% off in recent months and the 10c (three for 25c) idea to hypo income cropped up. Next month's coin-machine manufacturers convention in Chicago will further spotlight the double-jitney, one-arm musical bandits.

Foreign disk sales seem upbeating, with 20,000,000 non-Yank platters sold. It's 7% of RCA Victor's business alone. Accent is on Latin music plus sizeable sprinklings of French, Russian, Jewish.

Decca, incidentally, is aiming for 10,000,000 record production monthly, with albums to take a major slice thereof. Prexy Jack Kapp also added a distinguished Southern California educator as advisor on the company's proposed extension of its educational records, in keeping with the potential upbeat of 16m film for classrooms.

Columbia, meantime, has its new Los Angeles plant geared for 50,000,000 platter production per annum.

ASCAP

The war's end saw general manager John G. Paine flitting all over Europe and South America, cementing foreign relations anew on behalf of ASCAP. Several juicy plums were snagged away from BMI and the first Confederation of International Composers & Authors; this fall, saw songsmiths from all over the world going to Washington, thence New York and Hollywood, for conclave and fetes.

This international amity didn't halt the Mexican Songwriters Society asking for a better publishers' payoff or the Brazilian Performing Rights Society airing its gripe on the poor payoff in Yanqui dollares.

The Alien Property Custodian did a big wartime business in rights to foreign music (also pix, plays, etc.) but with war's end the Austrian, French and German performing rights societies sued ASCAP for $392,958 in blocked (accumulated) royalties. This was finally alleviated when ASCAP agreed to exchange coin long overdue.

With war's end too, the Italian publishers, always prolific, deluged U. S. firms with their scripts and, even more so, fought for the Italian publication rights to American hits.

The Songwriters Protective Assn. meantime has been planning royalty and other income advancements. The songsmiths presented them to the publishers who, after going through the motions of fainting, left themselves a backdoor for future negotiation. That's on the agenda for 1947. As a matter of fact some firms already are giving writers sliding royalty scales of 3c, 4c and 5c on sheet music sales, as the graph moves up. The idea of not freezing mss., or tieing in songs in foreign package sales, synchronization rights, etc., long were deemed equitable by many publishers. Irving Berlin, as a publisher-writer, threw his lot with the tunesmiths which naturally gave them additional ammunition.

Future copyright deals will be so set up that none of the wrangling over expired valuable oldies ("Sweet Rosie O'Grady," "I'm Always Chasing Rainbows," "Melancholy Baby," to name but a few which have figured in the courts) will be obviated.

A sample of how valuable are certain copyright renewals is the $25,000 paid the George M. Cohan estate for his "Over There" renewal. The great value of synchronization rights is evidenced by the $10,000 paid Mills Music by Metro for Jimmy McHugh and Dorothy Fields' "I Can't Give You Anything But Love" for "My Secret Heart." And Irving Caesar is guaranteed $6,000 a year minimum for the next 28 years from Herman Starr (Warner Bros.) on those of his copyrights in the Harms-Remick-Witmark catalog as they become renewable.

On the Coast, the Screen Composers Guild has been mulling joining the Screen Writers Guild because they supposedly were getting chilled in their ASCAP rating. Screen Composers, borrowing a thought from the American Authors Authority, also seeks to control its scores after the pix companies have made use thereof in film releasing.

Television

Television is starting to loom importantly for ASCAP but the Metro group remains the lone big holdout on reserving these rights unto itself. Santly-Joy just okayed its video licensing to the Society, which now has about 80% representation of its members for television. ASCAP, in turn, asked Loew's for a larger seat tax on its chain of theatres but the picture company rebuffed the Society.

Records also intrigue the picture companies. Besides MGM there has been sporadic talk about David O. Selznick founding a Vanguard disk label; 20th-Fox has been mentioned as going into the field; also Paramount whose dicker with Cosmo never materialized.

While 20th-Fox looks set to take over Jack Robbins' 26% in the Big Three Music Corp. (Robbins, Feist and Miller), 20th will not be partnered with Metro in the record business.

Hoagy Carmichael's "The Stardust Road," autobiog, spotlighted him anew, although "Buttermilk Sky," out of a Walter Wanger (U) film, "Canyon Passage," has him right up on top again, especially in the jukes. Tune is so closely identified with Carmichael's style and recording that even the trade forgets Jack Brooks collaborated with him. Just as few know that two other fellers actually wrote the saucy "Huggin' and Chalkin'," because Carmichael's Capitol platter so impressed his style. The songsmith-actor has become quite a screen personality, too, of late, segueing from "Canyon" to an important role in Sam Goldwyn's current film outstander, "The Best Years of Our Lives."

Novelty song vogue included "Chiquita Bananas"; and a couple of pops which had a limited excitement, "Onezy Twozy" and "Pickle In the Middle, Mustard On Top," both out of Jack Benny's radio program.

Longhair or "middle-brow" music, as Sigmund Romberg calls it—and proved it on his concert tours—got new hypo. Phil Spitalny's sensational $10,000 to $14,000 one-night grosses in concert proved that. The Iturbi-Melchior specialties in Metro pix and on the radio further helped; with result Hollywood is eyeing operatic scores more and more. In addition, virtuosos like Yehudi Menuhin did film soundtracks like "The Magic Bow" (Paganini saga, for a British film producer); Isaac Stern recorded the "Humoresque" (WB) violining; Artur Rubinstein pianoforted for Republic; Iturbi for Columbia's "A Song to Remember"; Heifetz to come, etc.

More Sidelights

What would a music year be without a suit by Ira Arnstein who, strangely enough, scored a curious legal point in one of his manifold suits, this time against Cole Porter.

Mose Gumble hit his 70th birthday, and is still actively "plugging along" for Remick.

Three Victor Herbert revivals—"Red Mill," "Sweethearts" and "Gypsy Lady," latter taken to London by Jack Hylton—also hit the jackpot again.

Johnny Burke and Jimmy Van Heusen now collect $75,000 apiece from Paramount for seven scores they have to do (chiefly for Bing Crosby).

Song-of-the-Month was another new 1946 idea.

Trucking strike and paper shortages were stymies to the music business when it was in better shape to fulfill orders than when labor peace came and business eased off. None the less, business is good if the trade would forget that 1945 went 15½% higher than ever and, of course, the war years were phenomenal.

The Music Publishers Contact Employees, fancy tag for the songpluggers' union, took exception to Nick Kenny's songplugging activities, alleging the columnist-songsmith's N. Y. Mirror connections gave him undue advantage, but "Uncle Nick" agreed to stick to his birthday greetings and patty poems. Herman Starr, head of WB's music interests, however, had his own gripe about the MPCE and resigned.

On the subject of pluggers, Lester Santly and Georgie Joy, in setting up its subsidiary Oxford Music, gave Tommy Valando, their prof. mgr., a piece of the new firm. Berlin's Dave Dreyer is another slated to go into business for himself eventually.

Top '46 Best Sheet Music Sellers

All Through the Day	T. B. Harms
Coffee Song	Valiant
Day By Day	Barton
Doctor, Lawyer, Indian Chief	Burke-Van Heusen
Doin' What Comes Naturally	Berlin
Five Minutes More	Melrose
Full Moon, Empty Arms	Barton
Gal in Calico	Remick
Gypsy	Leeds
I Don't Know Enough About You	Campbell-Porgie
I Don't Know Why	Feist
If You Were the Only Girl	Mutual
It Might As Well Be Spring	Williamson
For Sentimental Reasons	Duchess
Laughing On the Outside	BMI
Let It Snow	Morris
Oh What It Seemed To Be	Santly-Joy
Ol Buttermilk Sky	Burke-Van Heusen
Old Lamplighter	Shapiro-Bernstein
One-zy Two-zy	Martin
Personality	Burke-Van Heusen
Prisoner of Love	Mayfair
Rumors Are Flying	Oxford
September Song	Crawford
Sioux City Sue	Morris
South America Take It Away	Witmark
Surrender	Santly-Joy
They Say It's Wonderful	Berlin
Things We Did Last Summer	Morris
To Each His Own	Paramount
You Won't Be Satisfied	Mutual
Whole World Singing My Song	Robbins
White Christmas	Berlin
Winter Wonderland	BVC

Possible 350,000,000 Disks Pressed In 1946 to Put Biz Near Top of Amus. Industry

There has been much said during the year about the business done by recording manufacturers during 1946. Whatever has been predicted is far short of what actually has occurred. During 1946 it is possible that the recording industry took a position at the very top of the entertainment heap in total revenue.

This is the opinion of responsible people with a finger in several entertainment pies. It's their belief that the 33 pressing plants at present operating between both coasts turned out enough production to compile billings that surpass the income of the entire radio industry from time sales. That's a large statement, but they stand by it adamantly.

There is absolutely no simple method of accurately determining total record sales during the past year. The Big Four—RCA-Victor, Columbia, Decca and Capitol alone accounted for approximately 300,000,000 disks, not to mention the hundreds of independents spread throughout the country and led by Mercury, Majestic, Cosmo, National, etc. There's no doubt that the combined production of these outfits added another 30 to 50,000,000. From there on the total sales for the year by all companies is anybody's guess.

And 1947 figures to be even bigger, for which the major companies are already girding themselves. Columbia's new plant in Hollywood is expected to get going this month, and the same company's Kings Mill, O., plant still has quite a bit of idle capacity. RCA is planning a new plant at Cannonsburg, Pa., M-G-M, Metro's subsid, is due to get started this year, and so on. Couple this with the fact that postwar record-buying has not really begun as yet since radio manufacturers still are not, for various reasons, marketing combination radio sets in very great numbers.

VARIETY carried a prediction more than a year ago that a postwar annual total of 300,000,000 to 600,000,000 records was entirely possible. At the moment, even that seems slightly shortsighted. At the time it was made tradespeople laughed.

1946 Sales Mostly By Singers

Realize, too, that the 1946 sales were compiled mostly by singers, albums of all types and the tremendous boom in kiddie material, along with longhair disks. Name bands were a very poor last, with one or two exceptions, in the overall scheme of things. Singers such as Bing Crosby, Perry Como, Frank Sinatra, Dinah Shore, Peggy Lee, Tony Martin, Margaret Whiting and a long list of others still are in almost complete control of sales of popular songs. Only one band broke through that lineup, that led by Frankie Carle, who disposed of approximately 7,000,000 Columbia platters. In pointing that out, it's not to be inferred that other name leaders didn't hit reasonable earnings statements, but those that did did so on the basis of back catalogs, not current material. And even then, the major companies did not find enough production room to fill such back orders. Tommy Dorsey's "Opus No. 1," for example, is said to have requests for approximately 750,000 disks piled up at Victor.

What was really tremendous, however, during the year was the demand for albums of all types. For some time, Decca had a long head-start on rivals in this field, but, as time went on, RCA and Columbia began to catch up. An idea of the business available in this field is the recent response to Columbia's announcement of a Harry James album containing eight of the sides which helped boost him before the war to the top of the band heap. Before this book hit the sales stalls, Columbia had orders for 300,000 copies—or 1,200,000 records. And that's only among the majors. There are dozens of kiddie and other type albums being marketed by firms one never knew existed.

While all this scrambling has been going on for production, the major companies, with the possible exception of Capitol and RCA-Victor, have not seriously turned their attention to the building of new talent. They obviously are content with sales stemming from almost the same faces who were available during the past couple of years, fighting among themselves to protect what they have or snag some from a rival company. Not to mention constantly riding herd on talent lists against the raiding attempts by the new M-G-M outfit.

Refusal of most of the majors to divert part of their production to new talent is regrettable. Because there is no other way for it to break through. Indies can't do it. Latter have been operating almost from the beginning with artists formerly connected with the majors, but who for various reasons were cast adrift. The indies can do nothing else. To experiment with new talent is to risk bankruptcy. Most haven't the financial backing to mark time until a performer can be built into a good sales position. They must depend on what they have to keep going. (Even then, if one of these names comes up strongly there's always some major ready to grab him off. And the artist, of course, must take advantage of it—witness RCA-Victor's acquisition of Tony Martin from Mercury.)

All in all, the record business has become quite an industry since the days in the '30s when all companies couldn't manage a total combined sale of 50,000,000 disks. And it'll be some time yet before sound on tape, wire, or other methods puts a halter on it and backs it into a stall.

$232,000,000 In '46 From Jukes

From its humble beginning some 69 years ago, when Thomas A. Edison invented the phonograph, the phonograph has gone through transitions which have made it a garish, gaudy, mechanical monster wreaking its raucous music at the drop of a jit. From 1906, the first recorded date for the appearance of an automatic phonograph, the public's taste successively passed through the period where its nickels were clutched by the coin-operated piano and coin-operated organ. And early in the last decade came the forerunner of the modern diskbox.

In August, 1940, VARIETY in a national survey, estimated the national annual return of the diskbox at a conservative $150,000,000. Some 25,000 instruments were reported to have been located in the New York metropolitan area alone. Now the gross has rocketed to a point which some authorities place in the neighborhood of $232,000,000 gleaned last year from about 280,000 machines in the U. S. alone.

Season's Greetings
SONNY KENDIS
AND HIS ORCHESTRA
COLUMBIA RECORDS

The Dreyfus Case

By ARTHUR SCHWARTZ

He published his first song over 50 years ago, and that means he has met a lot of songwriters. The greats among them, and they include Victor Herbert, Rudolf Friml, Sigmund Romberg, Jerome Kern, Cole Porter . . . well, you take it from there . . . and don't leave out George Gershwin, Richard Rodgers and Vincent Youmans. They would all say, I am sure that Max Dreyfus was and is an anomoly in the show business world. Why? Because he has published thousands of the world's most famous songs without ever feeling once that any of them would positively be a hit. "The public makes the hits," he will say. "I can only say what I like, but I'm one person. I can be wrong."

In the super-ballyhooed, hypoed, pressagented bedlam we think of as show business, that kind of fellow should get nowhere. Composers are temperamental — remember? — must be nursed, built up, flattered, inspired. Max Dreyfus has his own way of flattering. It's a little disconcerting at first, but you get used to it. You play him a song you think will shake the world. You sing it as if it were the Marseillaise or the Liebestod. He listens most attentively, and if the song really strikes him, he might give you a "very nice, very nice." Hardly audible. If he isn't bowled over completely, his reaction is likely to be "Nice."

Why did all the big boys go to him, seek his advice, come back to him after he turned their first works down? Can't say quite, except that he is a thorough musician, a gentleman of culture, a patron of the theatre—and he never raises his voice.

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Doggone Those Over-Arrangements, Especially With Dogie Ballads

A Plea for Plain Songs of the Plainsmen, or Why Ives and Acuff Shine

By LLOYD LEWIS

Chicago.

Just in case the radio industry should be aching to know my decision, I am hereby offering it one last chance to stop me from taking my Zenith portable and dropping it into the prairie river that runs past my door.

It can at least save one drowning and retain one listener if it will begin slapping the hands of all arrangers, production geniuses, and big thinkers who start putting High Mass into simple, melodic numbers, and who crowd great choruses in on the sponsor to sing a simple song that is meant for one voice alone.

This malpractice has been growing in radio, year by year, and reached the point the other evening where an ambitious group, calling themselves The King's Jesters, smothered a beautiful old western song, "The Red River Valley," in so muffled yet massive a series of fancy bellows that all meaning as well as melody disappeared. That song is the quiet and plaintive attempt of a cowhand to persuade a girl from the east not to forget him when she gets home—a genuinely natural western verse set to a singularly appropriate tune. The melody is a thin and haunting line as all lonesome strains should be, yet this choral group gave it all the ornate variations and ponderous rumblings of a mob scene from Romberg.

This passion of the arranger to over-arrange, of the agencies to impose masses of artists, and of the studios to gravitate ever toward grandeur is understandable—businessmen in the arts usually tend to confuse size with art—and the professional in any line is apt to show off his technique at the expense of common sense and taste.

Anybody in show business is familiar with the musical which is a smash success in rehearsal when one lone piano is guiding the singers, and a colossal flop on opening night when an over-staffed band, eager to claim its share of the spotlight, tops the singers in noise and drowns all melody in a flood of orchestrational antics.

Oscar Hammerstein, II's "Knights of Song" some years ago was a surefire hit at rehearsal at the St. Louis Municipal Opera. The Gilbert & Sullivan songs were limpid, clear and commanding as sung on a bare stage with a piano accompaniment. Yet when the show was opened and throngs of bandsmen took over, the melodies were swamped, the spell was gone—and so were the crowds. Compare that with Hammerstein and Rodgers' "Oklahoma!" where the band is always subordinate to the tune and only cuts loose when it is supposed to—in those songs where massed cowhands and farm girls whoop things up in community style.

Radio studios in their handling of western songs have apparently not yet learned the simple truth about that kind of entertainment, namely that a true cowboy ballad is conceived in loneliness and done in solo while riding around a sleeping herd. Burl Ives success is, at bottom, due to his recognition of this fact. His voice is a remarkable one, but characterization is the great thing about him. He knows just as Carl Sandburg knows and John A. Lomax, the discoverer of the cowboy song, has always known, that the ballad is not for choruses, nor for the artificially slickened voice, nor for Tin Pan Alley.

For Example

Ives has that hallmark of the complete artist, the ability to make listeners forget him and, more important, themselves. Audiences will always give the bottom of their hearts to the performer who ignores them entirely and profoundly.

Compare Ives' and John McCormack's singing of "The Foggy, Foggy Dew" on records and you will see the difference between art and technique, the genuine and the superficial, the real and the unreal. For that matter, compare Walter Huston's record of "September Song" with that of Bing Crosby—Huston, with no voice at all, makes it a great, sad song, Bing with a fine voice merely moons it without the faintest conception of the ballad story it tells. To Crosby it is just another in an endless series of profitable groanings.

John A. Lomax, with as little voice as Huston, could do with "Home On the Range" what John Charles Thomas could never do—take the listener out on the plains and make him feel what the lonesome rider felt. The one trained voice of superlative ability that can become as authentic in ballads as the naturalistic Ives, Sandburg and Lomax is Paul Robeson's. I have never heard so much honesty uttered in one evening as once when he and Ives took turns singing ballads at each other with not more than half a dozen listeners sitting by.

Roy Acuff on records and radio is one of the few mountaineer performers of ballads not to be touched by Tin Pan Alley. Lomax, who should know, rates him as simon-pure authentic. If a chorus joins in, Acuff has the unerring ability to keep it down, hold it and the fiddles below the solo voice which sings the story.

That, of course, is the basic fault with the professionals who make such a botch of performing ballads on stage, screen and radio—they do not understand that a ballad is one man's story. They still think a ballad is 75 Student Princes leaning over the footlights to tell Kathie in glee club style that they love her, Kathie meanwhile standing 50 feet behind them unnoticed.

Radio ought to send all its ballad singers, all its arrangers, and all its vice-presidents in charge of production, down to Dallas, Texas, and learn from John Lomax, that 80-year-old master-singer of ballads, that a cowboy song must always be sung as if it were not being sung to people, but to cattle.

Charges of Bribery Against Unnamed BBC Officials By British Tin Pan Alley

London.

Charges of bribery leveled at unnamed BBC officials in Parliament recently achieved two things. They brought to a head a long-nurtured irritation on the part of leading dance band musicians over the maladministration of the BBC's popular music airings, and they diverted attention from the fundamental failings of the corporation by drawing an overstuffed red herring across the tracks.

The result has been that the much-kicked variety dept. once more takes the rap while the more blameworthy seniors duck for cover. Wing-Commander Cooper, M.P., the self-appointed prosecutor in the current mess, also further fogged his issues by adding allegations that ex-service performers were not getting their slice of radio cake. In point of fact the BBC is, if anything, over-conscientious in its obligations to all and sundry who imagine themselves possessors of radio talent, whereas too many put an over-high rating on their own abilities.

The best hope of the outcome of the shindy is some new and better deal for dance bands. But with the present disdainful attitude of the planning executive and the general direction to the question, it is a forlorn hope.

What is really required is a major shake-out of the overcrowded administration, and a replacement of its key men in the chairborne brigade by individuals with a better understanding of radio and less concern for personal prestige. But from the wrong direction that the affair seems likely to take, it is only in the field of dance music that there is much probability of changes, and these will be trivial.

Brushoff To Dance Bands

The fact is that the BBC hierarchy really regards dance music as unworthy of a place on the air and is completely disinterested in and ignorant about its performance, presentation and personnel. What goes out is included only as a half-hearted concession to a public demand.

In defense of this attitude, it is claimed that, in the past year, the public interest in dance music has declined and that evidence of this is provided by the figures culled by the BBC Listener Research Bureau. Nevertheless, the listenership to dance music remains comparatively higher than the listenership to classical music where reasonable comparisons are possible and there has been a surfeit of longhair music on the ether since the inauguration of the so-called Third Program.

Dance musicians argue contrariwise that, if there has been any falling off in the popularity of their particular kind of stock, it is a decrease in the output of the BBC as opposed to dance music as a whole. Dance band fans, they claim, are seeking satisfaction elsewhere — in jazz concerts, one night stands and, most of all, in the programs of AFN, Munich-Stuttgart, and Frankfurt. These stations have a larger listenership in Britain than BBC officials are willing to admit—especially the two-hour disk stint, "Midnight in Munich."

Musicians get $12 per session for airings—a session consisting of three hours rehearsal plus the broadcast. Extra rehearsal time rates $3 per man for a three-hour period.

Nothing is laid on the line in normal dances and broadcasts for either orchestrations or presentation. The leader must supply his own music. Leaders with star sidemen in their orchestras often have to pay them out of their own pockets, as the BBC fee does not cover the cost to the leader of the broadcast. Moreover, without financial aid for arrangements, he must frequently turn to the publishers for subsidized scores of current plugs to help out. The BBC is anxious to eliminate this practice but unwilling to shoulder the cost of the musical arranging.

Again, the leader buying his own orchestrations cannot afford to gear them solely to radio. They must serve a multiple purpose—radio,

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Pity the Poor Diskbox

Springfield, Mass.

A proposal that an annual fee of $10 be levied against operators of places using diskboxes was offered last night (6) to the city council. City has never taxed its 500 juke boxes, and the proposal was one of a series of revenue producing levies drawn up by a special aldermanic committee.

Group would also ask a $5 tap from each distributor.

Thar's Mother Lode in Twangy Music Strains

Hollywood.

Lookee, podner, what's a-gallopin' down upon us again, frisky as a tumbleweed. Yep, the western song. Not only back and bold as ever, but threatening to move right in among the pops.

The prairie-plaint seemed to have ducked down a gopher hole during much of the war period. Pearl Harbor time found "Deep in the Heart of Texas" pouring out of almost every tonsil, but thereafter, for some inexplicable reason, the oatune did a fast fade. It was heard from once, in a mighty roar when Al Dexter's "Lay That Pistol Down" spiraled into coast-to-coast consciousness, but only lately has it really resurged, led off with "Sioux City Sue" starting as a sheer western ditty and emerging finally into the general category of popularity.

Definitely nowadays when an oatune becomes strong in its own field, the pop singers and orchs grab it for straight renditions; which not only attests to the consideration given it on its own merit, but also is a slant on strength of pop ditties currently.

Cowband Ballad

Presently reigning as king of the cactus chants is "Adobe Hacienda," which Southern Music Co. bought from Louise Massey in 1942 and finally dragged down off a shelf when firm noticed pulsating throb of biz being done by oatunes. Whether the ditty mellowed during its stretch on the shelf or not, it caught on almost immediately after two odd-label recordings of it started selling; these waxings, Jack McLean for Coast Records, and Esquire Trio on Rhapsody label, went like wildfire in the west, so Southern made the ditty its No. 1 plug, ignoring the pops on its roster, and now the piece is getting serious play in bands' books and from pop recording artists.

Robbins' Oaters

Robbins Music also has seen what can be done with an oatune when the spurs and boots are stripped off and straight attention lent it. Firm's "I Tipped My Hat and Slowly Rode Away" created a stir when Buddy Sagar disked it for Victor and Stu Davis warbled it for Sonora, so Robbins induced Perry Como to give it another ride on Victor. Immediately six other pop purrers followed suit.

Miller Music found that the life of "If You're Ever Down in Texas" was by no means exhausted when given innings by the sagebrush singers, but further scored when Phil Harris, The Charioteers and Johnny Mercer went to work on it. And Feist's "Oh, Why Did I Ever Leave Wyoming" has been recorded by Kay Kyser and Jack Smith. Decca last month exalted "By the Old Corral" by having Dick Haymes give it serious treatment, backed by Victor Young's big orch.

Spurred Argument

And champions and addicts of the western song right today are quick to remind the dubious that essentially many tunes high in popularity are actually oatunes, merely masquerading as pops. What else, they ask, is "Ole Buttermilk Sky"?

The recording companies are becoming more conscious of sales possibilities inherent in almost any western ditty, and from the preeminent Bing Crosby on down, almost all artists now are willing to chirp about the corral and Old Paint, assured that a big public will snap up the stuff.

Capital Records now has the Dinning Sisters back on an oatune diet, where trio started before aspiring to ballads and novelties. And as far as the popularity of the music generally is concerned, ballroom operators along the Pacific slope explain that by and large during the past year, the sagebrush combos of Bob Wills and Spade Cooley have earned them more velvet than any of the lustre-lit name bands.

Time Seen Curer of Current Band Ills As the Business Seeks Its Offbeat B.O.

By BERNIE WOODS

What's wrong with the band business?

For the past several months that's been the $64 question after a long wartime and postwar period of spectacularly good business. And if any group of people has ever talked itself into a panic, those involved in the merchandising and operation of bands have certainly done so. The downward curve of the boxoffice graph has been too sudden, too sharp. They've been scared silly.

There are a lot of reasons why such a panic should have developed in the band field. But none is strong enough to justify the sort of talk kicking around lately — that the name band business has hit a slump from which it will take a long time to recover, if ever.

What is needed most is time, the healer of many ills. At the moment, the industry is caught in the web of an economic condition that's pretty much nationwide. Actually, there's no more bothering the band business than is upsetting any other field of selling to the public. The public isn't buying at current prices. But—and this is the peculiar condition for which the band business itself is completely responsible — when it comes to buying something that neither their pocketbooks nor their spirit can afford at the moment, you have a partial answer to the slump.

By the word "spirit" is meant that the 1945 and 1946 trend of performance by too many name bands in the so-called "swing" field are largely responsible for what has been happening at the b.o. As Variety pointed out last year, the band business, before it can shift into the postwar high gear of sales and popularity, must await the righting of economic and living conditions. There is too much, for too many wage-earners in the age brackets that produce band followers, to worry about in so far as actually existing is concerned for them to be thinking about demonstrating allegiance to one band or another. They need every ounce of energy to find places to live and work. In the midwest, in Pennsylvania and surrounding states, where lies the best band territory, strikes have been rampant. Both those involved in this condition and the population affected by it, which means virtually the entire country, are therefore too depressed mentally to look kindly on jump music.

Too Much Music

As a result, the average swing band has been putting forth too much music for this type of public to absorb easily. It takes real physical energy to react to and enjoy a "beat" band for those whose normal inclinations run in that direction. And, lulled by that mental slump, too many just cannot develop that strength.

Therefore, a fair portion of the blame for the slump can be placed on a good many jump band maestros. They have let arrangers run away with them. They feature music that even make those wince whose job it is to follow trends. Melody is a thing of the past. It all has degenerated into a question of who can produce the trickiest writing, which often is coupled to brass passages laid out in such a way that heightens the effect of the latter and seems, at least, to increase the noise decibels. And the public isn't taking to it too kindly.

That this is so is proven by the trend toward the close of this year toward sweet bands. Unexpectedly, the trade found that the bands doing the best business in metropolitan centers, and many times on one-nighters, were the Guy Lombardos, Sammy Kayes, Blue Barrons, et al. In some spots, such as the Totem Pole Ballroom, Auburndale, Mass., the management found that a local band dispensing plain, unembroidered dance music outdrew such names as Harry James. The condition launched a hue and cry that the bounce band had finally bounced itself from public favor. Nothing could be further from the truth.

There's no question but that sweet music is enjoying a stronger b.o. beat. But it will never completely smother or even hol[d d]own for any length of time the livelier style of the jump band. As soon as conditions are righted and things again become, in some measure, equal to what they were prewar, the natural exuberance of music followers will lift the so-called jump band right back into full stride. And the new stride should cover a great deal more ground than it ever had in the past.

New Names

Another thing that the band world must await to be reawakened is some new names. And right now, due to the aforementioned reasons for the slump of established names, a new name hasn't a prayer of succeeding. However, since the start of the war and the resultant freezing in position of Tommy Dorsey, Harry James, Jimmy Dorsey, and all the other top outfits, a new generation has grown up that will be ripe when the time comes to select and boost up the b.o. ladder a completely new crop of stars.

And when that happens it should be accomplished with a goodly amount of new musicians. At that moment, virtually every top band now in existence is staffed by faces that have long been familiar. They move from one band to another. Many have been in service. They are all pretty tired (and you can take that any way you choose), their playing is uninspired. There's no enthusiasm among them, and without it how can they hope to instill enthusiasm for what they are doing in listeners? Listen to any recording produced prewar by almost any "B" or "C" class band, and compare them with some of the current disks being turned out by "A" bands, and you'll quickly understand.

Hawaii Opening Up As Band Date, But Brief Runs Not Practical

Hollywood.

Hawaiian situation finally is opening up for bands, with Music Corp. of America having closed a deal for Royal Hawaiian hotel, Honolulu, to take on series of orchestras as regular policy. Joe Reichman crew, current at St. Francis, San Francisco, will open an eight-week stand Jan. 28. Blair and Dean, ballroom team, are on same bill.

Since the war few Yank combos have appeared in the islands, due to fact transportation costs usually did not warrant bands making brief engagements.

When Hub Goes For Hillbilly Airs Bet They're In!

By GEORGE GILBERT

Some 15% of all major disk pressings today are devoted to folk tunes, mountain ballads and cowboy laments. Even staid New England has begun to unbend and give home-grown, down-to-earth music the nod. In 1946 Boston alone bought over 500,000 platters in this category.

Some of the bigger pubs have set up branches to handle such music but few have met with success, according to Bob Miller, prexy of the publishing house that bears his name and which specializes in such music.

But they go about it wrong, says Miller. They don't understand the market. Their sales technique is built on the principle of creating artificial "hits" by means of drives and high-pressure publicity campaigns. This won't sell a hillbilly number. In the first place a "hit song" never reaches the true hit class until it sells on both Broadway and Main Street. No "hit" ever became a hit unless it did that, Miller points out.

A publisher with high-powered contactmen may push a song up to the 400,000 mark but it'll never exceed that, and then, too, a tune of that type has a short life. Take the case of "There's a Star Spangled Banner Waving Somewhere," Miller's biggest hit, with sales topping 1,700,000 copies. Written in 1944 by Miller and Paul Roberts, it's a melancholy saga of the past war and parlayed itself and Elton Britt who first recorded it, into top-money brackets because, Miller says, "the backbone of America is simplicity." "Banner" is a simple number with a mournful lyric. "Banner," incidentally, won some sort of distinction for being a number which the publisher requested the "Hit Parade" not to play. Irate because of the rapid tempo at which the tune was being played, Miller told Lucky Strike to do the number slower or not at all. A fast, dance arrangement would have killed the song, Miller said.

Intimate Feeling Needed

"A writer must have an intimate feeling for the people he's aiming his song at," Miller observes. "It's the simple songs that sell. Most pop tunes of today are written for the top bands to play. The music is apt to be hard for the man on Main Street to tinkle on the living room piano. He only buys the simple melodies. Most songs have too many fancy chords for the average sheet music buyer. Today a lot of people sing because they're afraid. In this atomic age they seek an escape in church music and plain, down to earth melodies such as hillbilly and cowboy tunes. And the difference between a hillbilly song and a cowboy number is only a ten-gallon hat."

Hillbillies love to make heroes out of the oldtime desperadoes, as in the case of Jesse James. They swear by the songs as historical fact. Writers and composers express the times for these people. Miller set the late Huey Long to music and earlier reflected the unrest through the south and the farm belt by writing his "'Leven Cent Cotton, Forty Cent Meat—(How in the hell can a poor man eat?)" It sold, when the farmer was "whipped," to the tune of 3,600,000 disks. John Dillinger is another bad man who was set to music.

Pioneer among the hillbilly song collectors is Frank Walker now general manager of M-G-M records. Years ago Walker dug up folk music by journeying into the hills with an oldtime recording outfit and got the real stuff. The old folk melodies stemmed from the men of the soil—from hard-working, hard-drinking frontiersmen of a bygone era. They're part of Americana as evidenced by the lyrics, which glossed over the seamy side of life in some instances and called its shots in others

Today universal acceptance of hillbilly strains can partially be attributed to the large-scale troop movements during the war which aided in popularizing the music of the soil. But it's a w.k. fact that hillbilly tunes have always sold well no matter how bad the country's economic conditions. During the bad depression years hill tunes saved a number of disk labels from bankruptcy.

The Peatman Annual Survey of Song Hits with the Largest Radio Audiences

(Dec. 27, 1945, *through* Dec. 26, 1946)

The 35 song hits with the largest audiences are listed below in order of the total Audience Coverage Index points received in the ACI Surveys during the year. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began in the fall of 1945 are referred to in the footnotes.)

Rank	Total ACI Points	Number of weeks in ACI Survey	Song title	Production	Publisher
1.	32,301	31	They Say It's Wonderful	Annie Get Your Gun	Berlin
2.	30,290	19	Symphony[1]		Chappell
3.	29,023	25	Oh, What It Seemed to Be		Santly-Joy
4.	27,596	24	Day By Day		Barton
5.	25,703	28	All Through the Day	Centennial Summer	Williamson
6.	25,398	18	Let It Snow, Let It Snow, Let It Snow*[2]		E. H. Morris
7.	24,346	24	I'm Always Chasing Rainbows[3]	Dolly Sisters	Miller
8.	24,293	16	I Can't Begin to Tell You[4]	Dolly Sisters	Bregman-Vocco-Conn
9.	23,870	16	Aren't You Glad You're You[5]	Bells of St. Mary's	Burke-Van Heusen
10.	23,053	26	The Gypsy		Leeds
11.	22,180	27	To Each His Own		Paramount
12.	21,027	47	Blue Skies*	Blue Skies	Berlin
13.	20,514	30	I Got the Sun in the Morning	Annie Get Your Gun	Berlin
14.	20,049	28	Some Sunday Morning	San Antonio	Harms
15.	19,084	20	Five Minutes More		Melrose
16.	18,924	31	I Don't Know Enough About You		Campbell-Porgie
17.	18,525	23	Shoo Fly Pie and Apple Pan Dowdy		Capitol
18.	18,158	19	Personality	Road to Utopia	Burke-Van Heusen
19.	17,516	14	Ole Buttermilk Sky*	Canyon Passage	Burke-Van Heusen
20.	17,495	23	Laughing On the Outside		Broadcast Music
21.	17,391	22	You Won't Be Satisfied		Mutual
22.	17,336	22	South America, Take It Away	Call Me Mister	Witmark
23.	16,629	25	Sioux City Sue		E. H. Morris
24.	16,335	19	You Keep Coming Back Like a Song*	Blue Skies	Berlin
25.	16,546	20	Doctor, Lawyer, Indian Chief	Stork Club	Melrose
26.	16,207	24	I Don't Know Why		Feist
27.	16,059	15	It Might As Well Be Spring[6]	State Fair	Williamson
28.	16,048	24	Surrender		Santly-Joy
29.	15,793	27	In Love in Vain	Centennial Summer	T. B. Harms
30.	14,793	27	If You Were the Only Girl		Mutual
31.	14,563	15	The Whole World Is Singing My Song*		Robbins
32.	14,184	22	Seems Like Old Times		Feist
33.	14,062	16	Come to Baby, Do[7]		Leeds
34.	13,618	27	Come Rain or Come Shine	St. Louis Woman	Crawford
35.	13,374	19	Rumors Are Flying*		Oxford

[1] *Also on Peatman Survey for 8 weeks in 1945 with 8,132 ACI points.*
[2] *Four weeks in 1945 with 4,644 ACI points; also again currently active.*
[3] *Eight weeks in 1945 with 3,686 ACI points.*
[4] *Ten weeks in 1945 with 10,092 ACI points.*
[5] *Five weeks in 1945 with 2,784 ACI points.*
[6] *Eleven weeks in 1945 with 17,014 ACI points.*
[7] *Six weeks in 1945 with 4,930 ACI points.*

Songwriting Class

Philadelphia, Jan. 7.

Gentle art of song writing has invaded the American schoolroom.

Frank Capano, head of Tin Pan Alley Music, Inc., has organized a class in song-writing for the nearby Woodbury (N. J.) Parent-Teachers Assn.

Blues for Coast Indie Diskers; Little Labels Waning Not Waxing

By AL SCHARPER, JR.

Hollywood.

The new year dawned with none too roseate a hue for the sprawling independent disk labels which dot this region. The small boys know the chips are down and they are facing a real fight to survive. Last spring, a checkup by VARIETY revealed that more than 125 different waxeries were licensed here by the American Federation of Musicians; today, actually there are fewer than 50 left in the field.

It is difficult to term many "out of business," because they protest they are very much alive. However, when they have ceased recording and merely are trying to peddle old platters and what masters they may possess, they at least are fading.

Within the last six months, two of the indies which had been blasting away most energetically—ARA and Bel-Tone—went bankrupt. Fran-Tone frankly folded; within recent weeks Musicians' Local 47 declared unfair half a dozen labels, including Pan-American, Paramount, Paragon, Preview and Bar, for defaulting on money owed musikers for disking.

Pressing Switch

Though the problems the indies are facing seem to many rather mountainous, a good dozen have made their presence felt across nation. When indies can pay for materials they can get them now, but pressing facilities on the Coast go begging. The big squeeze was three years ago when the indies starting popping here; at that time there were only 28 presses available, now the total exceeds 300. However, production costs have risen 18% in that time, even though it still is 1c per platter cheaper to produce here than in the east.

The indies are still stabbing, hoping to get that one big winner. But too many have found their bankrolls too skimpy and consequently can't afford to wait three months before distribs start paying off. And because of heated rivalries the odd-labels have never been able to form a cooperative, which would cut costs. Every effort made to organize them has failed.

The smarter indies have learned that their best bets are westerns. After many efforts to do bigger things, Four Star Records now admits that it has been kept in biz by an oatuner, Tex Tyler, who has sold more than 300,000 disks in the past year. And it was with just such fare that the plattery entered the industry. However, the indies are viewing with alarm the covetous eyes the Big Four have started slanting toward their corner. Capitol has been girding to make a real dent with sagebrush songsters; quietly Cap has lined up Jimmy Wakely, Wally Fowler, Jack Guthrie, Tex Ritter, Merle Travis, Wesley Tuttle, Tex Williams and Cliff Stone, and this coming year will really put on the pressure. Columbia is loading up here also.

'Big One' Blues

Ever since Exclusive "made" itself a year and a half ago with Joe Liggins' "Honeydripper," which is still selling after going far beyond the 500,000 mark, each of the smallies has sweated for "that big one." Jack Riley's Cadet label almost had it last spring with Slim Gaillard's "Cement Mixer," but he lacked national distribution, and when his item scored here, the majors swept the country with versions of their own, none of which ever touched the original for quality.

Now another indie, Black & White, after several years of holding grimly on, has at long last come up with a gold-mine in Jack McVea's rendition of "Open the Door, Richard." It will make the diskery, and probably also McVea. Among the other more active outfits here are Keynote and Aladdin, which jog along with their race-records; there also is Jewel, operated by ex-bandleader Ben Pollack, who kept himself going last year by grabbing off some solid sales of Boyd Raeburn orch waxings.

Though not headquartered on the Coast, Mercury and Majestic are doing more and more recording here. Former, faced with loss of its prime seller, Tony Martin, to RCA-Victor, now is trying to build up its hillbilly and western departments, realizing the potentialities of those fields.

There has been talk among the indies of inaugurating a scheme of borrowing each others' contractees, which probably would be helpful and is at least novel. However, despite many overtures, only one deal actually has been cooked up. Four Star let its platter property, Ray Herbeck band, cut four sides for University Records, with understanding Four Star can choose any talent under U label for a similar stint.

This, then, being the year of decision for the odd-labels finds them perplexed and very concerned over fact that though record sales continue to mount, by and large, the indie sales lessen proportionately. In past years the boys lulled themselves with idle chatter that as soon as they could improve the material quality of their disks, the skies would be the limit; now they find that although they very readily can, if they wish, improve the quality of their output, but that it really doesn't help.

Many of the indies here have squawked that one or more of the majors continually is trying to crowd them out of retail stores, but no charge ever has been made to stick; the complaints seem to have been merely expressions of discontent and alibis at their own inability to get product on sales shelves. Dealers aren't loathe to stock platters for which there is public demand; and the majors assuredly aren't stupid enough to violate Federal law by muscling small-time rivals out of opportunities.

Brit. Muz-Biz

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of "The Green Cockatoo," a very catchy new samba, written by a local composer, Harold Geller. Indications are that composers are attempting these Latin type tunes with more and more enthusiasm—the beguine is already an established popular rhythm—and with the Continental countries once more extending a welcome, there is also the opportunity of assimilating some of the languous rhythms of southern lands.

Jukeboxes

Another welcome effect of jukeboxes would be increased sales of records, although general feeling in the record industry is, but for material and labor shortages, records would be selling in far greater numbers anyhow. As it is, sales are patchy and often sharply contrasted. The emphasis in popularity is definitely on the American record favorites, both vocalists and bands, but this I am certain, is mainly due to the inability of new talent to overcome the obstacles and develop to stardom quickly through the radio medium. Potential stars are available just as surely as in the theatre or in films, but frankly it is unlikely they will become topliners with ineffective and irregular radio appearances. What happens is they get popular to a degree, but fail to make the top grade. Maybe in a little while, the films as a medium will offer deserving new musical stars the chance radio at present denies them. And it cannot be too soon for publishers and writers, for their best and worthiest efforts would certainly be in quicker and keener demand by the public if introduced to them by local favorites of calibre likely to develop international popularity, such as Anne Shelton, Issy Bonn, Paula Green and the Joe Loss and Ted Heath bands. Plans are already afoot whereby recordings by some of these artists will shortly be released in the American market.

It must be remembered that the things the British music industry lacks are not lacking in America, but nevertheless there, too, you have had a drastic falling off in music sales. Just where are all the causes contributing to this sales setback it would be well nigh impossible to determine, but certainly if here in England some of the evils are curbed—which bad business may accomplish to some extent—and if at the same time, in the interests of writers and publishers alike, better treatment and co-operation in radio programs were secured, one could be reasonably confident of the downward trend being definitely checked in 1947.

BBC-Music

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gigs, stage and recordings. Radio is inevitably the loser.

Tyro Spielers

Presentation too often consists of the appearance of a junior announcer without interest or knowledge of the subject, a few minutes ahead of air time, who scribbles out some mildly facetious notes on the list of items to be played. What eventuates can be readily imagined. Nor are these superior young men and women beyond voicing their contempt in their spiels. One such even went so far as to add to an announcement of a jump number that he personally "could not bear" such things. He remained unrebuked by his dept.

In defence of low fees, the BBC points to the publicity value of broadcasts. But under the present conditions, it is doubtful whether a band gains any kudos as a result of badly presented short-term engagements.

The rumpus raised by the bribery allegation is really only the booster charge to the rocket that the dance band industry can now send up if it is sufficiently united and determined. There exists at least an opportunity to force the BBC radically to alter its attitude. But although musicians are agreed on the principles involved and the need for action, petty rivalry between leaders may keep them apart. There is, moreover, a schism between the band leaders of the old school, who are entrepreneurs rather than accomplished musicians, and the younger leaders who are mainly instrumentalists of individual talent. One of the real difficulties to a satisfactory solution is the BBC's genuine shortage of funds for programs, due in part to the cost of the new longhair Third Program. This development is the brainchild of Director General Haley. Despite a vociferous welcome from press and critics, the Third remains a service with a distinct minority appeal. In fact so low a rating is it clocking that deliberate attempts appear to be being made to exaggerate the figures. A recent article in a London daily, dubbing the Third "a triumph" stated that it was pulling in more listeners than the major comedy programs on the other services. This is open to question.

Top-rating comedy shows carry listenerships of between 6,000,000 and 12,000,000 sets. The Third has yet to offer an attraction that grosses 3,000,000. It averages about 1,000,000.

Dreyfus Case

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Besides, he loves to laugh. Loving to laugh brought him a series of laughmakers over the years who profited much from his patronage. Oscar Levant wasn't exactly discovered by Dreyfus, but he was mightily encouraged in the beginning days. Irving Caesar, who inherited the rich package of his father's Yiddish stories, blossomed in Dreyfus' fold. But no matter how loudly Irving bellowed when he tried out his songs on the Boss, he knew in advance he would get no super-colossals as response.

When I first played songs for Dreyfus, I saved up my 10 best. He listened attentively and then said: "Schwartz, what did you do before you started songwriting?" I told him I practised law for over four years. "Take my advice," he said, "go back and practise law." I was heartbroken. But six months later I brought him the score of "The Little Show." Wiman & Weatherly had asked me who the best publisher of show music was. There could only be one answer.

Rodgers and Hart played the score of their first "Garrick Gaieties" for the Boss. He thought it a bit too sophisticated. They got it published elsewhere. But they came back the following year and stayed back.

Why this allegiance? You'd really have to know the man to tell why. Honesty, integrity—sure he has them—but others have, too. I think the greatest songwriters of our generation sought him out because he respected talent and taste above all other qualities, and because he would move mountains to get opportunities for the boys he believed in. He's in his 70s right now. Works as hard as ever, is looking as hard as ever for the new Gershwins and Cole Porters—and you can bet that when they appear on the scene, the scene will be Max Dreyfus' office.

Top Standards of 1946

[The 25 standards with the largest radio audiences are listed below in order of the total ACI points, Dec. 27, 1945, through Dec. 26, 1946.]

Total ACI Points	No. Weeks in ACI Survey	Song Title	Publisher
11,378	32	Night and Day	Harms
10,983	35	Begin the Beguine	Harms
7,466	26	All the Things You Are	Chappell
7,102	27	Star Dust	Mills
6,704	25	Tea For Two	Harms
5,692	25	Always	Berlin
5,447	17	Embraceable You	Harms
4,836	16	Man I Love	Harms
4,203	15	Make Believe	T. B. Harms
4,164	14	On the Sunny Side of the Street	Shapiro-Bernstein
4,133	13	Great Day	Miller
4,103	15	Where or When	T. B. Harms
3,987	13	Temptation	Robbins
3,895	17	Somebody Loves Me	Harms
3,637	13	Smoke Gets In Your Eyes	T. B. Harms
3,608	13	Tico Tico	Chas. K. Harris
3,513	11	Hallelujah	Harms
2,827	18	Just One of Those Things	Harms
2,703	9	It Had To be You	Remick
2,680	9	Summertime	Chappell
2,574	10	I Got Rhythm	New World
2,534	7	Why Do I Love You?	T. B. Harms
2,453	9	Dancing In the Dark	Harms
2,436	3	Santa Claus Is Coming to Town	Feist
2,221	11	Lover	Famous

No Matter How Thin You Slice It, Moppet Disk Trade Has Gold for All

By MIKE CONNOLLY

Hollywood.

Growth of the moppet platter biz, with an unprecedented flood of the kiddie records on the market during the past holiday season, has diskery heads plotting public relations campaigns to make them best sellers year 'round. Pickin's are particularly good at Christmas, of course, but the recording guys have plans to make the public conscious that they're a good buy at any time.

Hundreds of them hit the stands during the past year, with everybody from Ingrid Bergman to Spike Jones in the act. Decca, which believes in the star system, has the corner on names, with Miss Bergman's "Pied Piper of Hamelin," Donald Crisp's "The Children's Hour," the Bing Crosby-Orson Welles "Happy Prince," Loretta Young's "The Littlest Angel," Fredric March's "The Selfish Giant," Cliff Edwards' "Pinocchio," Frank Luther's "Peter and the Wolf," "Mother Goose Songs" and others, Kenny Baker's "Babes in Toyland," Ginger Rogers' "Alice in Wonderland," Thomas Mitchell's "Treasure Island," Ronald Colman's "Christmas Carol," Walter Huston's "Rip Van Winkle," Charles Laughton's "Moby Dick" and "Mr. Pickwick's Christmas," Edna Best's "Cinderella," John Nesbitt's "Christmas Gift," Fred Waring's "Night Before Christmas," and more coming up.

On Victor, there's Jones' "Kiddies' Nutcracker Suite," Uncle Mac's "Nursery Rhymes," Paul Wing's "Five Hundred Hats of Bartholomew Cubbins" and "Unsuccessful Elf," Gudrun Thorne-Thomsen's "The Farmer's Bride" and "Sheep and the Pig," John and Lucy Allison's "Songs of the Zoo," Walt Disney's "Snow White" and "Three Little Pigs," Vaughn de Leath's "Rock-a-Bye Parade," Madge Tucker's "Singing Games," Sterling Holloway's "Peter and the Wolf," Charles Coburn's "Fun with Shakespeare," Dame May Whitty's "Rapunzel," and others.

Columbia has Uncle Bill Adams' "Jack and the Beanstalk," Gene Kelly's "Nursery Songs," "Peter Rabbit" and "The King Who Wouldn't Dance" (from "Anchors Aweigh"), Basil Rathbone's "Treasure Island," "Robin Hood," "Christmas Carol," etc.

Although the Big Three would seem to have the corner on names, Capitol, Musicraft and other indies aren't too short in that dept. Capitol's offerings, for instance, are Margaret O'Brien's "Goldilocks and the Three Bears" and "Stories for Children," Tex Ritter's "Children's Songs and Stories," Pinto Colvig's "Bozo at the Circus," Billy May's "Rusty in Orchestraville," Harold Peary's "Great Gildersleeve's Children's Stories," Fibber McGee and Molly's "Night Before Christmas," and others.

Musicraft has Eddie Cantor's "Tweedle Dee and Tweedle Dum," Earl Rogers' "Hansel and Gretel," "Mother Goose Songs," and "Happy Times Tunes," Crane Calder's "Robin Hood," the Artie Shaw-Harry Von Zell "Pied Piper of Hamelin," and Milton Cross' "Peter and the Wolf," "Sorcerer's Apprentice," "Peer Gynt" and "Nutcracker Suite."

Manor has Lew Lehr's "Fairy Tales, Signature has Victor Jory's "Story of Celeste," Gold Seal has the Quiz Kids in their radio routine of questions and answers, National has David Kurlan's "Luke, the Singing Duck," Little Folks Favorites has disks by Bebe Daniels, Gene Raymond, Virginia Payne ("Ma Perkins"), and Betty Jaynes and Bill Roberts, Keynote has Howard Da Sylva's "Alice in Wonderland," Cosmo has Jory's "Tubby the Tuba," Majestic has Lew Ayres' "Bible Stories for Children," and Belda has Marvin Miller's "Lonesome Octopus."

Others Ride Gravy Train

Other companies on the moppet train are Black and White, Bel-Tone, Sonora, Harmonia, Master Phonostory, Simmel - Messervey, Graphic and Sacred. Artists include Jerry Marlowe, Lon Clark, Eddie Brown, Mary McConnell, Earle Ross, Paul Creston, Keener Hays, Martha Blair Fox, El Colmans and Christine Harrison. Importance placed by recording execs in the kid stuff is underlined by the fact that many of the labels mentioned are usually associated with other musical fields. Black and White, for example, is a jazz outfit; still they have kid items in their catalog.

Odd angle proved by buyers during the past season is that platters don't necessarily have to have a name star to be best sellers. Capitol's "Bozo" and "Rusty" albums sold as well in many stores as those by names, with kids going for the bright colors and unusual sound effects (calliope in "Bozo," etc.).

Records made from plastics are big factors, too, with those platters made of the non-breakable material enjoying big sales. Thing that surprised most retailers this time, however, was the intelligent approach to child psychology evidence by platteries in the scope of material furnished.

Platteries also surprised the storekeepers by handing out some nifty sales promotion deals—a notable one being one outfit's plug for its product that stressed how modern parents can escape the drudgery of reading stories over and over again to kids, who love to hear the same old yarns time and again, even though they know the endings by heart. Records are the answer, according to the broadsides from the recorder.

Phonograph sales people like the records too — because the more machines are broken by kids, the more new ones will have to be bought.

The field, incidentally, if it keeps going like it is, is a wide open one for any writers with ideas. That there's a dearth of material is proven by duplications on various labels. Keynote and Decca both have "Alice in Wonderland," Columbia and Decca have "Treasure Island," Columbia and Musicraft have "Robin Hood," Columbia and Decca have "Christmas Carol," Columbia, Capitol and Musicraft have "Hansel and Gretel," Decca and Musicraft have "Pied Piper of Hamelin," Decca and Musicraft have "Mother Goose," and Decca, Musicraft and Victor have "Peter and the Wolf."

Honeysuckle Rose • Pennies From Heaven • Three Little Fishies
Take It Easy • Miss You • Dreams Are Getting Better All the Time
Bell Bottom Trousers • East of the Sun • Oh What It Seemed to Be
I've Got a Feeling I'm Falling • Surrender • Love, Love, Love
Chickery Chick • It's the Talk of the Town • The Singing Hills
Playmates • Pomp... • My Fate Is In Your Hands
Only Forever • ... To You Sweetheart Aloha
Johnny Zero • ...g • Till the End of Time
By My Side • B... ...it • South Sea Island Magic
My Devotion • ... • Rhythm Is Our Business
Love and a Dime • ...our • Under a Blanket of Blue
Out in the Cold Again ... Pocket Full of Dreams
Call Me Darling ... Touch of Your Lips
Only Forever ... Sweet Leilani
Madelaine • ... Out of Space
Singing a V... ...le Dutch Mill
I Had a Littl... ...r the Teacher
April Playe... Ol' Man Mose
By an Open Fi... ...Time I Saw You
The Man With th... ...e Sentimental Side
The Night Shall Be F... ...ave Taken My Heart
The Love Bug Will Bite You • The Music Goes 'Round and 'Round
When the Organ Played At Twilight • Mother Nature's Lullabye
One, Two Button Your Shoe • Fiesta • Sail Along Silv'ry Moon

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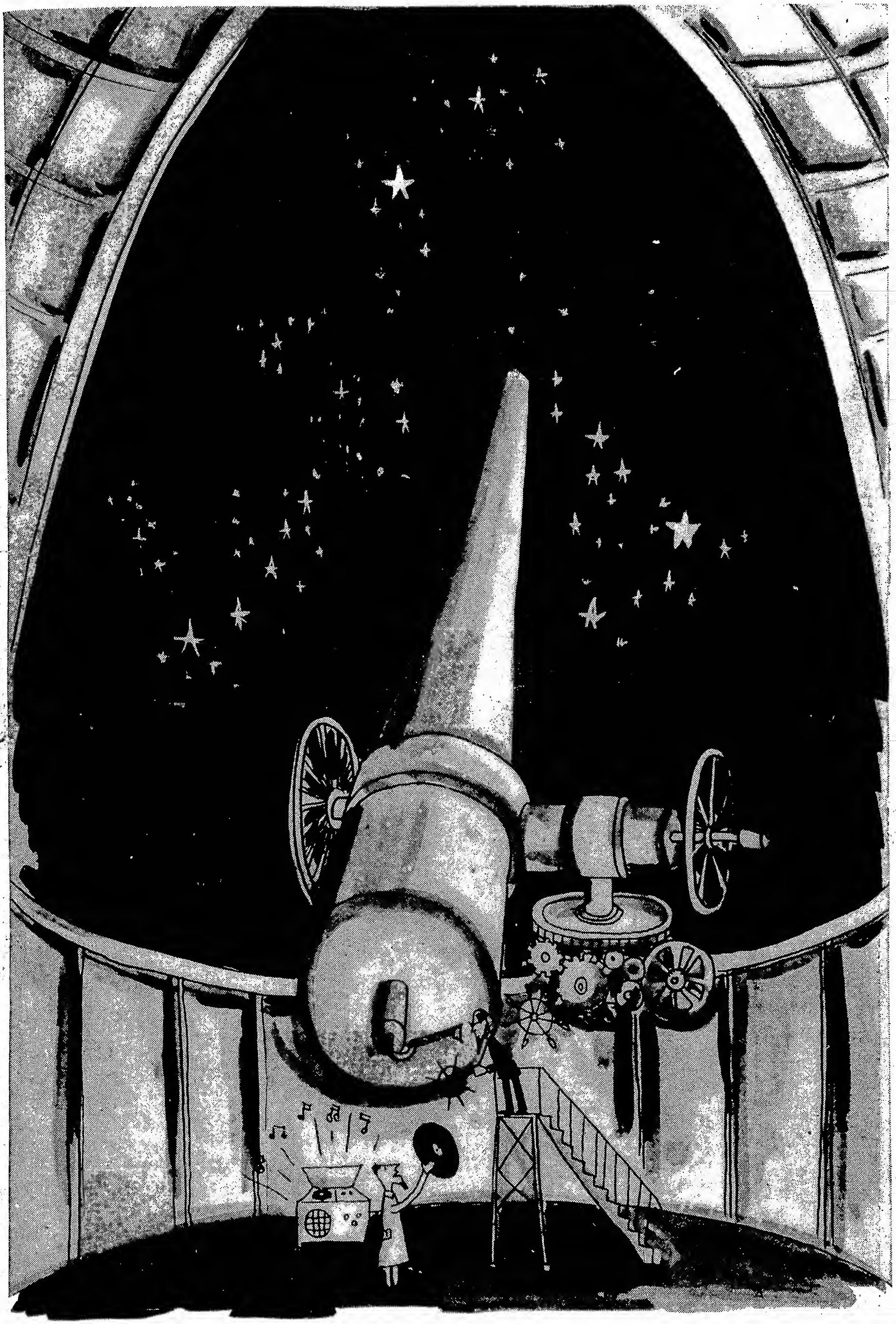

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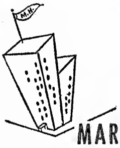

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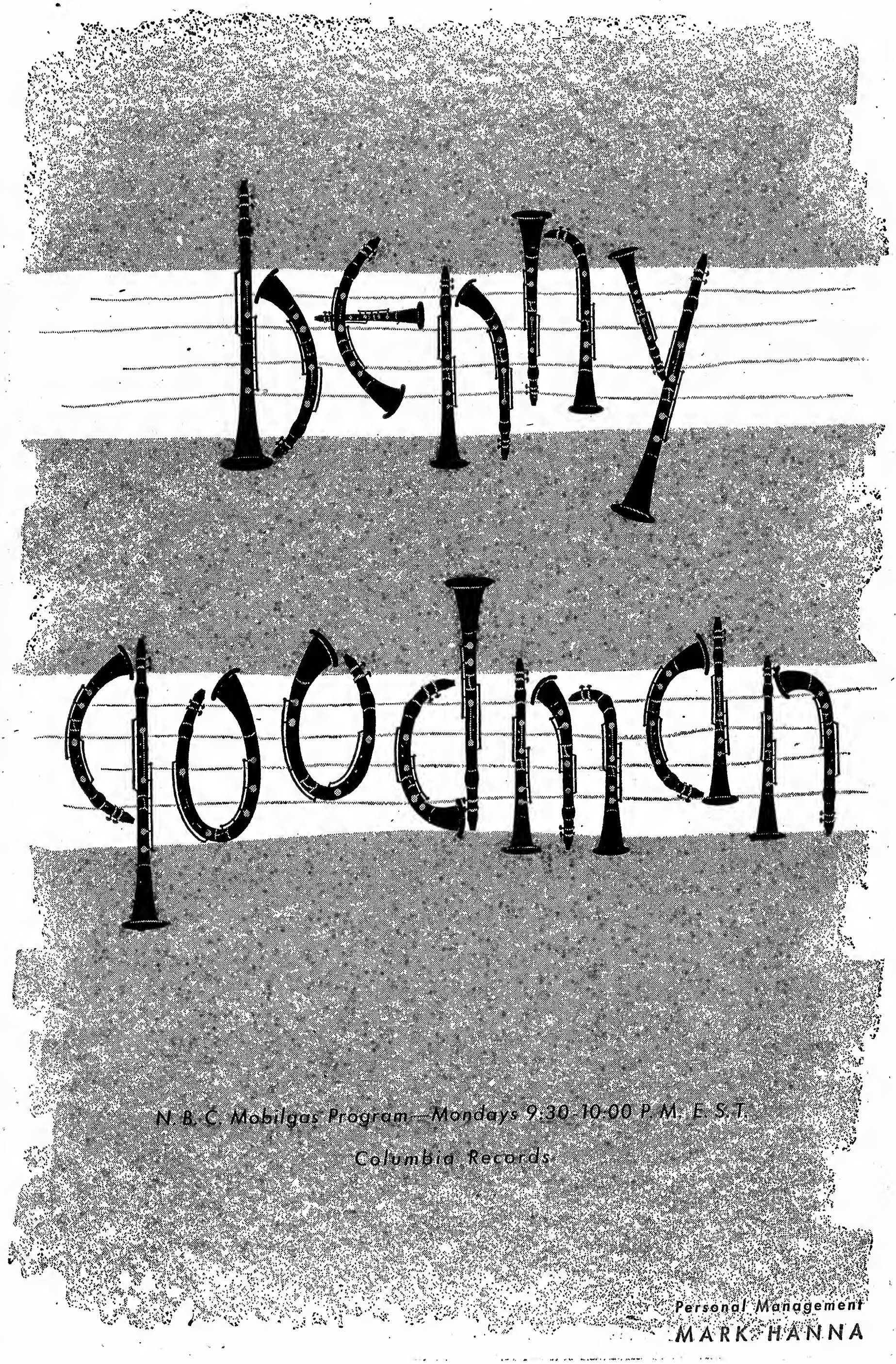
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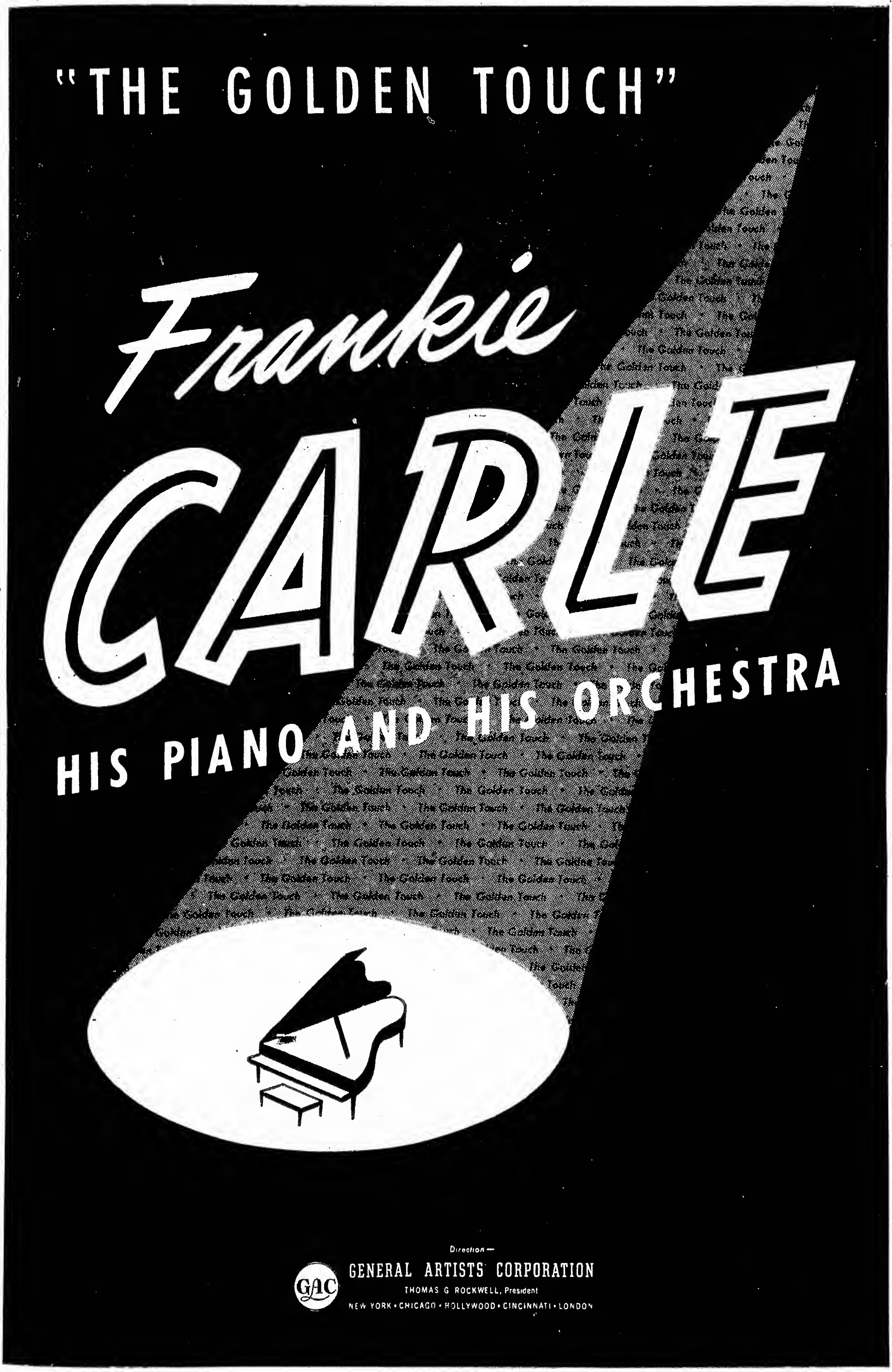
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Bing Crosby and Russ Morgan on Decca No. 23745
Does Your Heart Beat for Me?

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Sweet Lorraine

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Perry Como (Victor No. 20-1917)
Girl of My Dreams

National Record's New Discovery—Jack Carroll on No. 9022
Oh Gee, Oh Gosh, Oh Golly, I'm in Love

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AIN'T MISBEHAVIN'	LET A SMILE BE YOUR UMBRELLA	JEALOUS	KITTEN ON THE KEYS
SOPHISTICATED LADY	CARRY ME BACK TO THE LONE PRAIRIE	BUGLE CALL RAG	WHEN IT'S SLEEPY TIME DOWN SOUTH
HANDS ACROSS THE TABLE	WHO'S SORRY NOW?	FOR ME AND MY GAL	DIGA DIGA DOO
IT MUST BE TRUE	NOBODY'S SWEETHEART	PAVANNE	MY HONEY'S LOVIN' ARMS
TONIGHT YOU BELONG TO ME	DON'T WORRY 'BOUT ME	MOONGLOW	

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Just Another Day Wasted Away

1928 On a Dew Dew Dewy Day
Get Out and Get Under the Moon

1929 Down Among the Sugar Cane
Miss You

1930 When Your Hair Has Turned to Silver
Somewhere in Old Wyoming

1931 You'll Be Mine in Apple Blossom Time
Making the Best of Each Day

1932 Somebody Loves You
Sing a Little Low Down Tune

1933 In the Valley of the Moon
Two Tickets to Georgia

1934 Goodnight Little Girl of My Dreams
Throw Another Log on the Fire

1935 Tiny Little Finger Prints
Flowers for Madame
Let's Swing It

1936 The Broken Record
Wake Up and Sing

1937 Gee But You're Swell
I'll Bet You Tell That to All the Girls

1938 Little Lady Make Believe
Is That the Way to Treat a Sweetheart?

1939 Comes Love
Little Curly Hair in a High Chair

1940 Rose O'Day
Trade Winds

1941 Miss You
I Came Here to Talk for Joe

1942 Don't Sit Under the Apple Tree
We Did It Before and We Can Do It Again

1943 Wait for Me Mary
You're Irish and You're Beautiful
I Wish That I Could Hide Inside This Letter

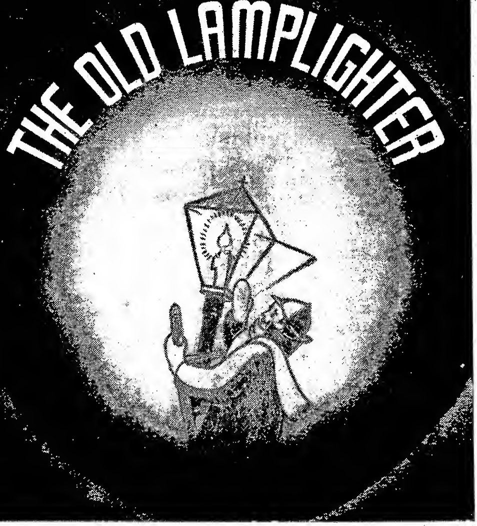
1944 Just a Prayer Away
Time Waits for No One
Don't Sweetheart Me

1945 For the First Time
As Long as I Live
Tomorrow Is Forever

1946 No Can Do
Coax Me a Little Bit

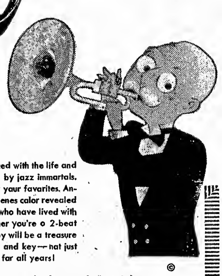
and now in 1947

THE NATION'S NO. 1 SONG



Jazz Event of the Year!

Esquire's 1947 Jazz Book



● Here are pages packed with the life and beat of jazz itself as told by jazz immortals. Personal reminiscences by your favorites. Anecdotes and behind-the-scenes color revealed for the first time by men who have lived with jazz all their lives. Whether you're a 2-beat or a 4-beat fan, your copy will be a treasure worth keeping under lock and key—not just a year book, but a book for all years!

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A book about jazz written by the men who know it best:

Benny Goodman	Nat "King" Cole
Louis Armstrong	The Dorseys
Count Basie	Jack Bland
Leonard Bernstein	Max Kaminsky
Frank Sinatra	Arnold Gingrich
Gene Krupa	Rex Stewart
Jimmy Durante	Art Hodes
Johnny Mercer	Johnny O'Connor
Jimmy Lunceford	Bob Sylvester
Jess Stacy	Paul Dudley
Dave Tough	Gilbert McKean

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Extra features: A complete original song written especially for the 1947 Esquire Jazzbook; music by Joe Bushkin; lyrics by Johnnie De Vries. (This is being recorded by Benny Goodman and B. G. takes the vocal himself.)

Announcement of 1947 Esquire Jazz Awards.

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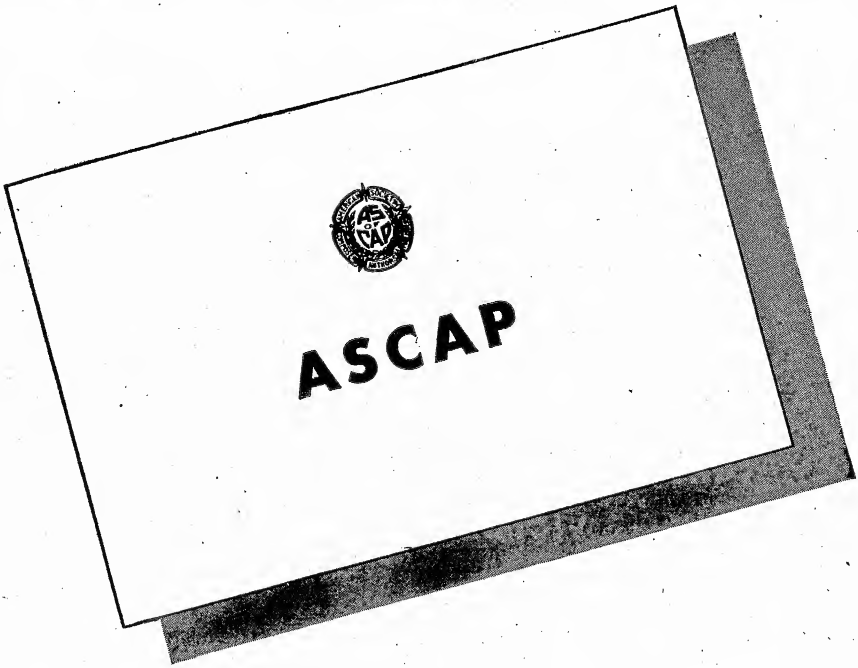

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Hit Tunes for January
(On Records)

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Herb Kern-Lloyd Sloop—Tempo 984 • Hal Winters-Jose Morand—Apollo 1024
Don Alfredo—Pan-Amer 076 • Claude Thornhill—Col. *

BEST MAN, THE (Vanguard)
Les Brown—Col. 37066 • King Cole Trio—Cap. 304 • Romo Vincent—Dec. 23749
Sunny Skylar—Mercury 5004

COFFEE SONG, THE (Valiant)
Louis Prima—Maj. 7191 • King Sisters—Vic. 20-1943 • Frank Sinatra—Col. 37089
Andrews Sisters—Dec. 23740 • Dorothy Claire—Enterprise 227

EV'RYBODY LOVES MY BABY, MY BABY (Goode)
Tex Beneke—Vic. 20-1914 • Pied Pipers—Cap. 279 • Three Suns—Maj 7180
Gene Krupa—Col 37078

(I LOVE YOU) FOR SENTIMENTAL REASONS (Duchess)
Eddy Howard—Maj. 1071 • Charlie Spivak—Vic. 20-1981 • Ella Fitzgerald—Dec. 23670
Dinah Shore—Col. 37188 • King Cole Trio—Cap. 304 • Art Kassel—Vogue 781
Fran Warren—Cosmo 514 • Brown Dots—Manor 1041 • Skip Strahl—Emerald 106

HOLD ME, HOLD ME, HOLD ME (Stevens)
Vaughn Monroe—Vic. 20-2015 • Harry Cool—Sig. 15038 • Russ Morgan—Dec. 18922
Orrin Tucker—Musicraft 15096 • Jimmie Palmer—Arvid 7050

I GUESS I'LL GET THE PAPERS AND GO HOME (Campbell-Porgie)
Mills Brothers—Dec 23638 • Hal Derwin—Cap 283 • Les Brown—Col. 27066
Herbie Fields—Vic. 20-1962 • Hal McIntyre—Cosmo 507 • Ray Herbeck—Four Star 1132
Shep Fields—Vogue 764 • Tommy Ryan—Famous 7024

I'LL NEVER LOVE AGAIN (La Borrachita) (Peer)
Dinah Shore-Xavier Cugat—Col 37090 • Andy Russell—Cap. 20035 • Desi Arnaz—Vic. 20-2020
Tito Guizar—Mercury 5006

IT'S ALL OVER NOW (BMI)
Peggy Lee—Cap. 292 • Charlie Spivak—Vic. 20-1981 • Russ Morgan—Dec. 18922
Three Suns—Maj. 7205 • Orrin Tucker—Musicraft 15091 • Vera Massey—Diamond 2039
Frankie Carle—Col. 37146 • Connie Haines—Mercury 3034 • Harry Cool—Sig.*
Artie Wayne—Bel-Tone* • Herb Kern—Tempo* • Jack McLean—Coast 8002
Jimmy Palmer—Arvid 7050

MANAGUA, NICARAGUA (Encore)
Freddy Martin—Vic. 20-2026 • Guy Lombardo—Dec. 23782 • Kay Kyser—Col. 37214
Max Gordon Trio—Sonora 3032

MI VIDA (Marks)
Dick Haymes—Dec. 23731 • Desi Arnaz—Vic. 20-2052 • Jack McLean—Coast 8005
Herb Kern-Lloyd Sloop—Tempo 984 • Pat Friday—Enterprise 243
Don Alfredo—Pan-Amer. 076

RICKETY RICKSHAW MAN, THE (Peer)
Eddy Howard—Maj. 7192 • Two Ton Baker—Mercury 3047

ISN'T THIS BETTER THAN WALKIN' IN THE RAIN (Republic)
Ray Anthony—Sonora 3037 • Buddy Clark—Col.*

WHAT MORE CAN I ASK FOR? (London)
Guy Lombardo—Decca 23782 • Jack McLean—Coast 8003

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BMI Muscles In On ASCAP in Staging D.C. Press Club Affair

Washington.

This year Broadcast Music, Inc., moved in under the nose of the American Society of Composers, Authors and Publishers and arranged to produce the show for the National Press Club's annual dinner to President Truman Jan. 11. It marks the first time that BMI has entered the local good will circuit whereby big time organizations supply shows for the various mid-winter affairs to the President.

ASCAP has generally worked with the Press Club and, it is understood, will take care of next year's show. Press Club officials figure they will be sitting pretty on their entertainment problem if they can have BMI and ASCAP supply the show on alternate years.

Thus far M. E. (Tommy) Tompkins of BMI has signed Ed Gardner and Dorothy Kirsten to headline the Press Club entertainment with Ben Grauer as emcee. Ben Beri, juggler, is also on the bill and two or three more acts remain to be closed as does a name band. Col. Ed Kirby is in charge of the entertainment for the Press Club.

In addition to BMI and ASCAP the networks are active in supplying talent for the shows. Formerly NBC and CBS alternated in providing the show for the annual White House Correspondents dinner. After the Radio Correspondents Assn. launched its own dinner to the President, a couple of years ago, the webs pulled out of the White House affairs. Now all four nets supply talent for the Radio Correspondents party, with one of the quartet handling arrangements.

Meanwhile, last year, the White House Correspondents, suddenly left high and dry by the withdrawal of the webs, turned to the William Morris Agency for succor. Agency produced a bang-up show which helped to make it one of the biggest dinners the White House Correspondents had ever put on.

J. DORSEY FINALLY SIGNS M-G DISKER

Jimmy Dorsey and M-G-M records finally got together last week and ironed out details of a contract that ties Dorsey's band to the Metro subsid, the newest recording company, for 18 months, with options. Deal was signed by Dorsey Thursday (2).

Dorsey will cut his first sides in New York either today (Wednesday) or tomorrow. Ziggy Elman's new band, incidentally, also made its first recordings for the same company last week in New York at Harry Smith's studio at Steinway Hall.

Norman Foley Leaves WB for Miller Music

After 15 years with Warner Bros.' music publishing firms, Norman Foley leaves that grouping within the next fortnight to take over as general professional manager of Miller Music, part of the Robbins combine. He moves in Feb. 1, meanwhile taking a brief vacation in Florida. He displaces Lon Mooney, whose future is at the moment not revealed.

Foley, professional manager of the WB Witmark catalog since 1939, has never worked for any other outfit in the music business. With Miller he has a term contract.

Abe Olman to Coast

Hollywood.

Abe Olman arrives tomorrow (8) from New York for a five-day stay to discuss tunes from Metro productions about to be released. Robbins-Feist-Miller general manager will discuss what properties will be included in catalog of new Harry Warren Music Co. in which Metro subsid spent at least $50,000 setting up.

Reported seven Warren songs plus Warren score for "Ah Wilderness" will be surrendered to new outfit.

TOP HITS OF YESTERDAY
GREAT POPULAR STANDARDS TODAY

THE FABULOUS SONG
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"THE FABULOUS DORSEYS"
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From Punches to Punchlines

By JOEY ADAMS

Ever since John L. Sullivan and James J. Corbett found that it was easier to go from belly punches to belly laughs, fighters have been taking to the theatre after their careers in the squared circle were over. Jack Dempsey, Benny Leonard, Mickey Walker, Abe Attel, Tony Galento, Bob Olin and Jack Johnson were some of the greats of the ring who decided to floor people with jokes instead of their fists. Now they go a few rounds of drinks at the bar instead of the ring.

Joey Adams

Canada Lee became very successful as a legitimate actor after hanging up his gloves. Carl Brisson had 72 ring battles and was light-heavyweight-champ of Europe before he decided he would rather take singing lessons than give boxing lessons.

The screen, radio, legitimate theatre, night clubs and vaudeville have been a lifesaver for many greats of the ring who left the ring broke after making a fortune in it. When a fighter is on top he gets more phony propositions than a chorine. Everybody wants a piece of them. A ring champ is a body of steel completely surrounded by relatives and hangers-on. The horses take a few, the girls on the hip-parade take some, a few bad investments and they're through. When the champ's brain becomes pregnant and he realizes what's happened, it's too late. His ring career is finished and so is his money. Consequently, he takes to the stage.

The Old Swift and Armour

The funny part is, they usually become bigger hams than any of the actors they join.

Tony Canzoneri, for instance, never kept a scrap book of any of the 370 fights and 6 titles he held. His fame was spread on the front page of every newspaper in the world. Now he saves every line that's written about his stage career.

Max Baer and Maxie Rosenbloom are doing a clever act, but they are always fighting off-stage about who gets the best lines on-stage. If one of them uses a funny line in the act that goes particularly well, the other is bound to do it in the next show. Sometimes they get so mad at each other, they have to consult B. S. Pully for words to use against each other.

So many of the ring greats have taken to the screen. Freddie Steele, Jackie Fields and Johnny Andrisano are some who made good in Hollywood. Fidel La Barba, former flyweight champ, is a successful writer on the Coast.

Even Joe Louis, who was always as mum as the proverbial oyster, has doctored his personality with doses of showmanship and with a bit of tutoring by his friends, Rochester, Bill Robinson, Duke Ellington, Canada Lee and Count Basie, and has become a pretty good entertainer. Now, besides his prowess in the ring, the Brown Bomber slays 'em with . . . wisecracks.

Of course, many fighters who weren't at all capable on-stage have done the next best thing and opened night clubs or bars. Tony Galento, Kid Kaplan, Peter Herman, Abe Attel, Mickey Walker, Jack Sharkey, Bob Olin, Lew Tendler and Jack Dempsey are some of the ring immortals who went from dishing out lickings to dishing out drinks at the bar.

Canzy's Lesson

It was a fighter who gave me my biggest stage lesson, never to be nervous. Tony Canzoneri and I were to break our act in at the Steinway Theatre in Astoria. It's an 800-seat house. We were to get $50 for the four day billing. We wanted to get the reaction of the audience before we used our names.

Tony and I rehearsed for weeks but Tony had the habit of stretching out a gag. The gag he had the most trouble with was the one about the time he walked in the ring and took off his robe. "Men howled and cheered, kids screamed, women fainted," said Tony. "What happened?" I would ask. "Well, er, ah," hesitated the champ, "I forgot my tights." I tried to explain that he should never hesitate. "As soon as you hear 'what happened,' take one breath and say 'I forgot my tights.'" We rehearsed that one gag for two weeks—a breath and "I forgot my tights."

The day before we were to open at the theatre, we were sitting in Lindy's enjoying a lox and bagel when two tables away a couple of agents were having a heated discussion. "What happened?" asked one of the 10%ers. "I forgot my tights," screamed Canzoneri to the strangers.

The next morning I asked Tony to get to the theatre about two or three hours earlier, so that we could rehearse our act before we went on stage. One last going-over. I was there bright and early, but the champ didn't arrive until five minutes before the first act.

"Aren't you nervous?" I screamed. "We go on in a few seconds, and you stroll in nonchalantly. I'm so nervous, I could scream at you, nothing seems to bother you."

"Nervous?" asked Tony quickly. "I fought a guy called Barney Ross for the lightweight championship of the world. 20,000 people came to see us. Barney could knock your head off with a right or a left. Friends bet millions on me to win, I was getting $45,000 and I slept for four hours before the fight. Here I'm getting $1.25 per show, there are 12 people in the audience and nobody can hurt me. What do you want me to be nervous about?"

BERLE AVERS WEINGER HAS NO CAUSE FOR SUIT

Murray Weinger, operator of the Copacabana, Fla., filed suit against Milton Berle in the N. Y. federal court Thursday (2) asking $250,000 claiming breach of contract. Weinger filed shortly after the William Morris agency, Berle's handlers, notified him that the comic would be unable to keep his date at the Florida bistro, which was slated to start between Feb. 1 and 10. Berle's contract was for four weeks and options at a $12,500 weekly guarantee plus a percentage of the gross over $50,000.

However, William Morris agency claims that there is no basis for a suit inasmuch as the original contract has a four-week cancellation clause providing that Berle can step out in the event that a radio, film, or legit deal came along. Berle has been signed by the Milton Biow agency for an air show starting March as replacement for the current Rudy Vallee airer.

Weinger claims that inasmuch as the show is to start in March, Berle should play some part of his date. It's countered that the cafe date would interfere with the preparation of his radio show.

Morris office spokesman stated that Weinger was fully aware that there was the possibility that he would lose Berle to the airshow. As a result WM dispatched Sam Bramson, cafe department head to confer with Weinger in Florida. Bramson submitted several names including the Ritz Bros. and Eleanor Powell as possible replacements. Weinger tentatively bought the Ritzes. The Ritz Bros. are not WM clients. Morris office said that the entire procedure took place on an amicable basis.

There is, however, the possibility that the suit may not reach court. Morris office has already confered with the American Guild of Variety Artists on the matter, which ruled that the cancellation clause was valid and there is no basis for the suit. It may forbid Weinger from proceeding further.

RIVIERA NITERY FOLDS UNTIL NEXT SPRING

The Riviera, Ft. Lee, N. J., which recently filed a petition in bankruptcy, shuttered for the season after New Year's eve. Spot is slated to reopen May 1 with a name show.

Riviera, operated by Bill Miller, after filing the bankruptcy petition, effected a settlement with the creditors allowing him to pay off 10% of his indebtedness each month. Spot was bought early this year by Miller from its former operator Ben Marden for a sum reported to be $750,000. Petition listed liabilities of $183,982 as against $27,500 in assets.

Pat Harrington, Hyers Reuniting as Team

Pat Harrington and Frankie Hyers, who as a team made history at the old Club 18 for their ability to heckle the patronage, are reuniting after a separation of several years.

Hyers is currently working at the Greenwich Village Inn, N. Y., in show with Nils T. Granlund.

Nitery Biz Falling Off To Just Normally Good

But Memories of Those Wartime 'Every Night Is New Year's Eve' Linger

By ABEL GREEN

Since Pearl Harbor, with the free-spending, wartime-enriched public ganging up on the niteries, just as they queue up at the Music Hall, it looked as if the saloonkeeper's Gehenna had come to pass. As a matter of fact it did. Those four war years were certainly Happy Days in Dixie for everybody, and chiefly the waiters. There's no telling how many apartment houses some of the waitering crew now own. Nor how many bookies they made rich in the manner to which they were not accustomed.

There are fashions in everything, with slogans to match. At long last you now hear people—who can afford it—say, "We almost wish for a depression so that things come back to normal." Because even now, despite the fuzz being off the peach, the inflationary spiral has sent dining-dancing-entertaining-out costs so high that two evils loom. One is that the joints must suffer, perforce, because there just isn't that kind of money around any more. The other is that those who have the nocturnal habit (by choice or for business reasons) find it's just too tough to take.

"Was a time when a fin ($5) not only bought anybody a deluxe Paris-style lunch but also was good for a dinner, but try and get out under a sawbuck ($10) now," as one Broadwayite puts it. That's the sum-and-substance of it.

Only Limited by Capacity

When Uncle Sam was taking part of the rap and war-enriched and or blacketeer dollars were on the loose, because you could charge it off to the Government, the bistros were handicapped only by capacities. Few discriminated. Even if they tried, their staffs virtually coerced them into compromise on standards. As with the servant problem, the slogan about "be kind to our waiters; customers we can always get" worked both ways. The waitering crews seemed to sense they had their bosses in a bit of a spot.

Actually and literally this was true in Florida where, with foreknowledge of an 8-12 weeks' season, the boys were frankly on the take. Any of the bosses who wanted to take care of personal pals at ringside had to make sure they pourboired their headwaiter and captains like any other moujik, or else.

Actually the nitery field parallels the rest of show business. The nickelodeon is something out of the mothballs—you now pay $1.50 for a film. The nickel mag is a dime. The $1.25 table d'hote is at least $5. And so it has been through the years.

Evolution of Nite Life

The lobster palaces of reputed Diamond Jim Brady days—and VARIETY's ads will show you what sort of a $3 de luxe dinner they used to whip up for you at Mouquin's, Stanley's, Reisenweber's and Rector's—gave way to the cabarets. The cabarets were of the calibre of Maxim's (Percy Elkeles) and Healy's Golden Glades and the elaborate floorshows that Gus Edwards used to put on at the Shelburne, Atlantic City, or the Hotel Martinique, N. Y. With Prohibition came the speakeasies. The speaks evolved an intimate type of sotto voce entertainment on the one hand—Tommy Lyman, et al.—or the raucous, blatant entertainment of the Clayton, Jackson & Durante, Texas Guinan, NTG school.

Came repeal and the night club was evolved. The niteries cashed in on a buildup during Volsteadism by conning the public with hidden charges. There was "no couvert" but delusion, for obvious reasons. It cornered sundry hidden charges, inflated prices for drinks food, favors, and the like.

But all of it went out the window circa 1942-46. The same peasants who spurned Gimbel's and Macy's and bombarded Saks-5th Ave., and the war-enriched Saks-5th Ave. regulars who suddenly discovered Bergdorf-Goodman, Bonwit's and Hattie Carnegie, were paralleled in the popular entertainments. They suddenly discovered money and didn't know what to do with it. Every Thursday-through-Sunday was like New Year's eve on Broadway. War workers from Bridgeport and Jersey came by taxi to legit windows and legit scalpers, paying fabulous prices for theatre tickets for the privilege of sitting down front in their shirtsleeves. It was a war world and a mad whirl.

But, certainly, it all added up to Happy Days in Dixie. Turkeys did Pulitzer prize business. If you opened your mail there was a line waiting to get in.

Saloonatics Rampant

And the saloonacy mounted. If you didn't "see" the maitre d' at the tape you didn't get in, or they gave you a ringside with the pro in the John. The waiter-captains could buy out their bosses in any one of those years if the boss got fresh, but it was too soft a touch. There was no question but that the waiters got more out of their jobs than did the management.

This profligacy lingers. You almost stake as much in a joint as is the size of your check. And it's something which, even when things rationalize themselves, must redound to the benefit of the bistros.

For, as has been traced above, what did come about through the segue from the lobster palaces to the cabarets, to the speaks, to the nite clubs, is that the level of the public spending habits has been raised. And that's all that is necessary.

No longer is the cafe habit a luxury proposition. With the base of the potential market so widely enlarged, it is inevitable that the cafe business continues as a big business.

When regulations and legislation started to gang up on the bistro bonifaces they wisely illustrated that their dollar contribution eclipses many another business. Money for food, liquor, entertainment; expenditures for taxes of all types put the nitery biz into important brackets.

But the spiral must come down. Every key city will continue, of course, to have its key spots, be they the entertainment rooms attached to the leading hotels, the smart niteries, or the somewhat out-of-the-way spots which have attractions of one nature or another, be it gambling or anything else.

The spiral will effect talent. The

(Continued on page 244)

GEORGIE PRICE

Direction MCA

Loving Honey Davis Very Much, Or Those Capone Days in Dixie

Nate Gross, Vet Chicago Newsman, Briefs His Beautiful Southern Belle on When Prohibition Was in Flower

By NATE GROSS
(Chicago's Town Tattler)

Chicago.

I love Honey Davis very much; that's why I want her to think I'm a big man. Honey is my tall and beautiful girl friend from Virginia—Reedville, to be exact. She comes a' callin every once in a while and I show her the Windy City. She loves to see the tall buildings, the many parks and the wide boulevards. But most of all she likes to hear stories about the people who live in Chicago and she wants to meet them. A real folksy girl, Honey Davis.

"Chicago," she says, "isn't much different than Reedville. It's just got more people."

Honey is a mighty bright girl at that. Maybe she's got something there, because my Chicago is "Main Street." I like to think of my big city as a little city, where I know the mayor, the corner cop, the fellow who owns the bank, the haberdasher, the manager of the movie theatre, and the celebrity who comes to town. This is my Chicago and I want Honey to love Chicago because I love Honey.

Yep, Honey is a real folksy girl, as I've said before, and she heard me say something about Al Capone, so she wanted to meet him. I told her she was at least 15 years too late for that, because Al is living in Florida these days, where he is more or less ill.

"That's a shame," says my little sweetheart of the south. "I sure would liked to have met him."

That's when I go into my timestep—when I can't deliver for Honey, and I must do something to make her think I'm a guy of substance. Yep, she's got to think I'm a big man, you know.

So I tell her about the old days—when she was a little girl and a thing called Prohibition used to blight this land.

I tell her about actors who have come to my town, and the little role I played in their lives. Honey just loves to hear about actors. And you should see her smile, and see her eyes get round and shiny when I tell her what a big man I am.

George's Price

Maybe Georgie Price made me think of it when I introduce him to Honey. Years ago he was appearing at the Palace theatre. Some of the local "Benefit and Bulldoze" boys came a' callin', but these weren't friendly folk like you'd find in Reedville. No, these gentlemen were slightly on the swarthy side, and they were putting the 'doze on Georgie to kick in a few lousy dollars for the benefit of a pal—their pal—who was in jail. After all, what's money?

Georgie is a little guy, and he's got a lot of guts. He chased both of them into the alley outside, but they were waiting there the next night when he closed, and really didn't have time to talk to them because he was in a hurry to catch a train.

Georgie got stuck up. They took his week's pay from him —a couple of Gs or something—and there's a good story that goes with this because Georgie chased them all the way down the alley. He wanted them to give him a buck for taxi fare so he could make the train. The "'doze" boys got scared and outran Georgie. Their footwork was wonderful that night.

Well, things get around and pretty soon actors are afraid to come to Chicago. Somebody is shaking them down. If they don't contribute to the "Benefit and Bulldoze," then they get a Mickey, or get chased out of town, or get beaten up. Georgie was let off easy. He only got stuck up.

This is a good spot to pause and take a breath, but my Virginia girl friend wants me to go on. Personally I prefer continued stories. It assures you an audience next week. But my honeyed Honey has different ides. Anyhow, my story sounds pretty convincing even though she must, by this time, think I'm the village historian. So I go on.

Johns' Banjo Goes Kerplunk

One day I go over to the Oriental theatre where a big guy —he's over 6 feet—is the leader of the band. He was one of the crop of Paul Ash successors who came to that theatre and never made it. The man's name was Brooke Johns, and if I remember rightly he played the banjo and had done a short stretch in the Ziegfeld Follies.

The boys had been in to see him. All they wanted was a G or two. Nothing at all! After all, didn't he want to be a big hit in Chicago?

"Whoops," says Brooke. "I heard about this and I never wanted to come to Chicago. I'm going to get out of here. AND PLEASE DON'T print any of this in the paper."

Well, that was his business. The story got into the paper anyway, and soon Brooke was on his way somewhere. I never heard of him again and it still wasn't any of my business, until my "kid brother" got picked on. Well, he isn't exactly my kid brother, but it's the same thing, when someone tries to harm him. His name is Phil Harris and he's married to another friend of mine named Alice Faye, which makes him a pretty big man. (That makes two of us. By now Honey thinks I'm a pretty big man, too. Those magic Harris-Faye names, you know.)

Well, Phil is playing the College Inn with pretty Leah Raye those days, and I still can't figure out what used to bring me down there so often—Phil's very curly hair, or Leah's very pretty smile. Anyhow this night, Teddy Tod—my old sparring partner— and I are minding our own business, that is hoping Leah would smile our way at least once, when Phil comes to the table kind of pale and shaking. The "'doze boys" had been in. Phil was walking across the foyer when they grabbed him. He thought they were songpluggers, which doesn't exactly speak very well of the songpluggers of that day.

"I'm very busy right now," says Phil, and he was, because he was on his way to memorize 14 more verses of "That's What I Like About the South."

"We're pretty busy, too," they said, grabbing a handful of hair or something and turning Philsie around. "Now we've got a pal in the penitentiary and we're taking up a little collection. You're down for so much—SEE."

Charlie to the Rescue

Well, Phil always could talk himself out of anything, and if he had been sure who they did or did not connect with, he'd of taken care of them himself. But he had heard of this sort of thing in Chicago and didn't like it. So I told him not to worry, but to come with me after he was through working. It was during the early hours of the morning we entered the famed Midnight Frolics Cafe on 22d street—long since burned to the ground. My friend Charlie was there. For 20 years, whenever I've been in trouble or needed some sage advice, I've gone to my friend Charlie.

Charlie and the boys liked Phil. They wondered who was using the 'doze racket on him, because the ringleader of the mob that used to do it, Joe Fiore, had been killed in an automobile accident just a short time before. So Charlie called in Cherry Nose, and Sam and Ralph and Mike and a few other fellows and told them to spread the gospel. The gospel was that Phil Harris was related to the "Big Fellow" (which he wasn't anymore than he's my kid brother) and the guys who tried to take him had better leave town. The big fellow, of course, was Al Capone, who must of endorsed Charlie's orders, because pretty soon every handbook, cigar store, poolroom, restaurant and hotel lobby in the Loop gets the word:

"The big fellow is plenty mad at those guys who pushed Phil Harris around."

Every night when Phil got on the bandstand in the College Inn he was covered by one of the boys from the south side. Even Charlie came in and took his turn as a guard. Then one night he told Phil that everything was alright—that they'd found the 'doze boys, and they had copped a plea.

They certainly copped a plea, alright. They were seen with bandaged heads and tattered clothing leaving town fast one day, and they never came back. Charlie set himself up as the protector of actors in Chicago and if you ask any of them from Harris to Sinatra they'll say: "God bless him." That was the end of that sort of stuff in Chicago.

Well, Honey thinks I'm a pretty big man after that long story. But somehow I think I missed in telling it, somewhere along the line. The guy she wants to mee now is my friend Charlie, the handsome grey-haired silver fox, who'll only smile and tell her she'd better marry me.

She's certainly wonderful, my girl Honey Davis, but if Charlie tells her to marry me, she'd better do it, or she'll find out who really is the big man in my town.

'Virginia' Judge Kelly Rules

Back in the old days of vaudeville there was a moderately successful dance act. He was a little fellow about five foot three, and she was his wife. One day he came home proudly wearing a derby hat.

"Where did you get that terrible hat?"

"It's a derby, dear. You know, like Walter C. Kelly wears?"

"You're too short to wear a derby. It makes you look about three feet high!"

"But Walter C. Kelly always wears a derby."

"You look terrible!"

"Walter C. Kelly said I look good in it."

"Yeah—and where does Walter C. Kelly get off telling you what to wear?"

"Dear—Walter C. Kelly is next to closing."

—*George Burns.*

Standard Vaudeville Names In Return to 4-a-Day Theatres

By JOE COHEN

The standard vaudeville name, who since the war worked theatres only when a cafe date wasn't available, is now returning to the four-a-day houses. The vaude bookers can now get as many standard acts as he needs for any bill—and at fairly reasonable prices. That wasn't possible during the lush war years.

Not that prices have dropped to any considerable degree, but acts aren't pressing for stratospheric takes, and once in a while a booker can get a price decrease when offering an act a string of dates.

The factor mainly responsible for the trek back to the flesh houses is the decline in nitery trade. During the boom years, when the boniface had only to open his doors to entice biz, performers were able to demand, and get, as high as $3,500 even though they weren't in the name category. Today, many in that class are having difficulty getting their former salaries in cafes. Even if some could, it's doubtful that many would want to take important engagements in niteries. A cafe during a decline is one of the greatest indicators of the extent of an act's b.o. draw. Playing to empty tables won't help a performer's salary.

Consequently, they're seeking vaude engagements while the heat's on. In a vaudery they can blame the picture, weather and other items —which won't apply in nitery.

Names Bolster Vaude

As far as names are concerned, the vauder is in the strongest position in years. The decrease in film production because of the jurisdictional strike has caused many filmsters to take to the deluxers. Not only are they getting the benefits of a vaude tour by permitting the public to get a gander at them, but they're able to add considerably to their take. On a tour there is considerable expense which comes off their income taxes, such as writers, travel, living expenses, new clothes. Again the herculean salaries being paid top stars make it possible for the stars to come out ahead. Many toppers, such as Danny Kaye and Dick Haymes, were able to get $20,000 against 50% of the gross. No star has lost money on that kind of deal. Each had to pay off supporting people, though Kaye's payoff was practically negligible.

Others taking to the road on varied types of deals include Kathryn Grayson, Johnnie Johnston, John Carroll, Olga San Juan, Joan Leslie, Mickey Rooney and others. Betty Hutton was slated to do a personal at the Golden Gate theatre, San Francisco, but it had to be called off because of new picture commitments.

Bookers are hopeful that 1947 will see even more film personalities doing personals. Talk of a decrease in income taxes will make it feasible for many to make a round of the deluxers. Consequently, between the return of the standard names plus the better outlook of personal appearances from film headliners, the vaude booker finds himself in a rosy situation.

A house like Loew's State, N. Y., has bought itself a bundle of standard names sufficient to last until March. The pitband houses tied down to a bandshow policy because of the stage architecture are now able to buy cheaper bands and go in heavily for personalities, inasmuch as the accent is off the orchestras.

With return of standard turns, quality of vaude bills has been steadily improving at no price increase to bookers. The talent buyers feel that this condition will last for some time even if cafe business makes a strong comeback. Enough new acts have come up in recent years to insure a steady supply for vauderies.

SEASON'S GREETINGS FROM

NAN BLAKSTONE

Nitery Biz

Continued from page 243

acts and their agents are the first to concede it. It's better to work at $400 than lay off at $850. When Joe Frisco held out for $1,500 a week in vaudeville, years ago, everybody in show business knew he would have been smarter to have kept working 40 weeks a year at $750 (which he could have gotten regularly) than the occasional $1,500, which only happened when some act cancelled at the Palace. (When this event actually happened, and the zany Frisco stuttered, "You s-s-s-ee, th-th-they had to c-c-come to m-m-me," it was a good intra-trade laugh, but the laugh was mostly on Joe.)

Back to Basic Values

Certainly as things stand now the element of basic values assert themselves stronger than ever. If you're a Sinatra, Joe E. Lewis, Tucker, Hildegarde, Berle, Thomas and the like you'll continue to get that top coin, perhaps even more so on percentage, but the fuzz is off the peach and things are normalizing.

A waiter who cracks about a 10% tip that "maybe you need this more than I do" not only will get a punch in the nose from the customer, but fired—and deservedly. And without any of those other hazards. When white-on-white shirts, cabbies who don't grouse if you want them to drive to Brooklyn, steaks at under $3, managements which revive those oldie alibis "well, it's always slow on Mondays . . . the rain hurt us last night . . . those college kids are fickle"—when some of these things come back you'll know we're back to normal. We're on the way.

The optimistic note, of course, is that having exposed so many thousands of people to the luxury items as in the war years, and with their appetites whetted by a free-spending buck of a lush period, it does create a reservoir for future spending.

Enlist AGVA's Aid In Benefits for Miami Hosp

Miami Beach.

The American Guild of Variety Artists has been asked to cooperate in the founding of the proposed Mt. Sinai hospital here, which will have a ward available for AGVA members. Campaign will open with a dinner at Lou Walters' Latin Quarter, Palm Island, Jan. 13 plus a series of cocktail parties at various clubs and restaurants following. A benefit performance is also planned during the campaign.

Prospectus calls for 50% of the proposed hospital's capacity to be devoted to charity and semi-charity patients.

Committee working on the venture has wired Matt Shelvey, AGVA national administrator, for his approval of Guild members' participation in the project.

Peter Lind Hayes Top New Nitery Star of the Year

Peter Lind Hayes is the newest cafe personality, although basically of vaudeville timber, having grown up with his mother. For years he was associated with the nitery and vaudeville activities of his mother, vet performer Grace Hayes. He's already set to follow in the footsteps of Danny Kaye and Danny Thomas, who became stellar film and radio comedians following their nitery training.

The 1947 upcomers look to be Sid Caesar, just opened at New York's Copacabana, and Vic Damone, new crooner at La Martinique, N. Y. These two spots have been particularly fruitful of new names. Jan Murray and Harvey Stone came to attention at the latter, and Hayes at the Copa, which is otherwise the capital of Joe E. Lewis' N. Y. activities.

The boxoffice names in the saloon circuits continue to be Hildegarde, Sophie Tucker, Jean Sablon, Tony Martin, Frank Sinatra, Charles Trenet, Edgar Bergen, Jane Froman, Jackie Miles, Georgie Price, Victor Borge, The Hartmans, Russell Swann, Dwight Fiske, the DeMarcos among others. Sinatra and Bergen took flyers into the niteries to fulfill old commitments.

A personality highlight of the year occurred when Phil Silvers carried on at the Copa, sans Rags Ragland, with Frank Sinatra as the foil on the preem night. Ragland was to have played the date with Silvers. He died a few days before. Sinatra carrying on for Ragland made for one of those memorable poignant evenings.

The moxie of Jimmy Savo is another 1946 outstander. He's making a signal comeback despite amputation of his leg.

Berle's Boff

The Copa as the No. 1 spot for comedians was challenged signally by the extraordinary click of Milton Berle at the Carnival, grossing $3,000,000 for Nicky Blair's spot and dragging down $400,000 for his share in a marathon 44-week engagement which called for $7,500 weekly guarantee and overages above $42,000. With the spot hitting $50,000 weekly and better, Berle's share was frequently over 10G a week. Olsen & Johnson, making their nitery debut, are incumbent at $10,000 weekly guarantee.

On the subject of the Copa, 59 showgirls have gone from Monte Proser's spot into pictures, including Martha Stewart (Mrs. Joe E. Lewis), who alternated away from a 20th-Fox contract into the ingenue lead of the just-closed "Park Avenue," Broadway musical; Lucille Bremer, Adele Jergens, Jane New, June Allyson, among others.

The Embassy Club, N. Y., incidentally has Charles Trenet, French chanteur, returning after making good impact. Trenet, with a song-writing and recording rep in his native France, is the nearest rival to Sablon in the Gallic sweepstakes, although Chevalier, Lucienne Boyer and Edith Piaf are due over and the Swiss-French Rene Paul and the Parisian Daisy Daix are recent added starters.

Another personality highlight of '46 was Joe Louis emulating Jack Dempsey and other pugilistic greats by going into the cafe business, with a big spot in Harlem that draws a mixed crowd.

Jack O'Boyle Quits MCA; Anderson Added to Staff

Retrenchment policy continues at Music Corp. of America. Jack O'Boyle of the MCA concert division resigned last week. No successor named.

This is the second resignation in MCA during the last two weeks. Lyle Thayer, co-head with Eames Bishop of the MCA Beverly Hills office left two weeks ago.

MCA, however, added one agent to the small band department. Roy Anderson, a recent law-school graduate, was hired to assist George Walker. This is his first showbiz assignment.

Carnival, Zanzibar, N.Y., Primping for New Shows

Two large N. Y. niteries shuttered temporarily after New Year's eve for refurbishing. The Carnival closes for a week to get the spot in trim for the Olsen and Johnson show bowing Jan. 9, while the Zanzibar closed after Thursday (2) for an elaborate overhauling, during which time it will undergo a change of decor to suit its new tag, Vanity Fair.

Latter spot will reopen around Jan. 28 with a show including Gertrude Niesen, Jan Murray and Hal Leroy, with Donn Arden doing the production. Meanwhile, the Negro shows policy in effect at the Zanzibar will move to site formerly occupied by the Ole South. Spot will be labeled the New Zanzibar. Franklyn Hughes is doing the decor in both spots.

Nitery History Repeats Itself

By SOPHIE TUCKER

Chicago.

After World War I, every cafe and night club cried the blues, then to top it off Prohibition popped in and that killed it all, and the speakeasies flourished. Bosses didn't realize the parade was all over when the war ended.

Here we are in 1946-47—World War II is over—and the same thing is happening again, only it's a new set of bosses. Those of the first war have forgotten the slump of that time, and the new bosses don't know how to take it now.

In the first war slump there weren't the high priced salaries paid to performers. The new element of bonifaces, in playing the competition game, themselves skyrocketed prices so high—now they don't know how to handle the situation. They boosted salaries so high in clubs and made so much money too, that now that the shoe pinches, the performers will suffer. First, many spots will have to close. Second, salaries will have to come down.

From my point of view of conditions today, top names, and only those who are a draw in clubs, will still be able to command top salaries during this trying period. For how long I can't say, but we all top-salaried troupers will have to cut salaries to keep clubs open.

There's no question that the continuous amount of strikes throughout the country is having the same effect Prohibition did in post-World War I as regards the clubs.

Never in World War I was there so much money made and spent as in War II. Never have I seen such a mixed crowd of people in night clubs. But the reaction as of now in the niteries is simple. Customers henceforth will only go to the spots where they get the best for their money. My recent Chez Paree (Chicago) engagement is the best proof I can offer. Chicago has some very very fine night clubs—the Rio Cabana, Latin Quarter, Colissimo's, and many others. All have fine shows, fine entertainers, but the best buy is at the Chez Paree. First, always the best food in town. A top name invariably has great performers surrounding him or her. The same goes for New York, at the Copa, Latin Quarter, Carnival. Outside of those four spots in N. Y. and Chicago everybody is crying the blues. Business is off 35 to 45%.

The big spenders of black market days are over. The free spenders are all drawing in their reins, waiting, hoping for big business to come back again. It's going to be the "survival of the fittest," with clubs and cafes as in life.

The few newcomers during the war will have to spend money and buy fresh material to prove their value today, as a *draw*, and will have to learn to make *friends* wherever they play. Performers must learn anew in night clubs that you just can't do your act and run out to see a picture or play gin. You've got to cultivate the customer, so he'll come back and see you the next time you play the town. There's a certain personal intimacy a customer feels for the performer that you only find in a night club. And that must be *cultivated*.

Return of Full Autonomy to AGVA Cues Busy Agenda For Union In '47

By MATT SHELVEY

(National Director of American Guild of Variety Artists)

The first National convention of the American Guild of Variety Artists, set for after the turn of the year in Chicago is, of course, the big event with which AGVA will start the coming year. But it is not the only one. Right after the convention we will undertake a fourfold program of advancement in the conditions of the variety profession, including a drive for a general 20% increase in the minimums of night club choruses and some classes of principals, establishment of the six-day-week for choruses in traveling shows, correction of the unpleasant dressing-room situation in the majority of niteries and some theatres, and the franchising of club date bookers and line producers. That is not all we contemplate for the year 1947, but it is enough, I believe, to provide a pretty good picture of where AGVA is going as the year comes to a close.

The forthcoming Chicago convention represents, for AGVA, the boundary between struggle and achievement, between youth and maturity. We began life on the basis of a grant of power from the Four A's and remained under its control. As this is written, the Four A's is returning our autonomy because we have grown big enough, stable enough and successful enough to take our place as an independent member of the system of show business unions, able to run our own affairs and contribute to the entertainment industry and profession like other affiliates of the Associated Actors and Artistes of America.

With the return of our autonomy comes the obligation to establish AGVA in the usual manner, with a constitution, by-laws and elected officers. The promulgation of all three will be the main business of the convention.

Chicago was chosen as the convention city because only by the staging of the meeting there would it be possible to obtain a democratic attendance. Chicago is the city where more AGVA members from different parts of the United States and different degrees of professional standing can be found at any one time than encountered in any other city in the country. Thus, an AGVA meeting in Chicago is bound to find at first hand a large and representative cross-section of the membership. Moreover, any other AGVA members anywhere in the country may come to the convention. All members in good standing who will be present at the convention will be given convention credentials and will have the right to vote on convention matters on the basis of one vote per member on each matter. I believe that in a union with a membership of which the majority is migratory, it is impossible to hold a convention on any other basis than the above, i.e., personal participation by members who happen to be in or come to the convention city. Although the proposed constitution stipulates there must be at least 250 in attendance at the convention, the probability is that many more will be present.

AGVA's 45-Man Directorate

The adoption of the constitution, now being prepared, will be the first order of convention business. The next one will be election of a 45-man National Board of Directors, to serve without compensation, and the election of a nominating committee to name a convention slate to run for the National offices: President, three Vice-Presidents, Recording Secretary and Treasurer, all non-salaried positions. The constitution provides for the naming of other nominees by petition of the membership-at-large, if the members so decide. The voting will be by ballot, at the convention or by mail referendum among the membership-at-large, if it is so decided at the convention.

The position I now hold, by appointment of the Four A's in 1943, will be eliminated. It will be replaced by a National Directorship, the incumbent of which is to be appointed by the Board of Directors. Between conventions, the National Director, working out of the National office, will be the day-to-day operating head of the union, subject to the Board of Directors. The Board must meet at least semi-annually, but may convene at special meetings as necessity requires. The Board may also call special conventions, as may the members by petition.

The third piece of major convention business will be the formulation of a set of by-laws by the National Board of Directors and its adoption by those in attendance. The by-laws, as in all unions, will supplement the constitution.

One of the results of the convention will be the final elimination of the local as an institution in AGVA and its replacement by the branch. When I assumed my present duties in 1943, AGVA still had numerous locals. Because this is a union of migratory members and because one of the major failings of AGVA up to that time was the sectionalism and the narrow viewpoint existing in locals, we began to model ourselves after the setup of the Actors' Equity Association, where offices in given cities are branches of the National office, not locals. We have successfully proved that branches of the National office operate on a National basis, with a National viewpoint, and under National regulations. Hence the branch system will be established completely at the convention and the last remaining locals (Chicago, Philadelphia and Pittsburgh) changed to the new role.

Drive to Up Minimum Scales

Following the convention, AGVA will launch its program for the start of 1947 indicated above. First and foremost, will come a drive to raise basic minimum wages for all chorus and show girls, except those working in Class A DeLuxe niteries (scale: $125 for principals, $75 for chorus). AGVA also will make the same demands for principals in Class B spots (scale: $75 for principals, $45 for chorus) and Class C places (scale: $60 for principals, $38.50 for chorus). Though regarded as principals, the leaders of chorus groups will come in under wage drive where it applies. We are considering, at present, whether we will broaden the 20% demand to include principals in Class A clubs (scale: $85 for principals, $50 for chorus).

The scales shown above are the lowest minimums for each class of establishment. It should be noted, however, that in 50% of the Class A spots the chorus girls get a contractual minimum of $65, and in half the Class B places $50.

Our wage program also contemplates improvements in the conditions of chorines in traveling shows, who now receive $50 for a seven-day week. We propose to drive for $60 for a six-day week in all traveling shows not under contract at present. There are five contract-carrying traveling shows about which we can do nothing, of course, until the present contracts expire. The scale for principals in such shows will remain at $100 minimum and up.

While our wage program will be motivated by the present rise in the cost of living, as it is with other unions in the country, I want to make one thing clear: we will not press our demand for a 20% increase in those cases where investigation shows that application of this demand will result in closings.

Next, we will go gunning after the detestable dressing-room situation prevailing in 60% of the night clubs and 10% of the theatres (these mostly the indie houses). We recognize that the limited space of night clubs makes good facilities impossible in many instances, but we regard it as nothing more than gross negligence and indifference toward the welfare of their employees when night club owners permit filthy latrines, dirty or useless washing facilities, rooms where male and female members of the cast both have to change in dressing rooms in one part of the house, and lavatories somewhere else, and similar conditions. Improvements can be made immediately in fully half of the clubs and theatres by doing nothing more than simple cleaning, painting and repairing jobs. In other cases more severe measures may be necessary. We do not intend to be unreasonable, but we will insist on at least a minimum of comfort and

(Continued on page 246)

Season's Greetings

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Musicians' Union Pulls Band at Mardi Gras, N.Y., On Tardy Payoff Rap

Musicians were pulled out of the Mardi Gras restaurant, N. Y., Wednesday (1) by Local 802 of the American Federation of Musicians. Union claiming tardy payments to its members demanded that Harry Finklestein, spot's operator, pay salaries in advance. As a result, club is running as a straight eatery.

Mardi Gras is reported to have been bought by Ben Harriman who claims he has given Finklestein notice to vacate early this month and will occupy the spot himself. He hasn't decided the policy or new name of the spot.

Meanwhile, it's reported that Harriman, who also operates the Aquarium and Metropole, will drop the Aquarium, as lease has been taken over by a cafeteria concern. Harriman denied this, declaring that he still has Gene Krupa and Louis Prima slated to play this spot, and intends to remain open indifinitely.

Lou Holtz signed for two weeks at the Town Casino, Buffalo, starting Jan. 30.

London Niteries Yen Shows To Augment Bands and Booze

By HARRY REGENSBERG

London.

London is spending $200,000 per week on its night life, which is not hay in any country's money.

This is especially important considering that London no longer has the number of visitors it had during the wartime, when there were so many Americans stationed here.

London's night life can be divided into three classes. They are (1) the hotels and restaurants (2) the night clubs, and (3) the Bottle Party Clubs.

The first is headed by the Savoy, still looked upon as the best spot in town, where the socialites mingle with film and show celebs. The Dorchester is next, with Grosvenor House, Berkeley hotel, Hatchett's, Bagatelle, Mirabelle, Quaglino's, Hungaria, Potomac and Cafe Anglais in that order.

The night clubs are Ciro's club and Les Ambassadeurs, with the former still the name spot.

Bottle clubs are headed by the "400," with the Orchid Room a good second. Next come the Embassy, the Astor, Cocoa-Nut Grove, operated by a former American performer Diana Ward, the Milroy, the Cabaret Club, where the food and drink is of the finest, with best floor shows in town, and still the hangout of nobility who like plenty of liquor, the Windermere, the Florida, the Nut House, reopened recently by Al Burnett, and before the war a famous hangout of Americans, and Murray's.

All these spots rely on drink and dancing for most of the fun. Only ones providing some entertainment are, besides the aforementioned Cabaret Club, Quaglino's, the Orchid (very occasionally), Berkeley, the Nut House and Murray's.

Most important event in London night life is the opening of the Nightingale, a new and very exclusive nitery, in Berkeley Square, sometime in January, by Eustace Hoey, one of the foremost night club operators, whose knowledge of London night life is practically unlimited. Spot will hold 275 with invitation holders to be judiciously scrutinized. Hoey expects to have two bands playing his latest spot with regular nightly cabaret.

Name Bands

Restaurants, as well as clubs, have their regular bands, most important being Bert Ambrose at Ciro's, Carroll Gibbons at the Savoy, Lew Stone at the Embassy, Harry Roy at the Astor, Edmundo Ros at the Bagatelle, Harry Parry at the Potomac, and Chappie D'Amato, who was with Jack Hylton in the days when he was stick-wielding, at Hatchette's.

Biz is good everywhere, but customers are getting tired of continuous drinking and dancing, and are complaining of the lack of floor shows.

In the case of Bottle Parties, the Government will not grant permits for the importation of foreign talent. Difficulty of hotels and clubs is they are not allowed to use talent brought over for vaudeville. Which means that the usual "doubling" is not permitted, with result that it would make it very expensive for these to import acts for themselves alone.

Future prospects of London night life is that it's becoming a dull affair until controlled prices of meals and extension hours are waived.

This must eventually affect the big tourist invasion which the Government is fully expecting and trying to boost. Unless restrictions are removed, expectations are unlikely to be fulfilled. Occasional extension nights, such as Christmas, Boxing Night and Near Year's Eve, are not sufficient to induce managements to offer extra entertainment.

Hoey states that he has intimated to the Government that unless better night facilities are granted next year, such as the permitting of importation of acts from America and the Continent under pre-war conditions, and the consuming of liquor after 11 p.m., American visitors will pass up London next year, staying as long as is absolutely necessary for their business and rush off to the Continent where all amenities, such as food, drink and elaborate floor shows are awaiting them.

Which means that the much sought-after American dollars will be spent on the Continent, not in London as some Government spokesmen seem to expect.

CONVENTIONS CONTINUE TO HYPO BIZ IN A.C.

Atlantic City.

More than 150 meetings or industrial exhibits have been scheduled for Atlantic City's off-season period of 1947, with 33 of them slated to draw from 1,000 to 25,000 delegates each. Meets will hypo amusement and hotel activity.

Largest meeting here so far will be the Imperial Shrine convention May 25-29, which will bring 25,000 to the city. Second largest is the American Medical Assn. June 9-13, with 15,000 delegates in attendance.

The 1947 season gets under way officially Monday (6) when the Housewares show opens for six days in the City auditorium with 7,000 on hand. Other big meetings scheduled for January are the National Food Brokers Assn. (12th); the National Canners Assn. for six days opening the 19th, and the American Economic Assn., Jan. 23-26.

L.A. Bistro Ops Weep at Eve Biz

Hollywood.

Los Angeles area bistro owners all are crying blues after "back-to-normal" New Year's, which was good but not as hefty as the war boom business. Most spots had capacity but liquor buying ebbed due to stiff warnings by both sheriff and police chief who had extra patrols looking for drunk drivers.

Mostly business men and pre-Rose Bowl collegers were out with spending not as free as in recent years. Crowds by and large were better dressed and better behaved, however, with less frantic hilarity observed.

Understood practically every nitery in town is on block, at nifty prices, but there are no takers. Bonifaces would unload for good sum but are not shuttering as yet. Report circulated that many niteries would blackout after New Year's but so far all staying open, despite usual post holiday skid.

Nagle Ankles WM Agcy

Harold Nagle of the William Morris agency cocktail department resigned last week. This is the second recent resignation in the Morris music sector. Alvin Geiler left the agency several weeks ago.

Nagle, a former bandleader, has been with the Morris office for about a year. His plans are indefinite.

Return of Full Autonomy to AGVA

Continued from page 245

decency, such as separate facilities for male and female performers.

The 'Mixing' Question Again

Some time ago, AGVA changed the earlier rule forbidding "mixing" between performers and customers. It was found in practice that a voluntary basis was better, that is, the performer could mix if it was his or her own free choice. But AGVA has never relaxed its edict against compulsory mixing and in spite of this it is a fact that many Class A and Class B clubs, and fully 80% of the Class C places, still force their female performers to mix socially with patrons. The Class C roadhouses, lying outside cities and towns, are the most persistent and vicious violators of this rule. Unfortunately, there have been too many times when members failed to report violations until it was too late to apply remedies. In 1947, however, we will increase our staffs and they will be charged with policing larger areas and obtaining greater observance of the no-compulsory mixing rule. AGVA is ready to put an end to this undignified, unnecessary practice once and for all. I ask our members to give us their help in this by notifying the nearest office at once if they are required to mix.

In the coming year we intend to bring both the line producers and the club date bookers into our "Rule B" and franchise system. "Rule B" is the set of regulations under which agents and bookers operate. We will put both of the new groups under variations of "Rule B" and will require them to be franchised. The line producers, moreover, will be required to post cash bonds with us. We have given them protection for several years, without obligation to themselves, by obtaining large enough cash bonds from night club and theatre operators to cover the salaries of chorines hired, originally, by line-producers. Now these men and offices will have to put up their own bonds in addition to cover the interim period between hiring of chorines and presentation of the product.

The club date field is one we let alone during the years when we were establishing ourselves in other divisions of the variety industry. Now, we believe, the time has come to bring stable conditions into this related and lucrative field. A new "Rule B" covering the special conditions peculiar to the club date business will be drawn up, and agents and offices who are in that business exclusively will be obliged to live up to it. We will provide for such matters as proper rehearsal time, observance of bookings made, time of going on and off at a club date show, etc.

Such is our planned program for 1947. There will be other events and circumstances which will demand further activities by our union, and I trust that we shall be able to improve our record of success. But, in closing, I should like to look backwards over the road we have traveled and single out a few of the accomplishments of AGVA which have brought us to the point where we are now grown up enough to run ourselves, to have a constitution and by-laws, a set of officers, membership participation, stable finances with no unpaid obligations, conventions, and all the other attributes of a mature union. Here are some of the things AGVA has done in the last few years:

Lucky 13—Looking Backwards

1. Led the successful fight against the ruinous 30% night club tax, helped induce the Government to cut it to 20%.

2. Eliminated the free "celebrity night" appearances and established a system of cash bonds in advance to guarantee payment for such appearances.

3. Set up a cash security bond system for performers in niteries, to insure payment of wages where closings or other emergencies occur.

4. Stabilized working conditions through basic minimum agreements providing protection to members on the job in regard to hours, rehearsals, wages, commissions, number of shows, rights and privileges of all concerned.

5. Set up a Death Benefit Fund to provide minimum burial costs of members.

6. Negotiated a contract with the major vaudfilm chains, now in its final stages of discussion, to curtail the maximum number of shows required of performers without additional payment.

7. Brought about the six-day week for chorus lines in all night clubs and simultaneously raised their minimum wage standards.

8. Put a quick and final stop to the so-called "matinee" nitery show when this new wrinkle appeared.

9. Established, once and for all, the principle of play or pay as far as variety performers are concerned.

10. Worked out a standard contract form establishing the rights and duties of agents, owners and performers.

11. Proved that claims of performers, owners and agents could and would be collected.

12. Set up a franchise system requiring agents and bookers to agree, in writing, to live up to their obligations.

13. Established a Welfare Fund, available to all professionals in the field, whether or not they are members of AGVA.

That is the main story of AGVA as 1946 ended. We hope to extend and better it in the new year.

Calvert Injured In Plane Crash

Plane crashes last week accounted for two injuries in the vaude and nitery field. John Calvert, magician, broke a leg when his DC3 crashed into a house in Nashville, Tenn., while Mrs. Lillian McVann, operator of McVann's, Buffalo, is expected to survive the American Airlines crash in Michigan City, Ind., last week.

Calvert was on his way from Richmond to Nashville where he was slated to play a concert, when he crashed because of poor visibility. Calvert has been making all his jumps in the plane "Mystic Lady" which he owns and pilots.

LUCILLE AND EDDIE ROBERTS
The Magical Mentalists

The Roberts, currently appearing in the Statler chain, teed off January 6th with the Terrace Room in Cleveland, O. They concluded a two-month engagement January 1st in the Cotillion Room of the Hotel Pierre, New York, and are scheduled to return for another extended engagement in April.

Both of these bookings were arranged by HARRY KILBY of GENERAL ARTISTS CORP. and HARRY GREEN, Personal Representative.

Paul Draper, Adler, Keep Kiddies Happy In Juve Concert Series

Paul Draper and Larry Adler, whose regular visits at the New York City Centre for the past few years have almost become part of the town's holiday tradition, have discovered the monetary wonderland of children's concerts this year.

In addition to their regular adult fare for their evening audiences, they're giving a series of kiddie matinees with a $1.80 top which have been running an average gross of nearly $2,000.

In doing this they're tapping the field which was hitherto reserved for outfits like the Clare Tree Major players which present juvenile legit plays, and the N. Y. Philharmonic orch which gives a series of children's concerts annually.

Although this is the first year they've tried this type venture, it looks like it will become an annual institution for the harmonica player and tapster. The audience is there—they've proved their pull with the juves and adults accompanying them and offer excellent entertainment in the process.

Naturally, they abandon renditions of Bach, Brahms, Debussy et al. There are some precocious moppets able to grasp that type offering, but the majority are just out of the nursery school stage come entertainment, consequently, the heaviest item in Adler's repertoire is Enesco's Roumanian Rhapsody and a duo of Russe war tunes, "Meadowland" and "Tachanka." With unpatronizing verbal music notes, the kids find them entirely palatable. Draper displays his superior terp studies doing a number in which he explains the basic tap steps, and a series of taps to tunes which the kids request.

Between them, they get the kids in an interested mood with an amiable line of chatter. They call moppets up on stage, Draper attempts to waltz with them while Adler tries his hand at harmonicising with them. It's fetchingly done.

They provide a full-sized show to insure the juve's money's worth. Richard DuBois has a knowing way with the kids in the line of magic, while Gil Maison's dog and monkey act is right there for the kids.

Jose.

Cafes Yearn Tax Cut Before July

Cafe owners are hopeful that Congress will pass legislation ending emergency wartime controls prior to the date set by Pres. Truman in his proclamation of last week. According to the presidential ukase, the emergency taxes levied during the war will pass out in July when the current 20% cafe impost will drop to the pre-war 5%.

According to the bonifaces, this is only a minor favor to the falling nitery biz. Cafe trade is currently at its lowest ebb since 1940 and if many are to survive, they'll need tax relief prior to July 1.

They point out by ending wartime controls six months hence, the proclamation constitutes an invitation to the public to keep off buying various products until the tax bite is lower. As a result, they can still look forward to difficulties from the trades upon which cafe patronage draws great numbers. Among those in that category are the fur, clothing industries and many luxury lines.

Katherine Dunham Unit Set for Vauders at 4G, %

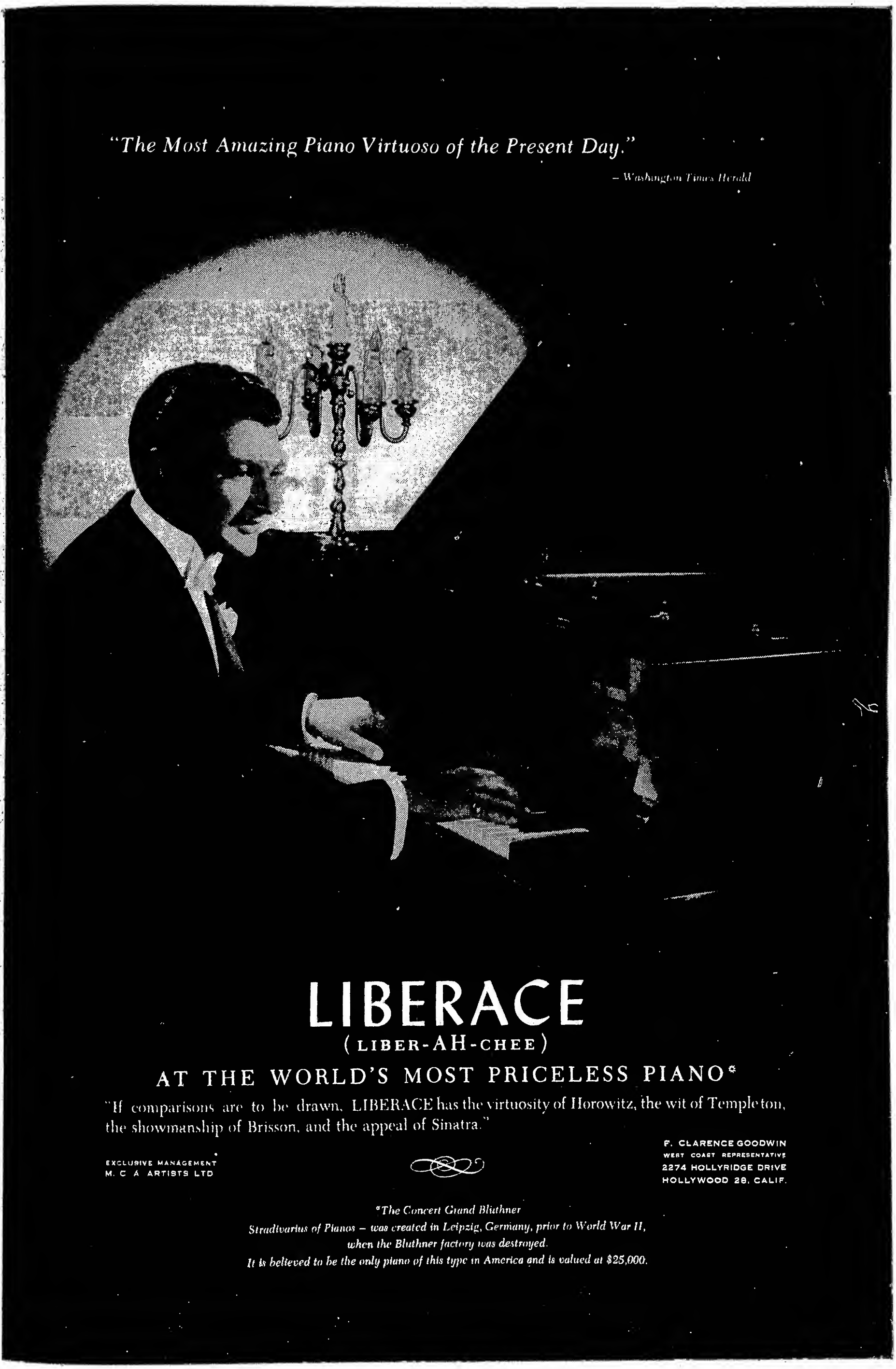
Katherine Dunham is readying a vaude tour at $4,000 plus percentage. Sepia dancer, who has previously confined appearances to legit and concert dates, will carry a company of 10 terpers.

She's pacted for the Earle, Philadelphia, Jan. 24, and follows into the Adams, Newark, Feb. 6. Other dates are being lined up by Paul Small.

Brandwynne's Cap Date

Nat Brandwynne has been set for the Capitol theatre, N. Y., on show topped by Johnnie Johnston and Kathryn Grayson. Layout is slated to start around Feb. 20. Perry Franks and Janyce complete the slate.

Sid Piermont, Cap booker, went out to Chicago last week to gander the Johnston-Grayson combo, currently at the Chicago theatre.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The Snake Dancers

Currently at LOU WALTERS'
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25TH WEEK

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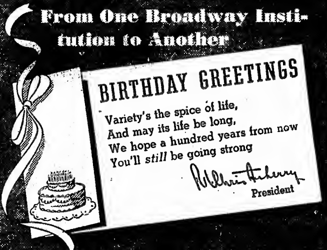

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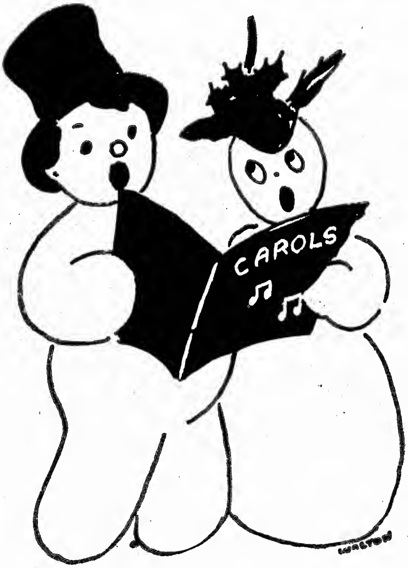

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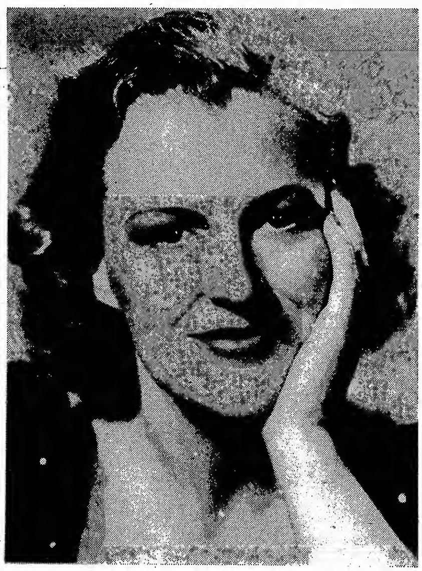

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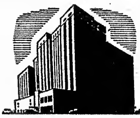

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Tooters' Rush To Gold Coast Ends

Hollywood.

With scarcely a score of out-of town musicians requesting transfers into Local 47 here during December, it is believed the great wave of windjammers flooding in here definitely has waned. Influx started at war's end and for a long while hundreds migrated monthly.

Probably word has seeped out that there are only about 4,500 steady jobs here, although Local 47 now has 13,600 members. During the entire past year fewer than 140 musicians requested cards switched to locals elsewhere.

At times some members of Local 47 have gritted their teeth as they grew more and more cognizant of arrival and acceptance here of out-of-town card-carriers, but with American Federation of Musicians having a by-law which states a request for transfer must be given any member of Federation in good standing, Local here can do nothing to alleviate the situation.

L. A. TERPALACES DROP REMOTES, HYPO SPOTS

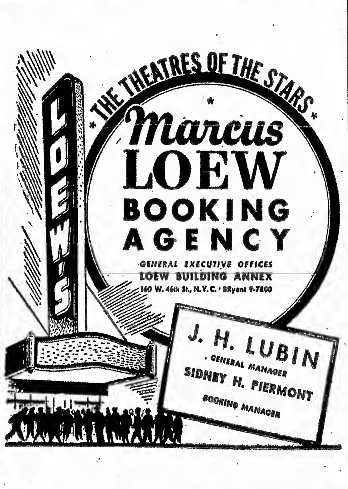
Hollywood.

Sharp change has set in here regarding ballrooms' evaluation of remote radio wires. Scant six months ago the spots fought over air slottings, but a combination of blitzed b.o. and quiet reflection has changed opinions. Meadowbrook's contract for six remotes weekly over Mutual has expired and terpalace will not renew, preferring to allocate the $200 weekly formerly spent in wire costs to spot plugs over local stations.

Avodon has sliced in half its web remotes, and what it has saved has been earmarked for local disk jockey jogs. Biltmore Bowl has been cancelling off NBC of late and when web drops a Bowl remote, hotel does no beefing.

Conversely, it is probable that both Palladium and Cocoanut Grove zealously will hold onto their remotes, since both spots believe the the country pays off when tourists trip to town, not to mention the desires of names which play the spot. Rival hoofing halls, however, have grown more and more conscious of purely local listeners, if they are interested in radio at all at present with biz so blowzy.

Ballrooms have been furiously beetling their brows because bandleaders habitually use same sets for their remote broadcasts night after night; or else, the complaint reads, a batoneer who has an interest in a music pub firm, primarily wants to plug company's wares. There also has been vigorous griping because Don Lee net has forbidden customer applause, whistling or shouting as remote fades on and off ether. Incidentally, the Western Ballroom Operators' Assn. is now busy drawing up a "model" contract, which it hopes to interest booking agencies in adopting as standard on Coast, will insert a clause prohibiting leaders from using same sets time upon time on remotes.



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Night Club Reviews

Copacabana, N. Y.

Monte Proser presentation of Winter edition of the Copa Revue with Sid Caesar, Mary Raye & Naldi, Gayle Robbins, Bill Shirley, Sansteen & Dachau, Line (8), Fernando Alverez Samba Orch, Michael Durso Orch; staged by Douglas Coudy; costumes by Billy Livingston; music and lyrics by Bob Hilliard & Sammy Mysels; $3.50 min.

The Copa's winter edition is one of the most talent-laden layouts in the saloon sector, presenting new and refreshing faces along with recognized show values. It's a display which should keep Monte Proser's dungeon in the upper brackets for its duration.

The layout could also be construed as a lesson to other bonifaces. While most operators are bemoaning the attraction shortage, Proser lined up the bulk of his show during his Coast visits. True, Proser is also in the film business, but between takes and retakes he managed to find enough time to make deals with Sid Caesar, Bill Shirley and Gayle Robbins both of whom will probably emerge as important names after their Copa stand.

Career of Caesar will probably parallel that of Peter Lind Hayes, who also broke into the upper brackets after his Copa run. Caesar has genuine comedic talents that depends on characterization rather than gags. It's the type of material that will probably distinguish him from other funnymen because of the fact that this kind of antics isn't easily lifted. Saloon society can get something different out of Caesar's turn. He opens with film bit that he did in Columbia's edition of "Tars and Spars," does a routine of a Frenchmen dating a dame, impression of a slot machine gone wrong and contrasts the English and Russian styles of acting. It's boffola.

Bill Shirley and Gayle Robbins (New Acts) give considerable lift to the production and hold up a neat spot on their own. Shirley displays one of the strongest legit voices to be heard in a cafe. Now that he's so strong a click, it would improve his value if he were dismissed from the assignment of chanting the production number after he wows the crowd. Miss Gayle suffered because of the fact that she followed Raye and Naldi, but was soon able to get the mob on her side. Starting with more appropriate numbers would aid her considerably, but she's strong here, nonetheless.

Apparently Proser was slightly apprehensive of the strength of his newcomers. For insurance he added Ray and Naldi, one of the top ballroom teams extant. Their ethereal slow terp to "Moonlight Sonata," a flamenco number; "Beguine," short versions of "Violetera," "Minute Waltz" and a paso doble virtually stop the show. They provide added values to the display.

Production terps are by Sansteen and Dachau, a winsome team whose routines are limited by the production demands. They show ballet training and have a flair for interpretation, and could work themselves into a solo spot here, but for time limitations.

Costuming and routining of an eight-girl line is colorful and sprightly. Doug Coudy's routines are up to par of previous Copa editions and Billy Livingston's garb designs are topnotch. Score by Bob Hilliard and Sammy Mysels is also excellent. Their "One Brazilian in a Million" as knocked off by Fernando Alverez suggests that it could take the place of the "Coffee Song" (which also had its genesis at the Copa) on the Hit Parade. Michael Durso's band and the samba crew of Alverez amply fill the musical assignments.

Jose.

Clover Club, Miami

Miami.

Jack Marshall, Betty Reilly, Copsey & Ayres, Norman Lawrence, Marilyn Hale, Line (6), Ken Delaney and Tony Lopez Orchs; min. $2-$3.

It might have been opening night jitters, or perhaps following the unimaginative production numbers Boots McKenna handed the group, but debut of this lineup was marred by a recurring flatness which didn't befit the obvious talents of the featured acts.

Jack Marshall, making his reentry into local nitery competish, still has that flair for character impreshes which always marked his work. Guy seemed nervous, though, and for no reason, for the crowd was with him all the way. Tops his original and well-blended stint with his standard Butchy McGurk, the lovable jerk. With a few shows under his belt he should be hitting on all laugh cylinders. He's a refreshing comic who wisely eschews gags to concentrate on the takeoffs.

Betty Reilly, the Mexico-Irish thrush, too, seemed a bit off at first. Got rolling in good fashion though, with her mixture of Irish, Latin and Yiddish songs for solid returns.

Standout are Copsey and Ayres with their Balinese boogie. Costuming enhances the overall effect, with the routining showing careful and imaginative staging, along with the nifty music-background utilized. Had to beg off.

Norman Lawrence emcees nicely and in own spot sings his musicomedy standards for hearty returns. Marilyn Hale hoofs with the line, the group showing nothing. Perhaps it was the uninspired McKenna staging. None of their stuff came off.

Ken Delaney and Tony Lopez split the showcutting chores, with both doing a good job.

Lary.

Satire Room, Boston
(HOTEL FENSGATE)

Boston.

Frances Wayne, Ed Harrington Quartet; $3 min.

Former Woody Herman warbler, Frances Wayne making first boite solo here, returning to native city for the job. Stands up plenty well on own, doing a smart job of entertaining with a nice assortment of pop tunes.

Gal, figured Esquire's best for '46 on basis of the "Cabin in the Sky" tune "Happiness Is a Thing Named Joe," brings an intimate, personal flavor to her warbling, being seductive without giving out with the sloe eyes, and warm without wringing out the mike. Doesn't do any patter, either. Just sings, doing anywhere from four to 10 songs depending on response.

Did "Just One of Those Things," "You Go To My Head," "Gal in Calico" and "The Man I Love" when caught. Biz was offish, but customers like it fine. She was accompanied by Ed Harrington Quartet, a combo consisting of piano, bass, and vibraharp. (The fourth, a warbler named Doris Altier who has a nice style herself, and does a little drumming on a snare).

A nice show, well suited to the small lounge type bistro, and properly intime.

Elie.

Esquire, Mont'l

Montreal.

Bob Sheppard, Olsen & Joy, Doris Abbott, Line (10), Armand Meerte Orch (12); $1 min.

Esquire comes up with a pleasant enough layout featuring return of Olsen & Joy, dancers, and Bob Sheppard in the comedy slot.

Olsen & Joy, always a fave locally, do much the same stuff they've done before but it's still socko. Only flaw in the stint is that it could be lengthened somewhat. Sailor routine is again their ace-in-the-hole and garners hefty palming.

Bob Sheppard's comediantics click nicely, but delivery could be slowed somewhat for better results. Guy emcees the layout in okay fashion and in his own stint shows up with some new material. Routine of the guy looking for a job is good for solid yocks.

Doris Abbott makes nice impression with a nifty pair of soprano pipes with coloratura effects. "Feel a Song Coming On" is her so-so opener but she builds nicely to some trick vocalizing in the higher tones. "All of a Sudden" registers and is followed by clever arrangement of "Mocking Bird." Gal's selling is basically good but a little unsure. Beatrice Kay takeoff could well be eliminated.

Line is the best in town, easy on the eyes and nicely routined. Meerte's band cuts the show okay. Biz n.s.g.

Laza.

House Reviews

State, N. Y.

Paul Small's "Show Time of 1947" with Slate Bros. (3) with Fay Carroll, Ladd Lyon, Lucienne & Ashour, Betty Jane Smith, Dorothy Byton Line (12); "Return of Monte Cristo" (Col), reviewed in VARIETY, *Nov. 27, '46.*

Paul Small, who some years ago produced a series of two-a-day vauders for legit houses, is tapping the four-a-day field with a fast-moving and colorfully produced unit, "Show Time," which for its $7,500 retailing price should make a good splash in the deluxers.

Unit while shy in name values, isn't failing in its entertainment strength. The acts offer sufficient variety, production numbers are ample and stage-filling, and there's plenty scenery and care in production to suit vaude demands.

For New York consumption, there's only one failing. The Slate Bros., between appearances at this house and the Capitol, are too familiar to the State's regular trade. Their penny-arcade bit and some of their other routines have been seen here too frequently and results are not as forte as they should be. However, their asides and kidding with Fay Carroll, still hit the crowds and at times during their split-up turn, they get sock response.

Their new bits go big. Takeoff on the Lucienne and Ashour apache number is a chuckle-provoking item. L&A mayhem terps give audience satisfaction while Betty Jane Smith rounds out the dance department with a series of well-executed taps distinguished by fast spins and good routines.

Novelty is by Ladd Lyon whose acro work with two audience plants is up to his usual par.

Production numbers by Dorothy Byton are pretty diversified. The dozen femmes open with an acro tumbling number that must have been inspired by Sam Abdullah, a fan number, stilt routine and the inevitable Latin terp chore. Costuming is okay.

The unit could have used another skit or two inasmuch as the familiar movie stand-in bit with the Slate Bros. showed up extremely well.

Jose.

RKO, Boston

Boston.

Prof. Lamberti, Sibyl Bowan, Boy Foy, Tommy Dix, Dorio Windsor dancers; Larry Flint House Orch; "Nocturne" (RKO).

Back to a straight vaude this week but anything with Prof. Lamberti and Sibyl Bowan stacks up to a sock layout, and this one clicks.

Lamberti, improving on each visit, pulls usual assortment of drolleries with his trick xylophoneries, walk-acrosses and so forth, wowing from start to finish. Material doesn't change too much, but it doesn't have to. More or less ditto for Miss Bowman, back with an impresh of Hildegarde that panics the customers, while the old nurse routine and other oldies also score. Audience goes big for her monologs and gives her a begoff as usual.

Dorio Windsor dancers, two boys and a gal, do a trick dance routine with phony arms ending up in a strip with East Indian costumes that is bright and finish with good adagio stuff. Boy Foy, juggling on a unicycle, likewise fast and plenty skillful, and Tommy Dix, diminutive but with a big baritone, does "Buckle Down Winsocki," "Begin the Beguine," "Tain't Necessarily So" and "Old Man River" for a good reception. He's backed up nicely by Larry Flint's house band.

Biz pretty good.

Elie.

New Acts

BILL SHIRLEY
Songs
9 Mins.
Copacabana, N. Y.

Bill Shirley, who's been around Hollywood waiting for film assignments until Monte Proser convinced him he should attempt a slice of cafe income, is one of the most impressive vocal newcomers to hit New York in some time. He has a studied, cultural voice which in its present development is ripe for legit shows. Delivery is strong and he has the looks and personality to put him in the top income brackets. Proser is sufficiently impressed with the lad to have become his personal manager.

Shirley, aside from lending strength to the Copa's production numbers, makes a strong dent on audience receptivity with renditions of "All the Things You Are," "Rose By Any Other Name" and "Granadas."

Jose.

GAYLE ROBBINS
Songs
8 Mins.
Copacabana, N. Y.

Gayle Robbins, who started as a band vocalist, has progressed to the point where she can hold a spot of her own in a cafe, and seems ripe for vaude or films. She's a blonde stunner, with a chassis that takes to gowns nicely, and she imparts a warm and sultry quality to.

There's still some things she has to get, such as more savvy in the selection of her material. In her present status, she should stick to proven hits or standards. But it takes her little time to get started and once she goes into ballads she imparts melodic pash in her numbers. Winds up with a migratory mike stint to "Coax Me a Little Bit" which gives her ample opportunity to impress her figure on the ringsiders.

Jose.

JOHNNY MACK
DANCE
8 Mins.
Strand, N. Y.

Johnny Mack's excellent tap routines form the only outside accompaniment at this house to a crack hour of entertainment by Vaughn Monroe's orchestra. Working up near the opening, Mack clicks big with a pair of cleverly worked out routines that give him wide opportunity to demonstrate a terp ability far above average.

In the first bit, a fast tap, Mack uses a gimmick that adds considerable lustre. He works with a walking stick that seems to float in midair while following through his gyrations. It has an unusual effect on an audience. Since Mack himself seems to be oblivious of it, patrons seem to think they're seeing things.

A tall, dark, nice-looking hoofer in dinner jacket, Mack makes a fine appearance. Combined with his work it all adds up to an act that'll fit anywhere.

Wood.

Variety Bills

WEEK OF JANUARY 8

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY

Capitol (L) 8
Tommy Dorsey Orc
Jack Carter
Virginia Austin

Music Hall (I) 1
Nonchalants
Shyrettos
Rockettes
Corps de Ballet
Sym Orc

Paramount (P) 10
Tony Pastor Bd
Andrews Sis
Les Paul 3
Mack & Desmond
Martin Bros

Roxy (I) 8.
Roberto & Alicia
Wences
Bob Hannon
Emma Otero
Tommy Trent

State (L) 9
Jimmy Palmer Orc
Roy Smeck
Jean Carroll
Olsen & Joy
Ben Dova

Strand (W) 9
Vaughn Monroe O
Johnny Mack

BRONX

Windsor (I) 11-12
Marty Barrett
Dudley's Midgets
Elsa Greenwell
Wally Kibbler
Al & J'n Johnston

B'KLYN

Flatbush (I) 11-12
Tip, Tap & Toe
Faye & Andre
Lee Noble
Burton & Janet
1 to fill

QUEENS

Jamaica (I) 9-11
Bud Sweeney
Robert Field
Sherman Bros & T
The Delmartins
The Jacksons
Johnny Johnston
Fontaines
Pat Hill
Jan Murray

HARTFORD

State (I) 10-12
E Lawrence Orc
Mills Bros
Tim Herbert

HOLYOKE

Valley Arena (I) 12
Raym'd Scott Orc
Bud Sweeney
4 to fill

INDIANAPOLIS

Circle (I) 8
Freddie Slack Orc
Ella Mae Morse
F Bartholomew
Barr & Estes

MIAMI

Olympia (P) 8
The Therons
Stan Kramer
Harry Martin Co
Phil Brito
Walter Dare Wahl

NEWARK

Adams (I) 9
S Chile Robinson S
Cy Reeves
Gil Maison
4 Whirlwinds
Monica Lewis

NEW BEDFORD

Ballss Sq (I) 9-11
Anthony & Rogers
The Kayos
Germaine
Sally Marcella
T Alvarado Co

PATERSON

Majestic (I) 9-12
Cole Sis
Ginny Lowery
Sid Stone Co
Randy Crane
3 Edwards Bros

(13-15)
Dobas Duo
Frances Martin
Clem Billings
Joe Martin

Margaret Phelan
Carmen Sol
Catalino Orc
Carlos Varela Orc

Belmont-Plaza
Blair & Dean
Frakson
Bob Russell
Eddie Stone Orc
Nino Bd

Hotel Commodore.
Johnny Long Orc

Hotel Dixie
Don Bestor Orc
Kay Hammond
Lou Soiler
Dean & Ray

Hotel New Yorker
Sammy Kaye Orc
Marion Spelman
June Arnold
Bissell & Farley
Alice Farrar
Bob Turk

Hotel Pennsylvania
Charlie Spivak Orc

Hotel Pierre
L & E Roberts
Chas Reader Orc

Hotel Plaza
Hildegarde
Hal Kanner Orc
Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel Taft
Enoch Light Orc

Waldorf-Astoria
Myrus
Deering & Lang
John Molinari
Emil Coleman Orc
Mischa Borr Orc

Rogers Corner
Bananas' Orc
Al Morgan

Mattie Sondi
Steve Richards
Toni Palmer
Henry LaMarr

Ruban Bleu
Marais & Miranda
Muriel Gaines
Gloria King
Cedric Wallace 3
Leonard Elliott
4 Notes

Versailles
Jean Sablon
Emil Petti Orc
Panchito Orc

Village Barn
Zeb Carver
Garlands
Alicia Wallace
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher

Village Vanguard
Maxine Sullivan
Josephine Premice
Pete Seeger
Don Frye
Eddie Gibbs

Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Belm'te

Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Russ Carlyle Orc
Geneve Dorn
Woo Woo Stevens

Chez Paree
Tony Martin
Pearl Bailey
Jack Cole
June Edwards
Gay Claridge Orc
Adorables (12)
Lucio Garcia Orc

Colosimo's
Rynn Bros
The Gascas
E't'la Julo Pa'cho
Keith Models
Marie Shaw
Sol Feola Orc

Copacabana
Frank Parker
Frank Libuse
Chuy Reyes Orc
Arne Barnett Orc
Cerney Twins
Wells & Fayes
Jimmie Burrell
Marianne

Hotel Bismarck
Joseph Sudy Orc
Gantu
Gaywoods
Lenore
Annette Olsen
Montero & Yvonne
Eddie Fens Orc

Hotel Blackstone
Hartmans
Ramos Orch

Hotel Congress
Harding & Moss
Milt Herth Trio
Margie Fields
Kiki Ochart Orc

Hotel Continental
Za Bach's Orc
Marianne Fedele
Sheldon Reed

H Edgewater Be'ch
Stephen Kisley Orc
Morgan D'cers
Sensationalists
Sharkey
Song Stylists
Loulee Gleen
Jan Stewart
Preston Lambert

Hotel Sherman
Glen Gray Orc
Carl Marx
Phil Gordon
College Inn Models

Hotel Stevens
Clyde McCoy Orc
Dennis Kelly
Billie Dennett
Wesley Lundgrens
Boulevar-Dears

Latin Quarter
Maurice Rocco
Latin Lovelies
Gene Baylos
The Wiles (3)
Paul Carleton
Buddy Shaw Orc

Palmer House
Evelyn Knight
Freddie Nagel Orc
Rolly Rolls
Blackburn (2)
Abbott D'ncers (12)

Rio Cabana
Jerry Lester
Berry Bros.
Terry Lawlor
Don Bradfield
The Lovelies (10)
Cee Davidson Orc

Vine Gardens
Jessie Rosella
Bill Meagher
Tamara & Thomas
Jill Fontaine
Francisco
Joe Kish Orc
Mel Cole Orc

THE LES GHEZZI'S
NOW AT
OLYMPIA THEATRE
MIAMI
Per Mgt: EDDIE SMITH
1501 Broadway, New York

BALTIMORE

Hippodrome (I) 7
Jack Leonard
Raye & Nardo
Muriah Sis

State (I) 9-11
Steve & B Stevens
Janet Lee
Gary Allen
Dobas Duo

BOSTON

Keith's (R) 9
Duke Ellington Orc
Fred Douglas
Peck & Peck
Howell & Bowser

BOUND BROOK

Brook (I) 11-12
Martell Bros
Palmer Sis
Grace Dall
2 to fill

CAMDEN

Towers (I) 10-12
Holloway Sis
Jules & Tita
Andy Arcari
Harry Holly Co
3 Jansleys

CHICAGO

Chicago (P) 10
Burl Ives
Lorraine Rognan
Pat McCaffrie
Whaling & Yvette.
Larry Storch

CINCINNATI

Albee (R) 9
Kathryn Grayson
1 to fill

PAWTUCKET

Capitol (I) 12
George Froems
Al & Con Fanton
Anthony & Rogers
Sally Marcella
Tommy Alvarado

PHILA

Carman (I) 9
Montana Kid
B York & B Pearce
Ducat & Kayo
Arno Bennett

Earle (W) 10
King Cole Trio
Luis Russell Orc
Dusty Fletcher
Edwards Sis

SAN FRANCISCO

Golden Gate (R) 7
Titans
Helene & Howard
Herb Shriner
Merry Macs

SPRINGFIELD

Court Sq (I) 9-12
Coco Steve & Eddy
Roslyn Page
Pritchard & Lord
Ginn & Perroni
The Ciro's
Chris Cross

WASHINGTON

Capitol (L) 9
Stan Kenton Orc
Steve Evans
Meribeth Old

Cabaret Bills

NEW YORK CITY

Aquarium
Gene Krupa

Blue Angel
John Buckmaster
Alys Robi
Vicente Gomez
Joan Nickol
Stuart Ross
Ellis Larkin 3
Golden Gate 4

Cafe Society (Downtown)
Timmie Rogers
Susan Reed
Cliff Jackson
J C Heard Orc

Cafe Society (Uptown)
Django Reinhardt
Imogene Coca
Roberta Lee
Pete Johnson
Dave Martin 3
Edmund Hall

China Doll
George Wong Tr
Frances Chun
Tai Sings
Ming Ling
Jose Curbello Orc

Copacabana
Sid Caesar
Bill Shirley
Raye & Naldi
Gayle Robbins
Sonsteen & Dachau
Michael Durso Orc
Fernando Alverez O

Diamond Horseshoe
Siri
Herman Hyde
Turner Twins
Rosebuds
Jackie Gleason
Billy Banks
Hal Hunter
Tables Davis
Renald & Rudy
Jack Mathore
Noble Sissle Orc
Syd Strange Orc

El Chico
Rosita Rios
Miguel & Albaicin
Chelo Villareal

Iceland
Ice Revue
P Whiteman Jr Or

Kelly's Stable
Roy Sedley
Fatso Marco
Dorothy Manners
Hal Hixon
George Maran

La Conga
Irma Henriquez
Machito Orc
Pupi Campo Orc

La Martinique
Vic Damone
Phil Foster
Jane Dulo
Ernie Stuart Orc

Latin Quarter
Henny Youngman
George Tapps
Dick Buckley
Arnaut Bros
Myrtil & Picaud
Chic Gladke
4 Esquires
Wanger Line

Leon & Eddie's
Eddie Davis
Burke Twins
Franklin 2
Leblanca & Garcia
Sherry Britton
Art Waner Orc

Monte Carlo
Dick Gasparre O
Roberto
Siboney

Old Roumanian
Jackie Phillips
Sadie Banks
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc

Rogers Corner
Kernels of Corn
Hal Aloma
Gay Blades
Don Baker
Don De Vod Orc
Sieto Trio

Embassy
Chu Chu Martinez
Capella & Patricia
Ralph Font Orc
Arthur Ravel Orc

400 Club
Tex Beneke Orc

G'wich Village Inn
N T G Revue
Frankie Hyers
Chavez Orc
Ned Harvey Orc

Havana-Madrid
Paco Reyes
Gloria Lebran

ATLANTIC CITY WALK STILL NABS TOP B.O.

Atlantic City.

The amusement business has and always will play a second fiddle here to the surf and sand and Atlantic City's famous boardwalk. Old amusement men know this. Those new in show business try to compete with Mother Nature, and lose their shirts.

Only when Old Sol has set into the bay landward has show business, with one or two exceptions, much of a chance. The beach is then deserted, and only the Boardwalk remains to draw the bulk of the visitors. But even in the off season the walk and beach are competition, for the weather here is mild throughout the year and the long rows of beach chairs on the sand exposed to the sun and protected from the wind prove a mecca for lovers of sunshine.

With such competition, for more than three quarters of a century show business has done its best to collect the greatest take possible from the visitor and resident, whose numbers have increased yearly. In contrast, the larger the crowds have grown, the smaller the per capita spending. Today the crowds as a whole seem to spend less than at any time in the resort's history.

A glimpse of the ups and downs of amusement attractions here is interesting. In the early days the hotels offered their own amusements. These usually consisted of dancing in their private ballrooms, often the cleared dining room, with vaudeville acts, etc. Guests gradually got away from the hotel entertainment, to find their own outside. And so gradually the amusement business grew. Like any other business its attractions blossomed, and then declined for other attractions which drew the crowds.

About Revivals

Bert Lahr in 'Burlesque' an Argument for Not Neglecting Big Talents

By ARTHUR HOPKINS

These are the days of reconversion and revivals. Both are the putting to new use of old materials. Sometimes the old materials are better than anything new that is available. It is not hard to think of a few old plays that have more vitality than much of the new material that is being offered. Plays are not dead until they can no longer be made to live. It is sometimes more difficult to bring a new manuscript to life than it is to set an old one ticking, so the test of a play's possibilities has less to do with age than vigor. Plays born with weak gland systems will totter long before their better equipped elders.

There is a tendency to deplore the use of theatres to the neglect of new playwrights. What about the neglect of valuable acting talents that are offered no present opportunity.

Bert Lahr is a case in point. One of the last of a great school of comedians, is it for the good of the theatre to have him wasted while there are parts in the library that he can bring to life to the delight of many who are still more interested in the actor than his vehicle?

If new playwrights are making no use of Lahr, is he to turn to radio or pictures, or sit at home working out cross-word puzzles?

Happily for Lahr and theatregoers there are old parts that he can make live again. In playing "Burlesque" Lahr's talents are not only again to be enjoyed, but in creating the part of Skid he reveals talents that at once make him available for new plays for which he would not previously have been considered. Some future new play may well be saved by the fact that Lahr's potentialities were first revealed in an old play.

There was a long search for an actor for the play "Harvey." One look at Lahr in "Burlesque" reveals that there need have been no problem at all if Lahr's gifts had been fully known.

I can think of no better reason for revivals than the chance they give to expand the actor's universe.

The theatre is the actor's medium as well as the playwright's, and anything it does to fortify either is to the benefit of both.

Barrymore and Sheldon

John Barrymore found himself in an old play, "Justice." Up to that time he had not thought of himself as a serious actor, or the theatre as a serious place.

There was one man who knew Jack better than he knew himself, and that was Edward Seldon. But for Sheldon and a revival, John Barrymore would never have discovered the great gifts that were his and the richest period of the theatre in our time would not have come into being.

Had Barrymore remained in the theatre his talents would have brought into rich being new plays. One of the early plays on our schedule was the then unknown "Liliom."

Playwrights are constantly troubled with the thought of writing parts for whom there are no actors. They, above all others, should encourage any theatre activity that reveals new talents, whether they be shown by newcomers or long established actors.

The news of the "Burlesque" revival is Bert Lahr. It is fitting that on Christmas Night a star of new magnitude should shine over the theatre.

Ziegfeld To Stay Dark Until 'Brigadoon' Arrival

Next attraction at the Ziegfeld, N.Y., which went dark Saturday (4) when "Show Boat" completed a year's run, will be "Brigadoon," a musical comedy to be presented by Cheryl Crawford. Book and lyrics are by Alan Joy Lerner, with music by Frederick Loewe, show being due to open on Broadway about the third week in February.

House will remain dark until the new tuner arrives. Miss Crawford is associated with Eva Le Gallienne and Margaret Webster in directing the America Repertory Theatre at the International, but they are not managerial participants in "Brigadoon."

I Remember Bobby

By HOWARD LINDSAY

In the program biographies of actors, there is beginning to creep in a recurrent note. "He started his areer playing in 'Life With Father'." Miss Stickney and I have many fond memories of the boys who played our children at the Empire theatre, while we were pretending to be their Father and Mother. But the one who lives in my memory most sharply is Bobby.

Bobby came to us just after he reached seven years of age, which is the minimum limit for children to begin acting in the theatre in New York State. At his first rehearsal, Bobby was asked: "Don't you think this is going to be fun?" He answered: "No, I would rather be playing in the park." It wasn't long before Bobby discovered that he would rather be playing at the Empire theatre than in Central Park.

I tried to establish cordial relations with Bobby. I would greet him each night and would ask how he was. His answers were monosyllabic. After several weeks, I discovered that Bobby did not want cordial relations with me. He didn't want any relations at all. I discovered that if I pretended that offstage Bobby didn't exist, Bobby would similarly agree that I didn't exist. There was no coolness between us. We didn't snub each other. Bobby was never ill-tempered or bad-mannered. He wanted to be ignored by me and he wanted the privilege of ignoring me. On that basis we got along famously. We continued to be invisible to each other for over two years.

The first year he was with us, Bobby really enjoyed playing "Harlan," who is the youngest of the three boys. Then he became old enough so that he could also play "Whitney," the next older boy. The way we worked things in "Life With Father" was this: We had a very young boy play "Harlan." A much older boy played "Whitney," and a third boy who could play either "Harlan" or "Whitney." This boy would play "Harlan" one week and "Whitney" the following week and act as understudy the third week. This meant that each of the three

(Continued on page 289)

Freedom in the Theatre Creates Greater Author Vitality

Theatre Guild's Langner Dwells on Craft Unions Dictatorships, Critics, Censorship

By LAWRENCE LANGNER

Not long ago I wrote an article for The New York Times urging that the theatre be kept free for every kind of play, so that we might continue to foster the kind of excitement in the theatre which produces important plays and important productions, in contrast to the stereotyped and inhibited productions in countries such as Russia, where the playwright is the servant of the state, and attempts to harness his artistry to politics, as was recently set forth in an article by Simonov, the noted Russian journalist-playwright. I received an embittered letter from an indignant reader stating that the trouble with the American theatre was that we were in need of violence, and it would do us all good to have a dictator for five years who would tell us the kind of plays to put on. This letter has led me again to evaluate what we have in our theatre without violence and without a dictator, and has resulted in certain conclusions.

Lawrence Langner

On the subject of censorship, for instance, most of the people of the stage have sufficient respect for it to see that the theatre isn't used for the expression of obscenity and lewdness. What constitutes this is a matter of opinion. When a person sets himself up as a censor-dictator, the decent people of the theatre must necessarily attack him because, much as they may object to the play itself, still more must they object to a dictatorship of the theatre. Thus a producer often finds himself in the position of defending the production of a play which he himself would under no circumstances produce. The laws of this state definitely require amendment at this time to insure that the manager and author may have their day in court, and have the question of whether their play outrages public decency decided by a jury instead of by a political appointee, such as the license commissioner, who, no matter how liberal he may be in his views, is subject to all kinds of pressures and criticisms.

But censorship is only one form of dictatorship to which our theatre can be subject. For instance, there is the dictatorship of the stagehands' union, which does not give the younger generation an opportunity to begin in the theatre in the same way that the Theatre Guild and its predecessor, the Washington Square Players, broke into the theatre.

When the Washington Square Players started to work at the Bandbox theatre, thanks to the wisdom of the guiding heads of the stagehands union, they did not then require the use of a crew of union men. Thus, the Washington Square Players were enabled to start charging 50c admission, and after they got on their feet, they moved to the Comedy theatre in the Broadway district, where they were able to pay full union rates, and did so. The group was reorganized as the Theatre Guild, and since that time has employed more members of the stagehands and musicians unions than any other theatrical organization in America. If the International Alliance of Theatrical Stage Employees had insisted on full stagehand crews at the Bandbox theatre, the Theatre Guild could never have been started.

I am inclined to believe that the same great wisdom which led the crafts unions to permit little experimental theatres, like the Bandbox theatre and the Provincetown theatre, to flourish, and allowed the young people to come into the theatre, still exists in the unions, but that they have not given full weight to the importance of allowing such experimentation in relation to getting future jobs for union men. It seems to me that all the new young theatrical ventures in New York of an experimental nature, such as the proposed GI Veterans Theatre movement, which is asking for a house in Brooklyn, should be given special consideration by the unions instead of a dictatorial "no."

None of the remarks which have been made here apply to Actors Equity Assn., which has always been most tolerant in assisting these movements, as, for example, the Equity Library Theatre movement, and in keeping with the spirit of the times, I have every reason to believe that the other unions will follow suit.

The Critics—Again

A third form of dictatorship to which the theatre can be subject, but from which we may be thankful that we do not suffer, is that of the dramatic critics. In some countries the power of the critics was once so great that they could entirely dictate the policies of the theatres. Fortunately for the vitality of the American theatre, our dramatic critics are broad-minded and tolerant, and do not seek to force the theatre into any one channel, as, for example, into the channel of ideological propaganda. The fact that our critics give value to every kind of theatrical production, whether it be comedy, musical comedy, satire, drama, plays with a message, or plays without a message, means that all the turbulent currents of our life can find their expression in the theatre, come into competition with one another, and by a process of evolution, those that do not have vitality are weeded out, and those that have are given living stature. That our freedom in the theatre has contributed to the vitality of our authors is certainly demonstrated by a comparison of what has happened in the United States and Russia in the past 25 years. Russia produced some of the greatest theatre writers of the early part of this century. Tolstoi, Chekhov, Andreyev and Gorki are names to conjure with, and certainly names as great as any which existed contemporaneously in the world theatre. Since the advent of the Soviet dictatorship, with its ideological artists, they have produced nothing better than journalist writers of the type of Simonov and Afinogenov (undoubtedly the best of the lot), while during the same period we have produced a galaxy of playwrights led by Eugene O'Neill, and including S. N. Behrman, Robert Sherwood, Maxwell Anderson, Philip Barry, Clifford Odets, Sidney Howard, Sidney Kingsley, Elmer Rice, George Kelly, and a host of others who stand head and shoulders above the mentally-shackled playwrights of the Soviet Union.

ALFRED LUNT and LYNN FONTANNE

"O MISTRESS MINE," EMPIRE, NEW YORK

'New Orleans' Sunk In Hub, Musical Doing Foldo To Sad Tune of $300,000

Almost seasonally fortunes are dumped into musical shows that never reach Broadway and 1946-47 is no exception. Added to the costly Broadway boners last week was "In Gay New Orleans" which expired after one week in Boston on New Year's eve (31), a musical said to have represented more than $300,000. It was written, produced and directed by Forbes Randolph, a virtual unknown in show business.

Most of the backing came from the owners of the Eli Watson cotton mills in N. Carolina. During the latter days of rehearsal there were almost daily appeals to the backers, and fresh coin up to $25,000 was promptly telegraphed to Randolph. He is said to have advised the angels that "New Orleans" would close so that they could earmark their investments as losses, deductable in their income tax returns.

Maria Gambarelli the operatic lead in the show is said to have been among the investors and the offices of her husband Edward Fenton were used by Randolph. Most costly items in the production were the costumes, designed by Mary Grant, and the scenery—about the only features in "New Orleans" that were lauded. Bill for the duds was around $100,000.

Understood that Randolph plans to put the show on again after the book is rewritten. He was identified with a colored musical some years ago and planned a similar show last year but it did not materialize. The southerners reputed to have been the heaviest investors were identified as Harley F. Shuford, Nancy C. Shuford and E. L. Woodward who with others from Carolina were estimated to have put in $194,000.

MUNICIPAL CULTURAL CENTERS URGED AS MEMORIALS TO NATION'S WAR DEAD

By PAUL MOSS

In numerous cities across the country these days, many local committees are thinking of putting up war memorials to the hometown boys who died in battle. I recommend to these committees, on the basis of my experience as director of the New York City Center of Music and Drama, that the most fitting tribute to the hopes and sacrifices of those boys can be made in the form of similar artistic and cultural centers. Statues have a place, but city centers would be a constant, living reminder to those who attend of the promise made to those boys to keep this country a haven of liberty—and laughter.

Paul Moss

The N. Y. Center is a municipally-owned building, operated by a board of directors selected from public-spirited men and women who represent a cross-section of the business, professional, labor and educational life of our city. My association with this venture dates back to a day in 1944, when I received a characteristic note from then Mayor F. H. LaGuardia while I was serving as N. Y. license commissioner, in which he requested me to become assistant to the president of the City Center of Music and Drama, a post held by the Mayor. So I was in on a most fascinating experience to help bring to the people of N. Y. the finest entertainment in opera, drama, ballet, symphony concerts, and operetta at 75c to $2, plus tax, for the seating capacity of 2,700. All seats are sold by mail or at the boxoffice. No tickets are handled by brokers.

Although Mayor William F. O'Dwyer has succeeded Fiorello H. LaGuardia as president of the City Center, the latter still remains a member of the board while I remain in my original post as assistant to the president.

The City Center is not a competitor to any of the theatres or concert halls of the city, and we are sure that many people see their first stage presentations here because of the low prices. This gives them an interest in artistic entertainment that helps stimulate general theatregoing.

No Municipal Subsidy

The City of N. Y. does not subsidize the City Center, nor does it appropriate any funds for its operation. This is in the hands of its board of directors, who are anxious to assist in maintaining this theatre, which I believe is unique within the U. S. The success of the City Center is proving without a doubt that a low-price, high-quality, non-commercial theatre is a vital part of community life.

Among its proud achievements is the establishment of its own symphony orchestra under the direction of Leonard Bernstein, the 28-year old virtuoso, who dares to strike new paths in music. He has welded together an orchestra of young veterans and girls, together with other musicians, which has met with glowing response from enthusiastic audiences and critics alike. In addition, our own splendid opera company, under the able direction of Laszlo Halasz, has achieved the proud distinction of having critics say: "It can stand on its own feet as an artistic enterprise, whatever the price of admission. In fact, the City Center Opera Company has come of age." All applicants are auditioned and many new artists have been discovered in this way, including a young Negro girl, Camilla Williams, who created a sensation since her appearance in "Madame Butterfly" early this year.

Soon we hope to present our own dramatic company under an able director and also under my supervision. This company will offer revivals, and possibly new plays, which will round out the purposes of the City Center, and wherever possible give singers, musicians, directors, scenic designers and actors an opportunity to demonstrate their abilities. This will complete our plan of creating a people's theatre for all artists, and will give to high school and college students an opportunity to witness programs of extraordinary interest and variety at reductions from the already low prices charged at the Center. Some day we hope to be able to exhibit other great motion pictures, like "Henry V," for limited runs, to further supplement our varied entertainment.

Would Be Inspired

If public-spirited citizens and public officials of other cities would visit the City Center they would see thousands of people witnessing a succession of fine programs, and they would be inspired to organize similar city centers in their own localities. Perhaps in time a dream of mine will come to fruition—that of a circuit of city centers which could produce plays, operettas, opera and ballet, with 52 weeks of playing time guaranteed. This would be insurance against loss, since at a top price of $2, these productions would surely be successful. On the basis of this low-price policy, we, at the City Center, have created a steady following, with a mailing list of 40,000 that's still growing. With many such centers throughout the country, I can foresee the discovery of new artists, new composers, new actors, new plays and producers, all to the ultimate success of the nation's theatres and concert halls.

Another phase is to interchange orchestras sponsored by each city center, enabling musicians in large symphonic orchestras to be given yearly contracts. I even predict that a production or an orchestra may be called by other countries of the world with whom we could make reciprocal agreements for their outstanding dramatic and musical productions. This is one way toward that peaceful universe we all hope will be ours for all time.

It may be interesting to note that a survey of the National Musical Council of state and municipal support of musical activities reveals a growing tendency in the direction of local government sponsorship. The following states have authorized expenditures for bands and symphonic concerts: North Carolina, Utah, Vermont, California, Indiana, Kansas, Iowa, Missouri, Nebraska, Ohio, Pennsylvania, South Dakota, Wisconsin, Wyoming.

Although N. Y. does not make financial appropriations for music, it rents the former Mecca Temple to the City Center for a minimum amount and has repaired and re-conditioned the building. St. Louis operates on the same basis with respect to the St. Louis Symphony Society. Reports received this year from a whole series of other cities indicate the widespread interest in local sponsorship of symphonic orchestras.

A Great Unknown

My father, William B. Bankhead, the late Speaker of the House, was returning from Washington to his small home town of Jasper, Alabama, for the first time since his elevation to the Speakership. In the good old American tradition there was a great homecoming celebration awaiting the favorite son. In the midst of all the fanfare, Daddy overheard an old farmer from "up in the hills" who had come to town to bring his produce, say to another, "What's Goin' on down here? Why are the bands playin' and the flags wavin'; t'aint the Fourth of July." His friend replied, "Why ain't you heard, Will Bankhead's home." Whereupon the first old farmer scratched his head and with a puzzled expression said, "Well where the hell's Willie been?"

—*Tallulah Bankhead.*

N. Y. Public Library's Theatre Collection a Treasure Trove

By GEORGE FREEDLEY

(Curator of the Collection)

The chances are better than a hundred to one that if you're in the theatre (we're catholic and include movies, radio, television, night clubs, circus, and even magic) you'll pay a call sometime in the white marble building that lies behind those haughty lions at Fifth Avenue and 42nd Street, a good b-b shot from Times Square. Since 1931, when I was called from a stage-managing job with the Theatre Guild to organize the vast accumulation of reference material which was long stored in the commodious basements of the New York Public Library, I've been hard at work serving the theatre's great, near-great, and also-rans who crowd the glass-enclosed reading room on the third floor. There a young actress aspiring to a job with the American Repertory Theatre may be studying audition material right next to Peggy Webster who is poring over playbills, critiques, or promptbooks readying another of her famous Shakespearean revivals.

George Freedley

Newspapers, magazines, and book publishers draw constantly on the Theatre Collection for identification or illustrations (uncopyrighted pictures may be photo-reproduced as no material may leave the building) from the almost a million pictures (if you include the movie and radio stills) housed there. Interviewers have developed the habit of dropping in before meeting an assignment to do "homework" on their next subject. Lovely ladies of the theatre have been known to get coy about their pasts . . . "Oh, but I was a mere *child* then! I couldn't have been in that show. You saw a playbill? Well, I guess I must have then. Of course, I always looked older than my real age, then." Some night an outraged star who tries to conceal the inexorable passage of time may be arrested for arson.

Some actors know that agents, managers, and summer theatre impresarios check our clipping files (you can walk from 42nd to 40th Street and still not finish the alphabet). These wise ones bring in copies of notices, column-mentions, interviews, publicity material, programmes, and pictures to supplement the Library's facilities in this direction. Then when Mr. Manager or Mrs. Casting Director checks up on Joe Adonis or Phoebe Venus their folders are nice and full. Perhaps Katherine Cornell, the Lunts, Eva LeGallienne, Joseph Schildkraut, Angna Enters, Harry Ellerbe or Paula Laurence have no ulterior motives in their donations, but it's nice to know that the stars recognize the value of having as full record of their activities as possible available for future students and historians of the American stage.

I remember well the afternoon 10 years ago that the then little Mary MacArthur came in with her nurse. She wanted to look at the scrapbooks devoted to her mother, Helen Hayes, before visiting a matinee of "Victoria Regina." (Query: doesn't Miss Hayes keep scrapbooks? Or was it merely that ours are located in so imposing an institution?)

Dramatists Donate

In 1932 the Council of the Dramatists' Guild passed a resolution urging all of its members to present promptbooks or typescripts of each of their produced plays to the Library. These were to supplement the 2,500 promptbooks of great stage presentations of the past left to the Astor-Lenox-Tilden Foundation in 1905 by that great Shakespearean actor, George Becks. It was his brother who catalogued the great theatrical collections of Harry Houdini now owned (and supplemented by additional purchases) by Messmore Kendall, proprietor of the Capitol Theatre and author of the recently published "Never Let Weather Interfere."

Some authors are extremely diligent in collecting their scripts for our collection. Notable are Bella and Samuel Spewack, who once contributed "Clear All Wires," as a play, as a film, and finally as a musical, "Leave It to Me." In contrast, is the anonymous woman who had written the book for a disastrously unsuccessful musical. In reply to my letter requesting a script she answered, "No one shall ever read the 'wit' (sic) I perpetrated. Rather than have that happen, I'd burn the book. In fact I have."

Designers Haunt

Naturally enough you'd expect designers to use the library, and certainly you'd not be wrong. Lee Simonson who gave us a fine collection of mounted photographs, not only of his own work, comes in whenever he has a problem which his own fine library can't solve. Robert Edmond Jones spent months, off and on, preparing the decor for the production (director and designer) of Walter Huston's "Othello," which he staged first at Central City, Colo., and later in New York. When the Theatre Guild asked him to design the Paul Robeson-Margaret Webster - Jose Ferrer - Uta Hagen revival, Bobby Jones was back for another piece of intensive research. Not content to rest on his previous laurels, he came up with a new series of settings designed to move quickly, smoothly, and to be light enough to tour easily, which they definitely did by the way.

This year, Miles White, who sprang to fame with "Oklahoma" has been delving into the history of the circus, clowns and their forebears in *commendia dell'arte* (the great Italian comedy of the 16th and 17th century). He is designing the new circus for Ringling Bros., Barnum & Bailey, and Madison Square Garden has something to look forward to.

One of the most important sections of the reference Theatre Collection is that which is devoted to several thousand designs for costumes and scenery as well as theatrical caricatures. Such artists as Robert Edmond Jones, Donald Oenslager, James Reynolds, Albertina Wheelan, Erta are represented. Ladislas Czettal (with "La Gaiete Parisienne" and "The Masked Ball"), David Ffolkes (with "King Henry VIII," "What Every Woman Knows," and the touring GI "Hamlet") and Lucinda Ballard (with "Show Boat," "Annie Get Your Gun," "I Remember Mama," and Helen Hayes' beautiful blue gown from this summer's "Alice Sit-By-the-Fire") have all been recent contributors, to our collection with the sketches named.

Back to the Strand

By CHARLES B. COCHRAN

London.

How does it feel to "come back" with a hit? Well, actually, I don't feel that I've ever left the theatre. It is true, I haven't been active in production since 1941, when I put on at the Savoy a slender revue entitled, "Lights Up!" which didn't come up to the standard I had previously established in this form of entertainment. The press was generous and I offer no alibis; I just couldn't get what I wanted. I am afraid I found it difficult to adapt myself to wartime conditions.

Charles B. Cochran

All my life I have been told, and read, that war is inevitable and is the only means of cleansing and bringing progress to the world. In my own sphere, the world of entertainment, the recent war has seen enormous activity and many new workers have come into it. Efforts have been made to match the circumstances, but nothing creative has been evoked. Have we learned all we might from these circumstances, and, when the handicaps are removed, can the lessons be taken advantage of?

However it may be with the world of science, in the art of the theatre it seems to me that the years may as readily have been wasted as any benefit gained from the valuable experience of our struggles. Managers and players alike have displayed great courage and enterprise, but scarcely enough imagination. I am inclined to think that at the present stage we have lost more than we have gained, but there exist potentialities greater than ever before in the history of the theatre. (Shall I alarm those with the best interests of the drama at heart if I extend the word theatre to show business?)

I speak of England only because, except for the time I arrived in New York in 1891, I have not left Britain and all that I know of show business in other countries is from hearsay.

Twice in their lives have men of my generation seen this world plunged into war, and their own lives and careers violently diverted with the same brutal intolerance and by the same brutal enemy.

But the London of August, 1914, and the London which met Hitler's savage challenge were very different scenes. Not in 1939 were the streets thronged with wildly cheering crowds, making their way to Buckingham Palace and the Houses of Parliament as they did on that night of Aug. 4, '14. In place of the old excitement, an excitement bred by a plunge into the unknown, there was everywhere a grim acceptance and a fierce determination to see this foul thing through. There was not, for many of us, any pretense of the old "business as usual!" Bitter experience had taught us the fatuity of that once popular slogan; we knew that we were face to face at once with a new world, and that the old world, slowly and precariously put together anew after the Armistice, had crumbled for good and all.

I did not desire to pick my job, although I felt that I might have been of service in the organization of entertainment for the troops. I believe admirable entertainments were devised and well distributed.

Two of the entertainments I organized for good causes gave me great pleasure, as well as a lot of hard work. At the large Royal Albert Hall, in aid of Toc H I put on "70 Years of Song," described in the London Times as "an entertainment, a cavalcade, a jamboree, an orgy of musical reminiscence—the precise word is lost in the array of performers from the operatic, concert, musical comedy and music hall stages." The Hall was packed by an audience which included the ambassadors and representatives of all the governments of the United Nations. This show was honored by a reference to it in one of Lord Haw Haw's radio talks. The promoter, Haw Haw told his listeners, "calls himself Charles B. Cochran but is, despite his Scotch-Irish name, a notorious Hungarian Jew!"

My other wartime production which gave me a great kick was my Grand Circus, with lions, tigers 'n' everything, on the famous Hampstead Heath in aid of the Yugoslav Relief Fund.

As a producer of plays for over

(Continued on page 286)

Those Newcomer Producers

Soliloquy on Zolotow Moves Impresario Into Deep Commiseration

By BROCK PEMBERTON

Between the dawn and 8:30 comes a pause in the day's occupation I fondly call the children's hour. Then I lie snugly in my old wine-colored robe, propped up with the morning papers around me. Below, tugs are tootling on the East River, gulls are swooping the surface for bits of cake left over from the party the night before in Billy Rose's mansion hard by in Beekman Place or maybe from Katharine Cornell's. A steady whirr arises from south-bound cars, whisking their occupants along the East River Drive to work. They, poor slaves, knocked off at 5 the afternoon before and must punch the clock at 9, while lucky I, who quit at midnight, am not due at my office till 9:30.

One of the first columns I turn to for sheer joy is Mr. Sam Zolotow's in the N. Y. Times. Sam is a great reporter. I know because I used to be a poor one myself. For 10 years, B. C. (Before CIO) I was a newspaperman. I knew quite a few words but I hated to assemble the ideas and facts to put under them. Not so, Sam, who is never happier than when sitting across the desk giving you the third degree. Sam has beautiful blue eyes. I have pretty blue eyes too but they seem to get me nowhere. If memory serves they used to get me into trouble but as a reporter they lacked the power of freezing their adversaries. But Sam's blue eyes pierce one's soul and pin one to one's chair. The exact gross of the night before, the progress of picture negotiations, all of one's deepest secrets fly in words across the desk, like filings to the magnet of those innocent blue eyes.

Sam is also ubiquitous. I never start a confidential conversation without looking around the room for him and at closed managerial meetings, the first business of the sergeant-at-arms is to look behind all doors and under all tables and desks. If no one is discovered the doors and windows are locked and the meeting proceeds.

Delight in Figures

I feel certain Sam takes more delight in figures than VARIETY or Dun & Bradstreet. What one project lost, the profit of another, who owns how much of what, seems to enchant him as much as the odds on the first at Hialeah. I have a suspicion that losses interest him more than gains, though this may be unfair. Once I made the mistake of holding out on him the names and amounts of participants in a production we will designate as Operation Zero. After that the play was never mentioned in the Times and it failed. That taught me.

Lately a new type of information has crept into the column. It is not Sam's fault if it startles more than it delights me. Sam's not to reason why but to print all the news that's fit, and this is news. I refer to the listings of new producing firms. The paragraphs, sometimes filling a column with space out for asterisks, read something like this: "A new producing firm whose members are I. V. Hope, Lotta Faith and Fuller Charity have opened a suite of offices in Radio City. They have three plays scheduled for production, two of them musicals, the musicals budgeted at $250,000 each. Mr. Hope is a Hollywood director, Miss Faith is a cafe society photographer, Mr. Charity is interested in professional football."

When I got fired something over a quarter of a century ago and announced, to cover my shame, that I quit to become a producer myself, play producing was virtually a closed shop. Silent movies had lost their punch, it was easy to satisfy the public, and nepotism ruled. Why encourage greenhorns to enter such a racket? Consequently when some months later I made good my threat and by great good luck produced a success I found no welcome on the managerial mat. I was looked upon as an intruder.

I hold no such feeling for beginners. I feel sorry for them because they are entering a business so complicated today that much of the fun has gone out of it. I do resent mildly, for I find too much resentment is bad for mounting blood-pressure, the lack of aptitude, preparation and background too many of these novices bring to their self-appointed tasks. This reaction springs not from a personal basis but from my love of the theatre and the belief that amateurs do it harm.

Run down the list of producers who have been at it a number of years and you will find that the great majority of them majored in some branch of the theatre before trying to put on plays. These were actors: George Abbott, Katharine Cornell, Howard Lindsay, Alfred de Liagre, Eddie Dowling, Vinton Freedley, John Golden, Guthrie McClintic and Gilbert Miller. Mr. Abbott and Mr. Lindsay were also dramatists as were all of the members of the Playwrights' Company. Oscar Hammerstein and Russell Crouse were librettists. Arthur Hopkins wrote and produced vaudeville sketches and Max Gordon booked them, while Richard Rodgers composed scores and Mr. Golden songs. Lawrence Langner and Theresa Helburn, Theatre Guild directors, were among the founders of the Washington Square Players from which the Guild sprang, while Armina Marshall Langner, also of the Guild, was an actress. All three eventually wrote plays. Jed Harris was a press representative, Herman Shumlin was his general manager and Kermit Bloomgarten his. Stanley Gilkey filled the same berth for Mr. McClintic and Brock Pemberton was Pooh Bah for Arthur Hopkins following six years as dramatic reporter and critic. Richard Aldrich was a manager for MacGowan & Reed and Gilbert Miller, after he gave up acting, learned about producing from his illustrious father, Henry Miller. Oscar Serlin was a talent scout. The Shuberts, Lee and J. J., followed the proverbial pattern of starting as boys in theatres they were eventually to own. Jack Wildberg was a theatrical lawyer and learned about producing in summer stock in association with Cheryl Crawford of the American Repertory triumvirate. The other two of that distaff trio, Eve LeGallienne and Margaret Webster, acted and directed.

The moral of the record would seem to be that experience in some branch of the theatre, while not a prerequisite for success, is a big help to the individual and a good thing for the theatre. Curiously, inexperienced tyros seem more able to assemble vast sums for worthless projects than some of the old hands can for some worthy undertakings. It is not only the loss of this capital that is bad, but the reputation for ineptness its expenditure brings the theatre.

Sweetness and Light Twixt Crix And Playwrights Doesn't Help U.S. Theatre, Argues One Drama Critic

By RICHARD WATTS, JR.

The three bravest or, at least, most foolhardy men in this vicinity, if you want to know it, are Brooks Atkinson, John Mason Brown and the writer. There we were, with the most splendid and touching epitaphs written for us, extolling our greatness of soul, largeness of vision and intellect, unparalleled keenness of perception, and Solomon-like sense of justice. There were giants in our day, and we were among the mightiest of them all. Yet, instead of remaining comfortably in Valhalla with Aristotle, Dryden and Percy Hammond and reading our press clippings, we gave it all up voluntarily to come back to earth and be drama critics again.

This great and beautiful estimate of our worth, which we cherished so dearly and have now given up so blithely, was, I have to confess, never bestowed upon us without reservations. No doubt because our admirers knew our essential modesty and didn't want to embarrass us with too much adulation, they would always prefix their enthusiasm with such a phrase as "Compared to So-and-So - - -" or, more likely, "Compared to those so-and-so's - - -." The old axiom that the only good drama critic was a dead drama critic had been broadened to include critics who had gone off to various wartime pursuits, and we found ourselves in the position of the artists in the Arnold Bennett play who pretended to be dead and read with relish the juicy obituaries that were written about him.

Of course, we remembered the days of Hammond, Broun and Wollcott, when they were being blamed for the collapse of the theatre and contrasted unfavorably with such giants as William Winter. Even more vividly we recalled how Hammond, Broun and Wollcott became giants when we, then of pygmy stature, succeeded them, and how playwrights, producers and actors, who were accustomed to shrink before the whip lash of these tyrants of the theatre, began boasting even of the bad notices they had received from them. I believe that Humphrey Bogart still carries about with him the clipping of a Woollcott review that spoke bitingly about the microscopic quality of his talent and treasures it far more than the praise written about him by living reviewers.

It was very pleasant to learn that in our lifetime we had been transformed from pygmies into giants and to be told that we had been marvels of perception, wit, grace and understanding, even though the cynical might have suspected that the enthusiasm arose less out of admiration for us than from the chance it offered to smite the current crop of reviewers. Our admirers may have been telling us that it wasn't we were so good as that, incompetent as we were, we at least looked pretty fair compared to the veritable monsters of incompetence now holding forth in our pulpits, but it was praise, and it was pretty bold to risk plunging back into reviewing again. It gave our quondam fans too tempting an opportunity to take it all back.

Atkinson the Hero

Obviously that was what was bound to happen and, of course, it is happening already. I think it is safe to say that, as dearly beloved as Brown and I suddenly became, we still remained mere groundlings compared to Atkinson as he was lifted up to the heavens by his adoring worshipers. Maybe you think it was Chungking and Moscow that Brooks went off to during his absence from criticism. But it was really Olympus to which he had been carried by legions of doting admirers. Now he has come back, not only a nobler soul but a more kindly critic than before, and yet I note in one of the Hollywood columns that Nunnally Johnson, usually among the most generous and forgiving of men, told one girl journalist that he was "wishing a Merry Christmas to every one in the world except Brooks Atkinson."

Nevertheless it is fun to be back and, although it is pleasant to be a dead and respected drama critic, it is even better to be alive and a despised member of the craft of Nathan and Aristotle. In fact, I confess that I am almost always on the side of the playwright who is attacking a critic, and that is not out of any characteristic nobility of soul. Quite on the contrary, it is out of sheer selfishness. The only unpleasant thing in the otherwise agreeable business of pontificating about the drama is that you occasionally feel like a bully when you pick on helpless and unprotected plays. But when there is an embattled author about to defend it and fight back you don't feel nearly so bad about it, and the job becomes more desirable than ever.

Nevertheless, I am not sure that I approve of the new radio idea of having critics and playwrights go on the air and talk over the merits of a play that has just opened. I haven't heard any of the programs, but my great fear is, not that they will make the antagonists too bitter at each other, but that there is the danger of their being too polite. I am told on all sides that the recent discussion between Moss Hart and John Chapman over "Christopher Blake" was the best of the series because Mr. Hart got after Mr. Chapman with what used to be known as "hammer-and-tongs."

That is fine, but look what happened to Chapman. From various accounts he kept his temper, was very tolerant and understanding and came out of the debate in a manner that had even some playwrights feeling he had been the winner. Ordinarily he is a man who knows and relishes the pleasure of a good rage. Indeed, he is easily the Critics Circle Angry Man, and it is a role which becomes him. Yet the radio program made him gentle and long suffering, and the next playwright, learning from him, is likely to be as gentle as Eddie Dowling is said to have been when he defended "The Iceman Cometh" against the equally affable Howard Barnes, and the whole relationship will be threatened. In general, I am all for an era of good-feeling, but when one sets in in the theatre it is likely to imperil some of the stages' vitality.

Shubert Files Charges With Equity on Actor Decamping 'Come On Up'

Charges which may result in serious consequences for Harry Gibson, an actor who abruptly walked out on "Come On Up," which has been touring with Mae West starred this season, were filed with Equity by J. J. Shubert last week. Gibson walked out while the show was in Canada saying that he couldn't stand cold weather and because of neuralgia would have to return to the Coast where the show was produced.

Actor had a run of the play contract calling for $300 weekly, with provision for $200 additional when the show reached Broadway. Gibson, who failed to secure a doctor's certificate indicating his alleged ailment, refused to appear for the Saturday matinee and night performances of the engagement in question and was said to have secured a plane reservation for Hollywood on that date. He had received his week's pay the night before.

Gibson feared that "Up" would not be shown on Broadway which was his objective, since he is a western night club entertainer and aimed for a shot at the New York cafes. If charges are sustained, and he is suspended by Equity, it's possible that he will not be permitted to make professional appearances because of the agreement between the several talent unions. If a member is banned by one, he is automatically barred by the others during the period of suspension.

Wildberg To Shutter Chi Civic Till Hit Rolls In

Chicago.

Unique situation in f[illegible] of tight house set up in town is that the Civic Theatre will have no legit show after film "Henry V" leaves Jan. 5. John Wildberg, lessee of the spot, is looking for a hit and is keeping the house dark until he can find one.

"Henry" opens at the Pabst Theatre, Milwaukee, Jan. 6 for two weeks plus options under Theatre Guild sponsorship and then goes to St. Louis. Picture had a five month run at $2.40 top here.

Bercovici's Pasa Bow

Pasadena.

Konrad Bercovici's new legit play, "Penelope," is slated for an opening at the Pasadena Community Playhouse late in February.

Irving Jacobs hopes to produce the piece on Broadway next fall, with Arthur Lubin directing.

GREETINGS
KATHARINE CORNELL and GUTHRIE McCLINTIC

Back to the Tents

Playwright's Travail in Getting a Legit House Pars His Creative Pains—45 B'way Houses Lost in Past 20 Years

By PHILIP DUNNING

Cast } Playwright.
} Producer.

Scene: A theatrical producer's office.

Producer: Come in. Glad to see you. Let me take your hat and coat.

Playwright: Oh, thank you.

Producer: Sit over here in this armchair.

Playwright: That's very kind—

Producer: Well I finally got around to reading your script. Sorry I took so long.

Playwright: Oh that's quite all right. I know you're busy. What was your reaction?

Producer: I liked every minute of it. It's really a fine play. I'd like to produce it.

Playwright: It's wonderful to hear you say that.

Producer: It deserves a first-class production with a fine cast.

Playwright: That sounds good to me. When did you plan to—

Phil Dunning

Producer: I remember the time, not so many years ago, when I ran across a script I liked as much as I like yours, I'd tie it up quickly—pick up the phone, book just the right New York theatre for it and have it in rehearsal in a week or two.

Playwright: That would be wonderful—

Producer: But today it's altogether different. You know how scarce theatres are these days.

Playwright: Yes, I know—

Producer: And backers are getting scarce too. It takes around $50,000 to ring up the curtain on a show today.

Playwright: Fifty? You mean for a musical?

Producer: No. A musical would cost three or four times that much.

Playwright: Fifty thousand seems an awful lot. Why my play only calls for a single setting.

Producer: I know. But that's what it takes to do a one-setter now.

Playwright: Oh that includes the cash bonds required by various associations involved but it isn't money spent—

Producer: Cash bonds mean money tied up. Why I remember when I could budget a play for less than the bonds alone take today.

Playwright: Then you blame the Unions for—

Producer: No, I'm not blaming them. Who said I was blaming them? I guess they're entitled to protection the same as everybody else. All I'm saying is that 50 grand is a big gamble on a one-to-five shot.

Playwright: One-to-five? How do you mean?

Producer: That's what it is. Figured on the arbitrary basis of 100 performances for a hit, 80% of the total number of new plays presented in New York are failures.

Playwright: Are you referring to last season?

Producer: Last season and the season before that—and for the past 20 seasons.

Playwright: 80% were failures?

Producer: Right. That surprise you?

Playwright: Well—yes—I—

Producer: One success out of every five tries, at 50 thousand a try, kind of slows a fellow up.

Playwright: But don't you think—

Producer: It slowed up the theatre owners too. Made them more cautious.

Playwright: But aren't they demanding guarantees? Then how can they lose money?

Producer: I'll tell you. A friend of mine owns one of the finest theatres on the street. The last 10 attractions he booked in were all flops. Between the flops his house had to be dark from one to three weeks at a time. He can't break even unless he's lucky enough to book a hit show every once in a while. Does that prove anything to you?

Playwright: It proves that your friend hasn't very good judgment in selecting plays—

Producer: Well let's hope his judgment has improved because he picked your play to be a hit. I had him read it with the idea of booking it and he promised to give me a definite answer this afternoon. Do you mind waiting?

Playwright: Not at all. It's all very interesting.

Producer: Say, ever read this rag?

Playwright: Not as regularly as I used to. The legitimate news seems to be crowded out lately by movie and radio news.

Producer: Yes, I know. I've been saving these old Anniversary Numbers for years. They have some pretty interesting statistics. Let's turn to this 1927 number—flash back 20 years and see what was going on around here then...Better let me read it—the pages are dried out and brittle and I wouldn't want you to tear them. Listen to this—"The total number of new dramatic productions in New York City during the season 1926-1927 were 218, and 84% of them were failures. The number of theatres used was 76. 114 plays closed within four weeks of their openings."

Playwright: But don't you think—

Producer: Look at this list of theatres that were available to legitimate attractions then. Apollo, Central, Republic, Wallack's, Klaw, Daly's, the Selwyn, the Lyric, Mayfair, Waldorf, the old Garrick—God, it's enough to bring tears to your eyes when you think of those days.

Playwright: I understand how you feel.

Producer: Here's some more theatres we lost since 1927—the Times Square theatre, the Liberty, Gaiety, Eltinge, Globe, the Old Broadway, the Frolic, the Princess, Maxine Elliot, Hampden, Greenwich Village, Charles Hopkins, Cherry Lane, Provincetown, Sam H. Harris and the George M. Cohan. Say, I wonder what Sam and Georgie would say if they had a look at crummy old 42nd street today—and here are some that used to play musicals—all torn down now—the Century, the Knickerbocker, the Casino and the Earl Carroll.

Playwright: That's 31 theatres gone.

Some More Since 1927

Producer: I never bothered to count them. It makes my ulcers kick up just to think how easy it was to book a theatre in those days. And the cost of producing a show was peanuts compared with today. Do you know, we used to do a three or four set show, take it on the road for a few weeks break-in and ring up on Broadway for around six or seven thousand dollars.

Playwright: Think of that—!

Producer: And here's some more that have blacked out on us in the past 10 years since 1937—the Longacre, Guild, Ambassador, the Golden on 58th St., the 44th Street, the Little, the Masque, Vanderbilt, 49th St., Ritz, the Bayes, Belmont, Comedy, Winter Garden, the New Amsterdam. It makes me ill to think of that beautiful theatre being used for a 15c grind house.

Playwright: That's 14 more. Fourteen and 31—that's 45 theatres gone. And nothing has been built to replace them.

Producer: Now tell me, do you honestly think that if the owners of those 45 legitimate theatres made money playing regular attractions, they'd dump them into the laps of the broadcasting companies and grind movie syndicates?

Playwright: No, of course not. But I still don't see—

Producer: The way it adds up to me is that the higher the cost of production, the fewer the plays produced and the fewer theatres available to play them in. Do you realize that last season there were only 46 new dramatic plays produced on Broadway with only 35 legit theatres available?

Playwright: That's quite a drop.

Producer: An alarming drop. What's the remedy, I wonder?

Playwright: Wouldn't cocktail bars connected with theatres help defray expenses as it does in England?

Producer: The managers have been working all along the line on that scheme for years. But they've been stymied—Excuse me, my watch must be stopped—

Playwright: I have five after four.

Producer: Thanks. I apparently forgot to wind mine.

Playwright: This has been a very interesting afternoon and I've enjoyed talking with you. But now we'd better get back to the subject of my play. You say you liked it.

Producer: I do and I'd like to produce it.

Playwright: I'd like to have you. Providing you can do it this season. I feel it would be in excellent hands. You've always shown good taste in the plays you've done.

Producer: Thanks. I think we could get along together. You're a fine writer. I'm surprised that Hollywood hasn't grabbed you off before now. If I can book a theatre I'll pay your advance, sign the production contract and get busy casting my backers right away.

Playwright: Oh, speaking of Hollywood, I wasn't going to mention it but I've had an offer from a film company for the play and they want my services. I've been stalling them until I heard from you.

Producer: Well, I'll tell you. Excuse me a minute while I answer this phone—Oh hello pal—yes, I've been sitting here all afternoon waiting for you to call. I've got the author of that play you liked right here with me. What? No—no you didn't. How much? Geez, what a price. No I can't say I blame you but it shoots hell out of my plans. Well—that's that. Oh sure—sure. Bye now.

Playwright: Are you all right? Can I get you a glass of water?

Producer: No thanks. I'll be all right. I just had a bit of a jolt. Another legit theatre has been wiped off the map. My friend unloaded his headache to a Television company.

SEASON'S GREETINGS
JEAN PARKER
Co-starring in "BURLESQUE"
Currently at the Belasco Theatre, New York
(Earlier This Season in the Title Role of "Loco")

Chi Had Big B.O. '46; Shortage of Theatres Still Plagues Town

Chicago.

Chicago had a big legit b.o. year in 1946. Grosses for the year hit over $6,500,000, with practically every theatre in town booked constantly.

Situation in town is critical regarding theatre space, with only seven theatres being available at present for legit bookings.

While Chicago saw only three new legit openers, "St. Lazare's Pharmacy," "Windy City," and "Sweethearts," a new high of 44 stage attractions were presented, with seven plays holding forth as 1947 rolled around. Average run of plays this year was twice as long as usual, which resulted in a booking jam, with Chi being passed up for smaller towns with available theatre space.

Chi Burglars Trip Up Ballet Russe Terpers

Chicago.

Chicago police are searching for thieves who broke into hotel rooms of Rosella Hightower and Roman Jasinsky, stars of Original Ballet Russe, currently, playing at Civic Opera House here.

Miss Hightower was principal loser, having lost a quantity of jewelry. Jasinsky lost a small amount of cash. Room of Mme. Natalie Tupine, mother of Oleg Tupine, another ballet principal, was also burglarized by hoodlums.

Shows in Rehearsal

"Brigadoon"—Cheryl Crawford.
"The First Hundred Years"—William Cahn.
"Washington Square"—Oscar Serlin.
"Apartment B" ("It Takes Two")—George Abbott and Richard Aldrich.
"John Loves Mary"—Rodgers and Hammerstein.
"All My Sons"—Clurman, Kazan and Fried.

Playing It Safe For Barrymore

By LAURENCE SCHWAB

(Producer-Author and EX-Actor)

Flash! Not too bright a one after upwards of 30 years, but still—Flash!—I was once an actor.

My thespian career ended with such a rude jolt that up to now I have preferred to forget it. But time, at last, turns shame to amusement, and what good is a guy who can't see a joke? Even if it is on himself.

I was second string quarterback on Boston Latin School, and when we played our traditional rival, a high school in New Hampshire, I was lucky enough to make a touchdown for old B. L. S. in the last few minutes of play. We won 6-0.

That summer a visionary young man put together a stock company to tour the resorts. He gave it the inspirational title of the Harvard Players, and if asked what connection his carroty troupe had with the dignified university he would point to me. I had passed all but two exams for freshman entry and was going in that fall—on conditions.

We acted a repertoire of popular plays, setting up shop in hotel ballrooms, school houses, Elks' halls, and even firehouses. I am afraid we had more fun than our meager audiences. They were only laymen, while we were traveling hand in hand with Art. I, though, was conscious of the shortcomings of our company; you see, there was a star in our midst who so far had only appeared as "Another Reporter," "A Neighbor," or "The Man With a Package."

Finally the unweaned star demanded a leading part from our impressario. He put me off, promising airily to increase my lines in the next show and make them two. I threatened to leave in high dudgeon (I knew my Shakespeare) but the threat did not prostrate the oaf. So I played my ace, pointing out that I would be taking the name of the troupe with me. Without a Harvard man on tap he would no longer be able to take the name of the university in vain.

Two weeks later I was making up to play the leading part in "The Country Boy"; the same fat part in which Douglas Fairbanks had just delighted Broadway.

"We're sold out. There's a gang of kids asking if you're in the play for sure. And goggling at your picture outside. Why should you be a draw in this town? Were you born here or something?"

I grinned nervously. We were in the auditorium of the same high school my touchdown had licked the preceding fall. "I kill 'em," I boasted, knowing my boss could not see how pale I was under the country boy makeup.

"Make it slow death. Let me get my hands on the cash receipts first." He went out front.

In such manner is Art treated by Business.

After the first act everybody backstage told me I was swell, and anyway, not to worry, I'd get better as I went along. I spoke sharply to my knees and went on for the second act.

In that fateful stanza The Country Boy, living in a shabby theatrical boarding house, a failure and deserted by his true love, is about to turn on the gas above his hallroom bed. He attaches the rubber tube from a lamp to the gas jet, brings it slowly up to his mouth and sinks on the bed to expire from the escaping fumes. After a few palpitating moments The Old Newspaperman Who Has Been Through It All Himself rushes in and saves him... That's the way the Big Scene was written.

Thespic Perspiration

I was doing fine in that second act. I came all the way through to the climax with hardly a snicker from the audience. And those were from the balcony, where the football team was perched.

Then, "There is nothing left in life for me. I shall end it all." I declaimed the lines wildly—and looked for the tube to attach to the gas jet. It was not on the lamp. I paced the stage, muttering over and over, "I am going to end it all." Approaching the wings I let out in what was meant to be a stage whisper, "Where's that tube?"

The fellow who played the Old Newsman (and doubled as property boy) was standing there, waiting to stride on and rescue me from gaseous death. He shrugged. "Get me a gun or something. I gotta kill myself," I hissed.

Pacing to center stage again I could feel the whole audience on the slippery edge of a titter. One last glance at the wings. The Old Journalist and half the acting company were frozen there. I sank down on the bed. "I must end it all," I repeated for the steenth time. Then, improvising glibly, "What shall I do? What shall I do?"

"Play football, Schwab!" a disgusted voice boomed from the balcony.

Howls, screams, Homeric laughter, burst from the audience. I sat on that cursed bed and wept. At long last somebody had the sense to ring down the curtain.

And that's the real reason John Barrymore had a clear path to Fame.

WINTER STOCK SERIES SET FOR A. C. HOTEL

Atlantic City.

A subscription series of eight plays by the George Spelvin Players will be offered by the Leeds and Lippincott Co., operators of Haddon Hall, on the mid-city beachfront, Jan. 16 through March 8. The plays will be staged in the "Theatre in the Sky" atop the hotel. "Old Acquaintance," by John Van Druten, will be the first offering.

Company is directed by Helen Morley with Allen Potter production manager. Others include Ann Arden, Pat Worthington, Walter Meserole, James J. McCormack, Wade Dent, Arthur Cahn, Betty Egan, Ruth Phillips and Mark Wood.

ICC Nixes S. Pacific R.R. Plan to Jack Show Rates

Under a ruling by the Interstate Commerce Commission, the Southern Pacific R. R. is not permitted to raise the ticket regulations for traveling shows. Line planned to require the purchase of 150 tickets if a baggage car was to be supplied. ICC stipulated that the railroad could apply for a rehearing but not prior to next Aug. 1.

It was feared that if SPRR raised the ticket requirement no large road shows would be able to travel to the Coast and back. Present rule calls for 100 tickets, and a baggage car is provided without additional cost for the production.

Report that other western lines would also raise the party ticket requirement above the present limit of 100 was stated to have been incorrect. It had been figured that if SPRR's rule went through on Jan. 1, plus a rate increase, it would jump the cost of transportation to the Coast as much a 230%.

Only large show on road that would have been affected is "Carmen Jones," whose agent, Ned Alvord, had protested the line's proposed ticket increase. League of New York Theatres also complained to ICC. However, "Carmen" is due to close its tour next week, show now playing Texas dates.

MOOD INDIGO

By JOHN BYRAM

(Eastern Play Editor, Paramount Pictures)

Sid Skolsky, in VARIETY, was voicing—as many others have done of late—his lament over the decline of Broadway. Having been away from it all those years when he was hanging around that Hollywood drugstore he had an objective attitude even though he finally did return with his excellent Broadway-show business saga, "The Jolson Story." My approach is more subjective than Skolsky's. For 24 years my daily working hours—and a good many of my nocturnal ones, too—have been spent mainly within a segment of New York bounded on the north by 47th street (the old Palace); on the east by 6th avenue (the now obliterated Hippodrome), and on the south and west by the Paramount Building and the N. Y. Times Annex in 43d street. Familiarity may make it easy to overlook or gloss over some things, but in my circumstances even a blind man could not fail to notice the deterioration of what minor and curiously regional poets and philosophers have rhapsodically referred to as the Great White Way, the Grandest Canyon, Mazda Lane, the Main Stem, and by other soubriquets, both apt and labored.

When I first came to Broadway it was, to be sure, not one of Les Grands boulevards. It was not a beautiful vista of architecturally perfect theatres conveniently interspersed with fine restaurants and cafes and populated exclusively by Men of Distinction and elegant feminine companions who looked as if they might have stepped bodily from the advertisements of Bergdof-Goodman and the higher priced perfume firms. But Broadway—by which I mean the contiguous area including 42d street—in those days had the best. It had 60 to 65 legitimate theatres, the few top film cathedrals, the premier vaudeville theatre and even a burlesque house which represented that exuberant profession at its apex. Of shoddy, second-run stuff, it certainly had its share, but nothing like at present when the best, the tawdry ersatz and the unbelonging catchpenny gadgets are all scrambled together.

Because of the depression, the rise of the talking picture, and the radio, and because of other factors, economic and sociological, Broadway has surrendered to cheapness, as we all know. Milling about on its littered, gum-spotted pavements today are some of the crummiest-looking individuals to be seen anywhere in the United States. I mean the people who are drawn to its free radio programs, its grind movies, and its shooting galleries. Those who earn their living on Broadway—and at the top they are the most talented in the theatre and, as representatives of their profession, in the world today—do their jobs on the street but they spend their spare time elsewhere, often as far away as possible from its pinchbeck purlieus. From de luxe night clubs to the offices of solvent theatrical managers and the larger film companies the drift, for years, has been away from the Broadway district.

Park Avenue to Surf Avenue

The answer? I don't know, but I'm afraid that, despite the optimists, things don't look too bright for a genuine rehabilitation or housecleaning of Times Square. No matter how many grandiose building projects are announced or actively undertaken, no matter how many new spectacular signs rosily tint the night sky, the pristine glory and individuality of Broadway may be departing forever.

In some respects the area is a microcosm of many lesser American cities whose peripheral business districts have declined and become shabby as a result of the community's growth and the increasing mechanization of the times. Perhaps when construction starts again the legitimate theatre, which gave Broadway its greatest name and reputation, eventually will be able to move its $6 customers away from the hotdog stands, shooting galleries, dancehalls and soap opera houses. But whether there will be much building of new and improved theatres in another section, or even shows to put in them, sometimes seems problematical. Every year more and more theatres, where plays with living actors can be seen and on occasion appreciated, will be torn down or drawn off the market. Before long Broadway will represent, even to a greater degree than it does now, the triumph of the mechanical age and the decline of the personnel.

While it is not quite fair to say that the choice was ever between Park avenue and Surf avenue, many factors over the years have forced what is still the world's greatest entertainment center to veer definitely toward Coney Island in atmosphere and appearance. Every year the amusement district becomes a Coney Island with greater and gaudier gadgets instead of what Broadway should be if it is to survive uniquely—a street whereon actively participating personalities provide its character, its glamour, and individuality and where the gimcracks and the things that Broadway has in common with other cities and hamlets over the country are relegated to a properly subordinate position.

Broadway Running Ahead Of Last Season In Quantity; Revivals a Large Factor

Productively Broadway is running ahead of last season, both in new plays and revivals, while there have been an equal number of musicals, though that type of attraction has been distinctly the weakest of the three classifications.

From June, 1945, to the end of December, 35 new shows entered the list, plus four revivals, while in the same period this season, first nighters sat in on 47 premieres, of which 13 were, or are, revivals.

It's possible that one or both of the Christmas week musical entrants will get across, but up until Xmas only one clicked, "Icetime," a skating revue and technically not a legiter. It's estimated that eight musicals produced represent a total investment of nearly $2,000,000, if not more, and that includes one fast flop out of town, another on the way in and four have already come to Broadway and are off the boards. Latter were "If the Shoe Fits," "Park Avenue," "Gypsy Lady" and "Yours Is My Heart." The out-of-town baby, said to have cost more than $300,000, is "In Gay New Orleans."

Up to New Year's of 1946 there were eight revivals, four of which consisted of the Old Vic bills early in the summer. This season, starting around Labor Day, the baker's dozen of revivals have been an integral factor, and six are still on the boards, including four being played by the American Repertory Theatre. Five failed and one turned out fairly well. None of the revivals was musical, whereas last season there were "Show Boat," which played to big money although it didn't recapture its investment; "The Red Mill," a money-maker still on

(Continued on page 289)

Grand Opera Is Also Show Business

By EDWARD JOHNSON

(General Manager of the Metropolitan Opera)

Grand opera, like politics and religion, has long been a controversial subject. Is it a living art? Should it be sung in English? Is it "highbrow"? On the first two questions, there may be some pro and con discussion. But on the latter—any such descriptive phrases as "highbrow" or "snobbish" are merely tiresome, bromidic epithets hurled by fireside critics who live in the cliched past of the "golden eras."

Edward Johnson

Originally, of course, such descriptions were justifiable because the opera, from its very beginning early in the 17th century, was the "property" of the wealthy and cultural European aristocracy. Even when this art came to America in the 18th century, it was taken over by the financial and social elite of the day. But, both in Europe and the United States, only the wealthy could afford to support opera. Now, the very fact that opera in Europe is financed by the government and opera in America is supported by the general public is proof enough that it is a living art that attracts thousands of opera-goers and millions of listeners, all of which was made possible by the monetary contributions of these early patrons.

Today, grand opera is in show business. We receive our support from the public and a few "backers." The trade "bible," VARIETY, reviews the opera as well as the latest Broadway play. We too are concerned with b.o. receipts, Crossleys, and "hitting the stix." We have the same unions as any other theatre, except more of them.

Differences

But the characteristics that account for the differences between the production of a Broadway play and a grand opera represent both our strength and the source of our problems. The Metropolitan is the only theatre where the shows given have been playing regularly in some parts of the world for more than 50 or 100 or 150 years. The presentation of these classical masterpieces of the past is a phenomenon comparable only to the occasional sorties into Shakespearean literature made by repertory companies and a few independent producers. Even the great genius, Shakespeare, must take second place to such masters as Verdi, Wagner, Mozart, in the total number of performances.

The Metropolitan is the only theatre where a devoted public is willing to subscribe and pay in advance without knowing which shows will be performed. Unlike the Broadway musical which has a tryout before reaching New York and then is played night after night, and has a chorus of say, 10 to 15, and an orchestra of perhaps 30, and charges $6.60, the Metropolitan must present a different opera each night with a chorus of 78 and an orchestra of 94 at a $7.50 top, for only part of the year. Further, it must have complete double casts in readiness for every performance and the sets required for each production seldom number less than three. As a result, the economic situation in opera is constantly a serious and harassing problem.

Deficits in opera, however, do not mean failure. On the contrary, they frequently indicate more than the usual success. For the Metropolitan is not in business to make money. It is a non-profit institution that is keeping alive the great masterpieces of the past and encouraging new works and new audiences for the future. And from the attendance records of the past five years and the increased demand for the Metropolitan to visit cities all over the country, the Metropolitan Opera represents a healthy and vital part of show business that is here to stay.

'Heartless' Chi Critic Smacks Back at Hecht For 'Windy' Job on 'Flag'

Chicago.

Opening of "A Flag Is Born" gave birth to latest local critic-playwright feud after Ben Hecht wired his p.a. an answer to Chicago Times' critic Robert Pollak's review in which latter stated that the play "failed to wring my heart." Hecht's retaliation, which appeared in large paid ads, expressed the author's surprise that Pollak had a heart. Thus began the ink splattering, with Pollak coming back with a feature in the Sunday Times (5).

"Last Monday, on long distance orders from Ben Hecht in Hollywood," wrote Pollak, the "press-agent for 'A Flag Is Born' took extra space in all the papers to advertise the play at the Studebaker as 'Dramatic Dynamite.' After picking juicy laudatory tidbits from five reviews, an ancient and honored custom among pressagents, he quoted Pollak of the Times as follows: 'Ben Hecht does not wring my heart.' In the same boxed portion of the ad, Hecht answered: 'Sorry, old boy, but are you sure you have one?'

"Ben, old boy, you had me worried for a minute. On Tuesday morning I called up a friend of mine, a doctor, who had an old set of autographed X-ray pictures. He reported that all was normal on the cardiac side and that if I'd lost the thing since that time somebody would certainly have noticed it.

"It can be wrung, too, that heart, twisted and turned over even by plays that have some kind of axe to grind. Plays like Irwin Shaw's 'Bury the Dead,' 'The Good Soldier Schweik' or Lillian Hellman's 'Watch On the Rhine,' that tell me why I ought to hate fascism.

"Plays like Ibsen's 'Ghosts,' Hauptmann's 'The Weavers,' G. B. Shaw's 'Heartbreak House' or Galsworthy's 'Justice.' These all want to sell me something and they do it very well. But in a 'A Flag Is Born' you don't do it well at all, old boy.

"In the grand days of 'The Front Page' and 'Twentieth Century' you had a lot of stuff on the ball as far as the theatre was concerned. In those still more remote days when you wrote 'A Thousand and One Afternoons in Chicago' or bludgeoned the sacred cows in the Chicago Literary Times you were an Ameri-

(Continued on page 270)

Mexico City to See 11-Week Season Of Legit With U.S. Stars

Mexico City.

Eleven weeks of stock stage presentation featuring such U. S. stars as Gertrude Lawrence and Boris Karloff are due to begin here Feb. 3 at the Teatro Iris, according to Melvin Parks, N. Y. producer. He and his associates, Sam Pearce and Martin S. Holman of Hollywood, have contracted for the Iris, which after a long stage career was facelifted and went filmer 12 years ago.

Parks hopes to open with Miss Lawrence in "Pygmalion." Presentations will be the first of the kind ever seen here. Contingent upon clearance from pix obligations, said Parks, Karloff has agreed to play during the season in "On Borrowed Time." Dickers are on with Edward Everett Horton for "Springtime for Henry," and Hedda Hopper and Margo for unchosen vehicles, the producer said.

Iris is currently exhibiting French pix, distributed by Filmex.

Va. State Theatre In No. Carolina Tour

Raleigh, N. C.

The Virginia State Theatre—the Barter Theatre of Abingdon—will Barter Theatre of Abingdon—is moving into North Carolina and will stay there for two weeks, giving some of the best known works on its repertoire at Durham, Raleigh, Chapel Hill, and several other points.

SEASON'S GREETINGS

CORNELIA OTIS SKINNER

THE GABBING CIRCUIT STILL TALKS PLENTY BIG IN MOOLA

By RAY JOSEPHS

The literati crowd with a touch of thesp blood, a hankering for footlights, a longing for one-night stands—or perhaps just something to get off the chest—has found a new way to satisfy the urge and pick up a nice piece of folding change. The answer is lecturing the spiel circuit, revitalized by war-hypoed interest in world affairs. It has shown only the slightest letdown with peace.

Fact that the globe is still far from settled has kept the correspondents with right-from-the-feedbag lowdown, and sundry other experts with opinions on what's necessary, going full blast during the current September-to-May season and indicates that next season will show no appreciable slump. There has been a tendency on the part of some town halls, community round tables, public affairs forums, and other groups which give the lecture bureaus their $5,000,000 a year gross, to seek less controversial fare or put on a few purely entertainment evenings in the course of dishing up culture.

But in the main the boys who have the dope and who know how to put it across to hometown audiences are still rustling in the cash. Hottest item of the current semester has been the H. R. Knickerbocker-Walter Duranty debate on "Can Russia Be Part of One World." Gabfest, booked by W. Colston Leigh for an average of $750 a throw, was announced slowly and picked up so quickly that it Hancocked 53 dates at the start of the season.

Russ interest draw was shown further by Leigh's cooking up two additional debates. John Goette and James R. Young, the long-time Far Eastern news service correspondents, are switching from the What About Japan theme to "Are We Losing Asia to Russia." Another pair of foreign affairs boys, William Mandel and Hallett Abend, latter long-time N. Y. Timesman in the Asiatic belt, are slugging each other for a fee on "Is Russia a Force for Peace?"

Soviet experts—for, against or undecided—are offered by almost every other bureau in the biz at fees from $150 up. Reuben Markham, ejected from Roumania by Moscow for his Christian Science Monitor dispatches, is being handled by Margaret E. Richardson; Leland Stowe, Pulitzer Prizeman, just back from four months in Europe, is concentrating on the Sovvys for Harold R. Peat as are Harrison Forman ("Report from Red China") Henry J. Taylor and Ely Culbertson, who uses the title "Must We Fight Russia?"

Aside from the top Russian interest, biggest shift in attention has been the emphasis on national affairs, which has given many of the Washington correspondents an opportunity to do think-piece stuff from the platform at fees averaging $250 to $500. Jonathan Daniels, formerly with the White House New Deal crowd, has caught on well for Leigh. Dorothy Thompson (Peat), while not the draw she was, is still turning down any but the top-fee, big-turnout dates, and former Secretary of Labor Frances Perkins has been going strong on the collegiate circuit which, while it rates as a prestige item, is not in the big-change market so far as top name celebs are concerned.

It's the radio boys with a regular mike spot out of the capital who are able to command highest prices. Robert St. John, Cecil Brown and Richard Harkness are among the top airers on the Leigh list; Lyman Bryson, who directs CBS educational activities, explains them and the democratic set-up in general for Peat, NCAC has a long list including Major George Fielding Eliot, Edgar Ansel Mowrer and H. R. Baukhage, and the N. Y. Herald Trib. Washington chief, Bert Andrews; CBS' Paul Schubert and Reader's Digest's Stanley Hill are with Clark H. Getts.

Lowell Thomas and Drew Pearson, both top draws on the platform, have pretty well cut appearances to a minimum, being held down by radio and other commitments. So have other recent sensational grossers like Brig. General Carlos P. Romulo, aide to General MacArthur, who is now serving with the Philippine delegation to the United Nations.

Bureaus have found the entertainment side of the biz concentrating on mentalists. Dunninger, now under management of Daniel S. Tuthill, works in a great many towns on a percentage basis. Polgar (L. F. Sherman) has an added stunt, offering booking groups a chance to hide his check anywhere in town, then promising that if he can't find the paper through mind reading, there's no fee. Tarbell (Lee Keedick) is handling only concert show bookings in major cities.

Number of travel names now available is growing daily. Almost killed off during the war because of inability to get around, a flock of newcomers has been offering illustrated talks with new approaches. In most towns, places, not speakers, rate tops, with managers selling World Cruise in an Armchair, or similiar come-on, for a group of 10 to 20 talks at grosses which often double top the film house in town. Burton Holmes is still tops in the division, but newcomers include Robert Friers, who concentrates on Mexico, Cuba and the Caribbean, Clifford J. Kamen (Leigh and NCAC) on Peru and Chile, Nichol Smith (Leigh) on Dutch Guiana, and Lawrence Fairhall on Australia and New Zealand. This writer, former VARIETY mugg in Buenos Aires, is now lecturing on Latin America for Leigh.

Pic Remake of 'Abie's Irish Rose' Recalls Anne Nichols' Fabulous Profits from Comedy Smash

By JACK PULASKI

Remake of "Abie's Irish Rose" in film form recalls its fabulous success as a stage play from 1922 to 1927 on Broadway and through the hinterland. It also recalls that Anne Nichols, its author, became the outstanding femme producer of that era. No woman ever made as much money in show business as Miss Nichols, and she retired for a time with millions. Then Wall Street Laid An Egg. That crimped her bankroll for more than $5,000,000. Still, she never went broke.

Rarely seen around Broadway, except when she came to her offices atop the Fulton theatre, where she was the gentle boss but made the decisions that meant mounting profits with "Abie" out of town, few in show business seem aware of the fact that Miss Nichols was no lucky tyro. She started writing plays at the age of 16. And she was an actress for a short period, being in one of the Four Marx Bros.' vaudeville productions.

Born in a small Georgia town, the creator of "Abie" never gave a suggestion of her Cracker origin, having been brought up in Philadelphia. "Abie," of course, was her bell-ringer but she was a prolific and successful author long before that laugh show emerged and established run records not only on Broadway but elsewhere. "Abie," for instance, turned Erie, Pa., from a tank town to a week stand; it stayed there for six weeks, in fact, and then repeated.

The Nichols Shows

The Nichols-written shows include "Linger Longer, Letty" (score by Al Goodman), which was the top stage appearance for Charlotte Greenwood. Royalties on that musical alone were as high as $6,000 per week. She wrote the farce, "Just Married," with Adelaide Matthews, which starred Lynne Overman, the play running more than a year on Broadway, just as long in Chicago and two years in London (latter stay would have been longer but Overman's yen to return to New York clipped the run).

From her pen, too, came "A Little Bit Old Fashioned," which starred May Robson, and it had a long Chicago run, but Augustus Pitou, who produced it, just didn't have the nerve to bring the show to Broadway, specializing then in out-of-town attractions. There too, were plays for Fiske O'Hara, which Pitou trouped through the sticks season after season. The manager incidentally could have gotten rich with "Abie" but tarried too long when offered a piece. Miss Nichols also brought Mme. Simon, the French star, to Broadway. Also the Comedie Francaise. Those ventures were hardly profitable but among the winners was "Seven Miles to Arden."

That Stock Market

Miss Nichols traded in the stock market but never on margin. How she came a-cropper in the Wall Street collapse of 1929 has been hinted at but never actually revealed. She was in semi-retirement in California at the time, and months previous to the panic had ordered that all securities be disposed of. A representative in New York had a power of attorney to act for her but instead of following instructions, he hypothecated her certificates and bought more stock. The securities she owned were principally those of National City Bank, quoted prior to the crash at more than $2,500 per share. It was a crusher and she remained out of show business until emerging to put "Abie" on radio.

That wasn't the only time that the author took it on the chin financially because of ill-advised procedure by others. Films called "The Cohens and Kellys" were produced by Universal when Carl Laemmle, Sr., was then running that studio. Suit on the grounds of plagiarism was prosecuted, but she lost. Studio had offered her $750,000 to settle the case but her attorney insisted on going to trial, a process that cost $150,000.

Few women in show business have been both author, director and manager, as was Miss Nichols with her "Abie." That explains the enormous profits made with the play, since she collected operating profits as well as royalties. She was one of the few managers who fought the booking moguls, Klaw & Erlanger, and the Shuberts. "Abie" played independent theatres on Broadway (Fulton and Republic) and on the road until its final seasons. Theatres were rented in any number of stands, and local showmen were apprehensive because the houses weren't in proper condition, but the multitudes came to see the show. By renting the theatres, the attraction's profits soared further because the house net went to the show and there was no fee to the booking offices.

Oliver Morosco originally produced "Abie" in Los Angeles with the backing of Miss Nichols, who didn't get any royalties from that showing. Morosco also had a spectacular career in New York, only to go into a eclipse, but his losses were not attributed to show business nor the stock market.

Miss Nichols, whose home is in Hollywood on a hill back of the Strip, is said to be financially secure though not the millionairess she was when "Abie" was a smash success.

Equity to Take Sharp Steps On D. C. Situation

At Equity's quarterly meeting held at the Hotel Astor Friday (3) a report upon the proposals to the council made early in the fall was read to the membership. Progress has been made upon several of the proposals designed for the welfare of legit actors, including clarification of rules whereby junior members may be eligible to senior membership. Committees are in charge of other movements and indications are that they have been industrious in working out the accompanying problems.

The rule requiring juniors to be members for two years before they may become eligible to become seniors remains as is but it now includes the chorus. If members of Chorus Equity join the parent Equity they are automatically credited with the length of time with CE. Junior Equityites who went into the armed services from shows will be credited the number of weeks those attractions played after they went into uniform.

Equity has moved in an effort to clear up the theatre patronage situation in Washington where Negroes are denied admittance to legit shows. Union will confer with the managers at the League of New York Theatres next board meeting, same going for a huddle with the Assn. of Theatrical Agents and Managers board.

A request for a similar session with the Dramatists Guild was not acted upon by the latter as yet but a group of some 33 playwrights started the agitation against segregation in the capital. Equity plans to participate in a campaign in Washington to correct the alleged abuse but would do so in collaboration with other theatre groups, not singly.

Equity had planned to join with the League to work for a reduction in the 20% federal admission tax. But that is no longer necessary because the levy on tickets will be reduced to 10% as of July 1, as announced by President Truman last week when a reduction in excise and luxury levies was also made public.

Legit Notes

Arthur Schwartz trained back to the Coast. Has indie film production plans.

Jerry Wald to Boston next Monday for the Norman Krasna "John and Mary" play preem which the WB producer will filmize.

Dudley Nichols arrived from the Coast Monday (6) for a six-day stay in Gotham.

N. Y. Times did a little feature on the retirement of Vincent Sardi, the 44th St. restaurateur who has served nearly all of showbusiness' notables since its founding, in 1920. Vincent, Jr., takes over.

Longhair Music Boomed 100% During War Years

By ARTHUR JUDSON
(President of Columbia Concerts)

The war brought about an extraordinary music boom in this country. Audiences increased over 100%; the amount of money spent on so-called "good music" doubled. A new public grew up, drawn from many sources. Factory and defense workers making big money heard concert and opera performances for the first time; men in uniform, introduced to so-called longhair music by USO Camp-Shows, found they liked it; radio listeners discovered the three B's as entertaining — or almost — as boogie-woogie; ordinary folk whose businesses were doing well began to buy concert tickets along with theatre and movie tickets.

This is the question the concert manager must now face: can we hold this new public when money will no longer be so plentiful? Can we persuade people who bought out of their surplus to buy out of their budget? Can we make ticket-buying part of the regular expenditure of the average man? Can we convince boom-time patrons that music is no luxury, but part of the good life?

Well, I think we can. At any rate, we are trying.

There are many encouraging factors. To begin with, there is the example of the last depression when no important local concert manager and no major symphonic organization went out of business. That was almost 20 years ago. Since then music has taken such a firm hold in the life of the average American community that it is going to take a great deal to dislodge or eliminate it.

The United States is now the music centre of the entire world. The war years crystallized and solidified America's privileged position and the postwar world is looking to this country for support and guidance in solving its musical problems.

Columbia Concerts, as the largest managerial organization, sees its problem as twofold, first to the artists themselves, then to the public at large.

The healthy and fair distribution of artists is one of the problems now being worked out. American artists, for the first time, are being given the chance to appear before audiences all over the world, and, in turn artists from abroad again have the opportunity to develop and expand their careers in the United States. We believe that sympathetic reciprocity and interchange of artists make for good-will, good business and good music.

The call for good music throughout the entire world is extraordinary. The figures are so impressive, the territory involved so widespread, that there is excellent reason to believe that the "boom" was not merely the result of general prosperity but represented in great measure a permanent expansion of public interest in good music.

The development of the Latin-American market, the new interest of Australians in American artists since the influx of American soldiers and ideas during the war, the reopening of Great Britain and most of the European continent to musical commerce, has created a demand so great that the supply of artists is hardly equal to it. Our artists now have all-year round tours. "Seasons" in the old sense have vanished. Artists follow the "seasons" from country to country, from continent to continent. Concert booking covers the entire world.

Not only has concert-buying increased but every field of music has expanded. The record business has never been better. In radio more and more commercial sponsors are using longhair music to get long-term results. And Hollywood has reawakened to the fact that good music is also top entertainment.

Records, radio, movies — and especially the broadcasts of great symphonic orchestras — all have done their share towards building up a permanent concert going American public.

Concert management by now is built on the solid ground of public demand. Good music has become an essential part of the national cultural diet. It seems unlikely that there will be musical "rationing."

'Heartless' Critic

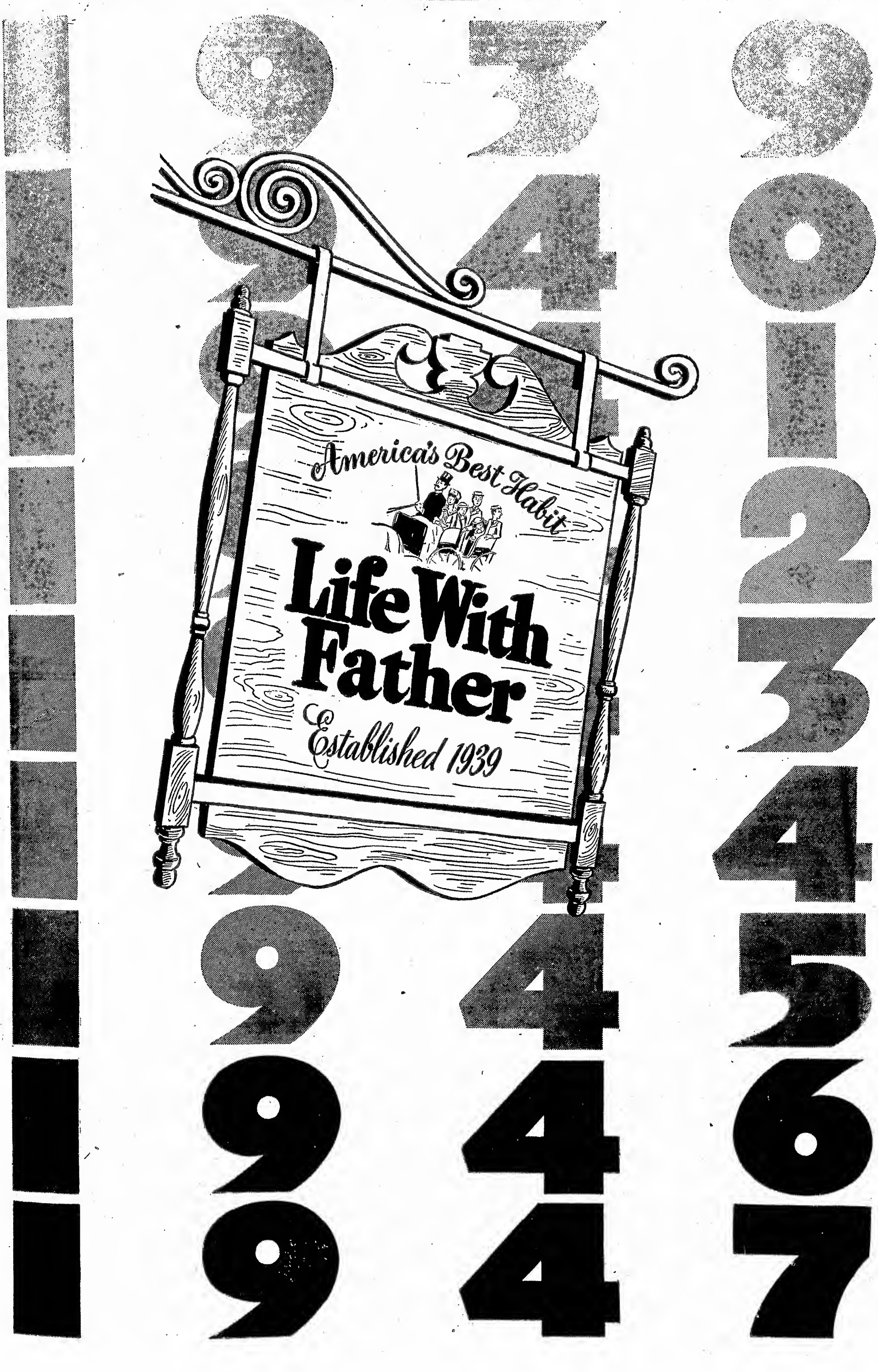
Continued from page 269

can white hope in the field of letters.

"But lotus-land has got you, old boy, and that swimming pool full of money. Your return to Broadway via 'To Quito and Back' and such inferior dramas was met with deserved Bronx cheers from the critical gentry. You are the fellow who wrote that insufferable drool for Cary Grant and Ingrid Bergman to speak in the movie 'Notorious.' You are also responsible for 'A Flag Is Born' which, I repeat, is windy, bombastic and rhetorical even to many who still believe in its thesis.

"And, by the way, although you singled me out as a heartless Joe, there were three other critics in town who failed to succumb to your dramaturgy in spite of the fact that your press-agent did a neat job of surgery on the various reviews.

"Quoting out of context is a game that anybody can play. At least three other local scribes suffered only moderate cardiac twinges at 'Flag.' Your devotion to a tremendous cause does you high credit but in this instance you have done a pretty bad job of selling it."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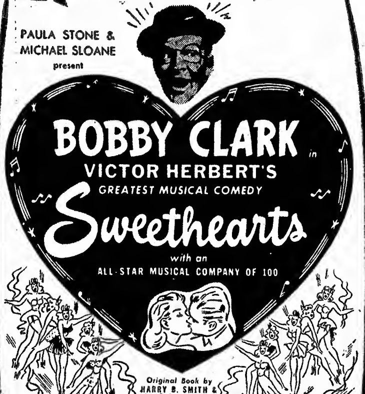

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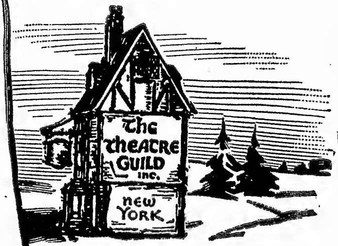

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Christmas Vacation	Dec. 22-Dec. 24
Philadelphia, Pennsylvania	Dec. 25-Jan. 18
Cleveland, Ohio	Jan. 20-Jan. 27
Buffalo, New York	Jan. 29-Feb. 2
Toronto, Canada	Feb. 3-Feb. 7
Montreal, Canada	Feb. 9-Feb. 16
Boston, Massachusetts	Feb. 18-March 2
Providence, R. I.	March 3-March 9
Pittsburgh, Pennsylvania	March 11-March 17
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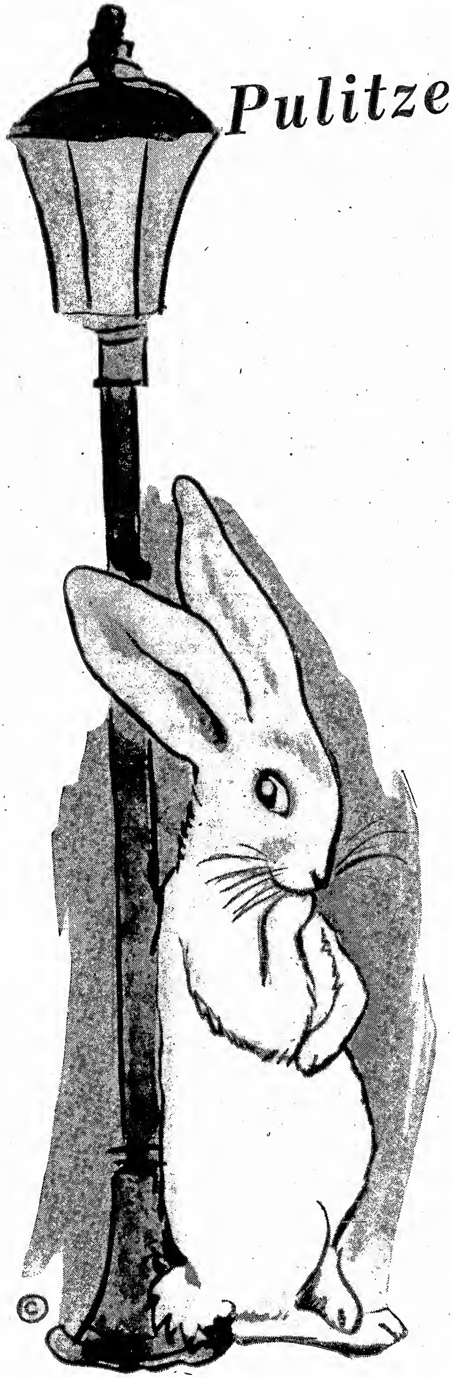

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A Pipsqueak Pollyanna Pipes Up

Reprinted from the New Republic, Dec. 23, 1946

Pitching Horseshoes . . .

Mr. Henry A. Wallace
Editor-in-Chief, "The New Republic"
New York, N. Y.

Dear Mr. Wallace:

I was flattered the other afternoon when one of your editors phoned and asked me to write an article for the year-end issue of your magazine. He suggested a piece which might have been titled, "Broadway Swan Song," a description of the last gold-plated New Year's Eve before we all faw down and go boom.

I told him I couldn't write it because I didn't believe it. I told him I thought the next decade would see a string of New Year's parties which would make this one look like a Campfire Girl social. I told him I couldn't go along with the misfortune-tellers and network Nostradamuses who say we're all going to Hell in a hanging basket. You see, I don't think the bellyache is as bad as the bellyachers make it out to be.

Before you write me off as a pipsqueak Pollyanna, may I tell you why I have no faith in these gloomy Gabriels. I know some of them. In almost all cases they're sour grape boys who are no longer "in." During the first ten years of Roosevelt, these self-declared economists had access to the throne, and performed the financial abracadabra which has made Swiss cheese out of the buck. I remember when these pipe-smoking masterminds had no time for a sound man like Bernard Baruch. They didn't want to hear that 1 and 1 was 2 when they had just announced it was 7.

Now that they're "out," these minor prophets are trying to pick up some major profits by talking up disaster for women's clubs, radio forums, and what are vaguely called "discussion groups." I thought they were full of prunes in '36. I feel the same way about them in '46.

Right now you're probably saying, "Where does this jack-in-the-box showman get off making economic big talk? Why doesn't he tend to his baubles and bottles and leave stratosphere thinking to brains like Leon Henderson?"

Well, I'd rather not. Sounding-off on the state of the Union is an old custom around barber shops, grocery store stoves and dinner tables. I may be putting myself out on a limb, talking about tomorrow, but if my barber can do it, why can't I?

I'll bet a shiny apple there won't be any crippling strikes in 1947. I think our labor leaders have learned it doesn't pay to stage a prolonged strike for raises that are out the window before they're in the envelope. They're asking for more money. I think business is going to be smart enough to give them a good part of what they want.

I think both sides know the important thing is to get back to work. A year's uninterrupted turning of the same wheels that ground Hitler to bits will produce a flood of goods such as the world has never seen. And when there are goods to buy, the workman's buck will again rate like a buck instead of a lead quarter. When his missus hands over a dollar for a bottle of milk and a pound of butter, she'll get some change for a change. I'm predicting that a year from now there will be a shortage of shortages.

As for the Big Bomb and the Gremlin in the Kremlin, I'm not saying we're out of the woods yet, but at least we've stopped choosing up sides for another brawl. The boys know the next one is for keeps. I'm betting on peace for the simple reason everyone wants to stay alive.

The prophets of doom will say this is all too easy. They'll continue shouting, "Take to the hills—the dam is busted!"

Well, let's take a look at the professional Wet Blanket and his record over the years.

During the panic of 1837, the Detroit Free Press wailed, "All is darkness and despair. As a nation we are at the bottom of the hill."

During the panic of 1857, the Philadelphia Gazette moaned, "Nothing in this country is safe, solvent or reliable."

In 1873, the New York World sobbed, "Collapse is a grim reality. The days of the Republic are numbered."

In 1893, the New Orleans Picayune epitaphed: "On every hand there is depression, wreck and ruin. We can't go much farther."

In 1907, the Wall Street Journal solemnly announced, "The old ship of state is sinking." The Journal of Commerce said, "Even Morgan is using the subway."

They said it again in '29 and again in '37. And all the time they were counting Mr. Whiskers out, he was tossing railroad lines around this country like spaghetti. He produced autos faster than other nations produced shoes, and shoes faster than they produced matches. He gave the average man a refrigerator, and more stuff to put in it than the average man has had in the history of planet Earth.

Now, when the panic isn't even on, we're again hearing from the Unhappiness Boys and the inside dope from their usually unreliable sources. I'm afraid I'm not frightened.

Like every great fighter, Uncle Sam takes an occasional left to the jaw. But he has learned to roll with the punches, and only a sucker would bet against him. Today he's heavyweight champ of the world, and I'm betting he keeps the title.

And that's why, Mr. Wallace, I can't write a swan song piece for your magazine.

Happy New Year.
Billy Rose

(*Copyright, 1946, Billy Rose*)

AND

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TO SHOW BUSINESS

Billy Rose

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HUBERT DILWORTH • OLIVE REEVES-SMITH
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Book by SIG HERZIG and FRED SAIDY
Based on the play by LILITH and DAN JAMES

Dances by AGNES De MILLE

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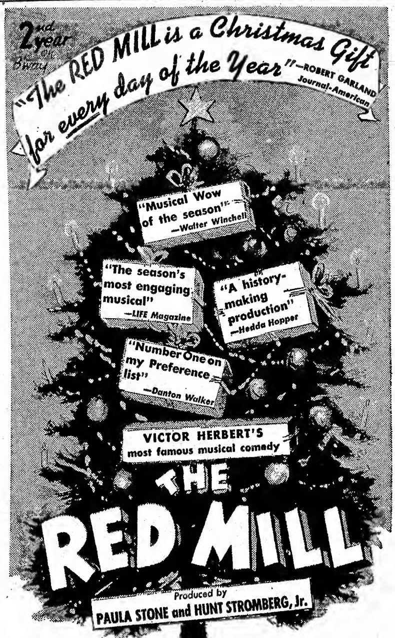

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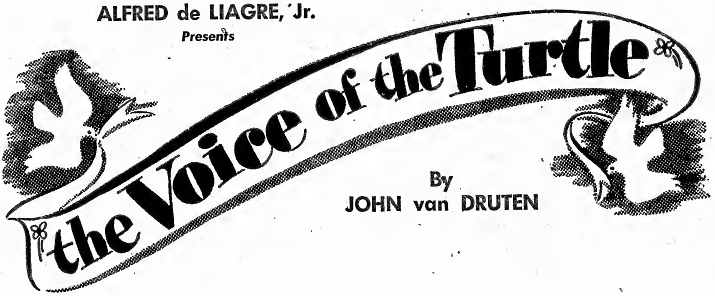

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Book by E. Y. HARBURG and FRED SAIDY
Music by BURTON LANE • Lyrics by E. Y. HARBURG
with
ELLA LOGAN
ALBERT SHARPE • DONALD RICHARDS • DAVID WAYNE
ANITA ALVAREZ • LYN MURRAY SINGERS
Directed by BRETAIGNE WINDUST
Scenery & Lighting by JO MIELZINER • Choreography by MICHAEL KIDD
Costumes by ELEANOR GOLDSMITH • Orchestrations by ROBERT RUSSELL BENNETT
Vocal Arrangements by LYN MURRAY

46th STREET THEATRE
WEST OF BROADWAY

Back to the Strand

Continued from page 266

50 years, on and off, I have never lost my enthusiasm as a playgoer. My interest in the theatre has remained as keen as it ever was. Every time I enter a theatre I anticipate hopefully a renewal of the old thrills of youth. Sometimes I get them. Sometimes I don't. During the war years I tried to see everything, but when the war was over I commenced to be restive. I had to get a show going, and so I commissioned my favorite librettist, A. P. Herbert (now Sir Alan) to collaborate once more with Vivian Ellis, who served all the war years in the Navy. "Big Ben" was the result. Opening in Manchester, it was a sellout there for two-and-a-half weeks. Unable to get into a London theatre, I took it two weeks at a time to Liverpool, Edinburgh, Glasgow and Newcastle. On tour I had warnings of a condition which was to lay me low. I pulled through to the dress rehearsal at the Adelphi, London, on the night before production, but I was not to attend the première, which stopped the traffic in the Strand. Of my 125 shows in London this was the second opening I was forbidden to attend. The first was "League of Notions" with the Dolly Sisters at the New Oxford theatre. It was hard lines, but many "happy returns" from the boxoffice helped me to make a quick recovery.

While in the London Clinic I asked my friends, Herbert and Ellis, to write me another. In very quick time the libretto was delivered to me and the composer was quickly on the job. Originally called "70 Summers," the title has been changed to "Bless the Bride." The story is a romantic fantasy laid in 1870. The outfit looks good to me. It is timed for spring or summer of 1947. I have other plans, but I don't intend to be a wholesaler.

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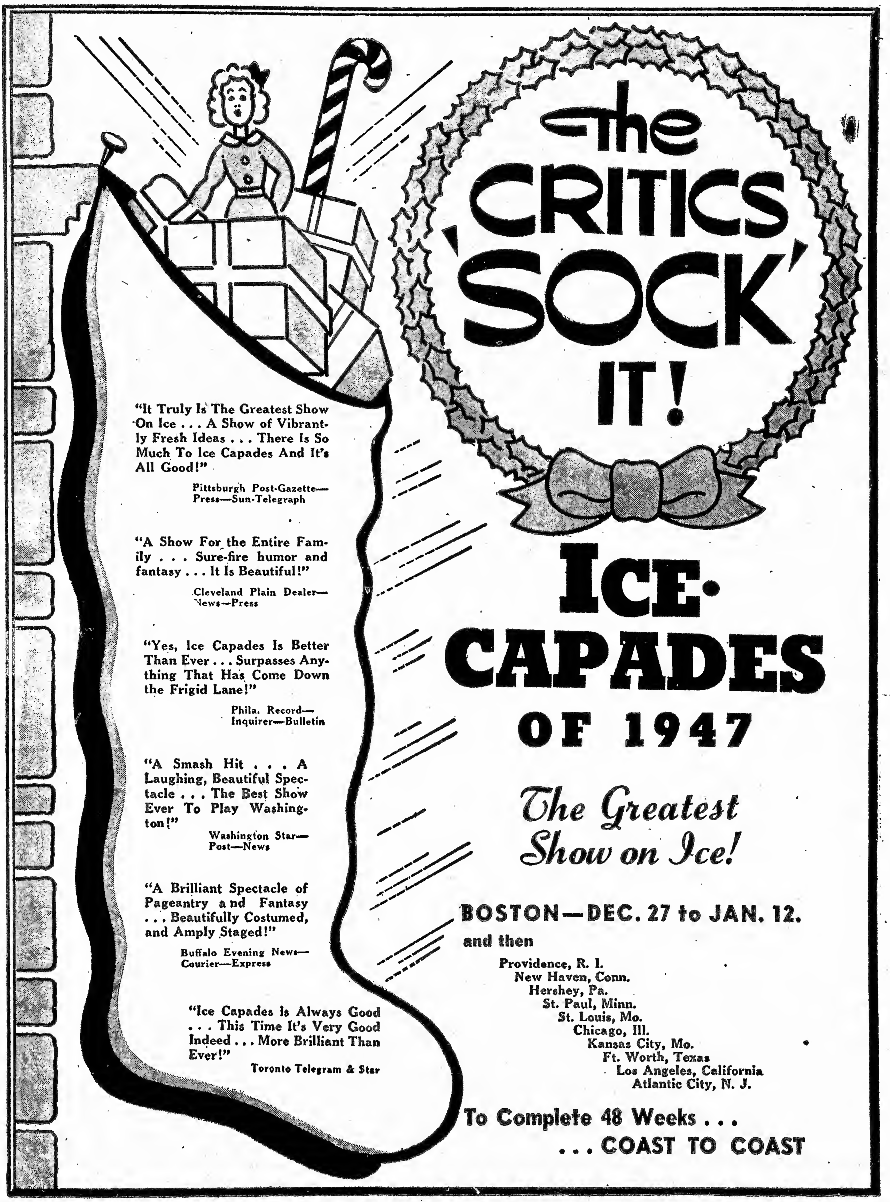

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from

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36th Year

GREETINGS FROM

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Plays Out of Town

The Story of Mary Surratt

San Francisco, Dec. 30.

Russell Lewis and Howard Young production of drama in three acts (six scenes) by John Patrick. Stars Dorothy Gish and Kent Smith; features Elizabeth Ross, James Monks, Richard Sanders, Harlan Briggs, Rolland Morris, Bernard Thomas. Staged by Patrick; settings, Samuel Leve. Opened at Geary, San Francisco, Dec. 30, '46; $3.60 top.

Anna Surratt....................Elizabeth Ross
Mary Surratt....................Dorothy Gish
Louis Weichman....................Bernard Thomas
George Atzerodt....................Zachary Berger
David Herold....................Michael Fox
John Surratt....................Rolland Morris
John Wilkes Booth....................James Monks
Louis Payne....................Don Shelton
General Hohlen....................Richard Sanders
Col. Burnett....................Douglas McEachin
Maj. Gen. Hunter....................Edward Harvey
Maj. Gen. Wallace....................Robert Neff
Maj. Gen. Kautz....................Thomas Glynn
Brig. Gen. Foster....................Dallas Boyd
Brig. Gen. Ekin....................Wallace Roberts
Brig. Gen. Harris....................Frank McFarland
Col. Tompkins....................Lee Malbourne
Col. Clendennin....................Arthur Stenning
Capt. William Smith....................Crahan Denton
Special Provost Marshal....................Tom Daly
Maj. Henry Rathbone....................Gordon Barnes
Lieut. Henry Von Steinacker...Bill Hitch
Father Wiget....................Harlan Briggs
Gen. Jubal Bentley....................John Tinley
Reverdy Johnson....................Kent Smith
W. E. Doster....................Hugh Mosher
Dr. Samuel Mudd....................Tom J. McGivern
Edward Spangler....................Lytton Robinson
Michael O'Laughlin....................Bill Reynolds
Samuel Arnold....................Larry Johns

While the "Story of Mary Surratt" reaches several high-points of dramatic intensity in its three acts (six scenes), especially in its excellently portrayed military courtroom scene, the play as a whole lags behind the characterizations by Dorothy Gish and Kent Smith.

This is probably inevitable in an historical drama the chief personalities of which are the offstage Lincoln, and a John Wilkes Booth, who appears in just the first act, rather than the pathetic wisp of an unfortunate woman who is caught up by fate, victim of the hysteria of the times, and dragged to doom on the gallows. Inevitably, too, the leading character, in the person of Dorothy Gish, stirs the audience to pity much as Joan d'Arc and Mary of Scots have stirred audiences time out of mind, except that in "Mary Surratt" the figure is of lesser stature. The play, too, is of lessed stature than the classic successes which have dramatized Joan and Mary of Scots, though it is still good showmanship.

The portrayal of Mary Surratt by Dorothy Gish is sympathetic and trenchant, with emphasis on a welcome underplaying of the character. Miss Gish painstakingly avoids the many opportunities for cheap histrionics and leaves a mellow etching of a suffering mortal completely overwhelmed by the tide of events.

Kent Smith does an excellent job as the childhood sweetheart returned to defend her life. First rate stagecraft is also displayed by Elizabeth Ross, as Anna Surratt, young daughter of Mary. The supporting cast is completely equal to its job, and the direction by the author, aside from a few momentary understandable opening night rough spots, is effective. So are authentic sets by Samuel Leve and lighting by Girvan Higgins. *Ted.*

Best of Spirits

Hartford.

Marjorie and Sherman Ewing production of comedy in three acts (six scenes) by Martyn Coleman. Features Dorothy Stickney, Roland Culver. Staged by Jerome Coray. Settings, Raymond Sovey; costumes, Emeline Roche. Opened at Bushnell Memorial, Hartford, Jan. 3, '47; $3 top.

Mr. Ladd....................Ralph Cullinan
Sarah Thacker....................Janet Tyler
Kitty Thacker....................Dorothy Stickney
Aunt Cora....................Linda Carlon Reid
Granny....................Daisy Belmore
Mrs. Harris....................Lucille Benson
Captain Wattle....................Roland Culver
Dwight Roland....................Thomas Coley

"Best of Spirits" needs extremely skilled play doctoring if it is to survive. Scheduled for a Broadway opening Feb. 3, exactly one month from its preem, the play should debut with a new body and face. Low pulse of a near corpse is kept beating by injection of good acting and clever dialog.

Show opens with a dead first act. Second stanza shows some signs of life and in closing slot it has become fully activated. But much rewriting remains to be done.

Play deals with a romantic lady dealer of antiques, Kitty Thacker (Dorothy Stickney). A widow, she has become so worried about the future of her beautiful and intellectual daughter that she has taken to drink. From her many bottles emerges a Genii tagged Captain Wattle (Roland Culver). Like the mystic servant of Aladdin's lamp, Culver aids in carrying out wishes. Here he helps in arranging a match for the daughter.

In the meantime, the widow and Genii fall in love, with the widow losing out on her new love after sacrificing the Genii so that her daughter's marriage might be culminated. However, he reappears as a psychiatrist who has been hired to persuade the widow to go into his asylum for a curé. The love vaccine takes again.

An infusion of new comie situations would help considerably, several of those used falling flat. A few good comic stances revolve about the hectic situations that are the result of the Genii's machinations.

Excellent performances are turned in by a more than competent acting cast. Culver, well known British film and stage actor, here makes his

(Continued on page 290)

Chi Legit in High Gear; 'Norway' 50G, 'Flag' 23G, 'Apple' 20G, 'Pygmalion' 24G

Chicago.

Legit situation couldn't be much better than it was last week, with some shows doing capacity even the day before New Year's Eve, at which time everything in town went SRO. Top price for Eve shows was "Song of Norway," ducats going at $7.20. "Apple" and "Flag" saw no price boost, with all others going to $6 per for the good ones.

Biz prior to holiday was unusually good, and price boosts along with that factor made for great week.

Estimates for Last Week

"Apple of His Eye," Erlanger (2nd week) (1,334; $3.60). Fine $20,000 with up in holiday price.

"A Flag Is Born," Studebaker (2nd week) (1,246; $4.20). Stayed at $4.20 but brought $23,000.

"Harvey," Harris (22nd week) (1,000; $4.20). Just like opening week again with $25,000.

"Pygmalion," Selwyn (5th week) (1,000; $4.20). Up with the others with $24,000.

"Song of Norway," Shubert (5th week) (2,100; $4.80). Highest gross yet is sweeping $50,000, which included a $10,000 capacity New Year's Eve.

"State of the Union," Blackstone (35th week) (1,358; $4.20). Took a sudden scoot to $25,000 for bangup week.

I Remember Bobby

Continued from page 265

younger boys played only two weeks out of every three.

Bobby was very pleased with himself when he reached the age when he could alternate between these two parts. It wasn't long, however, before we noticed that the weeks when Bobby was playing "Whitney," the older boy, he played the part with great gusto, but the weeks when he played "Harlan," the younger boy, he was playing it with a sense of shame. He no longer enjoyed appearing in public wearing kilts and rebelling over eating his oatmeal. So we had to call a rehearsal for Bobby. The day of the rehearsal, some one of the company told him to be careful to stand by for his cues—that the rehearsal had been called especially for him. "What!" cried Bobby. "Called especially for me? Don't they know I'm the one that doesn't like to rehearse?"

Bobby grew up so fast that he finally had to be supplanted. It was a bad moment for Bobby. It had to be explained to him very carefully that it wasn't because he wasn't wanted. After his last performance, he came into my dressing-room to say goodbye to me. Now that our association was over, he felt that he could recognize my existence and I think that he was rather grateful to me for pretending that he didn't exist during his time in the company. He was sorry to go, and I was sorry to see him go.

Recently Russel Crouse and I appeared on the radio program, "We the People." When I turned up at the Maxine Elliott theatre five o'clock on a Sunday afternoon for the rehearsal, I ran into Bobby waiting at the stage door. He is now a young man of 14 and we had a fine man-to-man talk. He seemed very glad to see me. He is planning to become an actor. I asked him if he were on the program with me and he said no. he had just come around there to get autographs. I never felt so flattered. I was reaching for my fountain pen when he added: "I'm just waiting here for Larry Parks." So we said goodbye to each other. At least I was no longer invisible.

Current Road Shows

(Period Covering Jan. 6-18).

"A Dangerous Woman" — Erie, Schen't'dy (17-18).

"A Flag Is Born"—Studebaker, Chi. (6-18).

"A Young Man's Fancy"—Copley, Bost. (6-18).

"Anna Lucasta"—Locust, Philly (6-18).

"Anna Lucasta"—Aud., Okla. City (6); Mem. Hall, Joplin (7); Cons. Hall, Tulsa (8-9); Arcadia, Wichita (10-11); Aud., Denver (13-14); Aud., Pueblo (15); Aud., Boulder (16); Lincoln, Cheyenne (17); Aud., Laramie (18).

"Apple of His Eye"—Erlanger, Chi. (6-18).

Ballet Theatre—Aud., St. Louis (18-20).

"Best of Spirits"—Plymouth, Bost. (6-18).

"Blackouts of 1946"—El Capitan, Hollywood (6-18).

Blackstone — Town Hall, Toledo (6-8); Park, Youngstown (9-11); Colonial, Akron (13-14); Shea's, Erie (15-16); Shea's, Bradford (17); Shea's, Jamestown (18).

"Blossom Time" — Opera House, Bost. (6-18).

"Born Yesterday" — Wilbur, Bost. (6-11); Nixon, Pitt. (13-18).

"Call Me Mister"—Shubert, Bost. (6-18).

"Come On Up"—Aud., Des Moines (7); Omaha, Omaha (8); Music Hall, K. C. (9-11); Aud., L. Rock (13); Aud., Texarkana (14); Aud., Shreveport (15); Majestic, Ft. Worth (16); Melba, Dallas (17); Con. Hall, Tulsa (18).

"Countess Julia"—Playhouse, Wil. (9-11); McCarter, Princeton (17-18).

"Dear Friend" — Opera House, Newark (6-11); Walnut, Philly (13-18).

"Dear Ruth"—Drake, Oil City (6); Shea's, Bradford (7); Virginia, Wheeling (8); Aud., Charleston (10); Aud., Danville (11); Carolina, Greenville (13); State, W. Salem (14); Aud., Asheville (15); Carolina, Charlotte (16); Carolina, Durham (17); State, Raleigh (18).

"Dream Girl"—Walnut, Philly (6-11); Ford's, Balto. (13-18).

"Eagle Rampant"—Forrest, Philly (6-18).

"Gentle Ghost" — Geary, Frisco (6-11).

"Hamlet"—Curran, Frisco (6-18).

"Harvey"—Harris, Chi. (6-18).

"John and Mary" — Shubert, N. Haven (16-18).

"Little A"—Ford's, Balto. (6-11).

"Lute Song"—Biltmore, L. A. (6-18).

"Magnificent Yankee"—Cass, Det. (6-18).

"Oklahoma!"—Nixon, Pitt. (6-11); Hartman, Col. (13-18).

"Pygmalion"—Selwyn, Chi. (6-11).

"Rope" — Shubert-Lafayette, Det. (6-18).

"Sign of the Archer"—Shubert, N. Haven (9-11); Colonial, Bost. (13-18).

"Song of Norway"—Shubert, Chi. (6-18).

"Springtime for Henry" — American, St. Louis (6-11); Cox, Cincy (13-18).

"State of the Union"—Aud., Stockton (6); Aud., Sacramento (7-8); Aud., San Jose (9); Aud., Oakland (10-11); Aud., Fresno (13); Aud., Pasadena (15); Aud., Long Beach (16); Lobero, S. Barbara (17-18).

"State of the Union"—Blackstone, Chi. (6-11); Davidson, Mil. (13-18).

"Story of Mary Surratt" — Geary, Frisco (13-18).

"Student Prince"—Hanna, Cleve. (6-11); Blackstone, Chi. (13-18).

"Sweethearts"—Shubert, Philly (6-18).

"The Glass Menagerie"—Temple, Saginaw (6); Palace, Flint (7); Michigan, Ann Arbor (8); Michigan, Jackson (9); Keith's, Gr. Rapids (10-11); Hanna, Cleve. (13-18).

"The Glass Menagerie" — Hippodrome, Marietta (6); Weller, Zanesville (7); Victory, Dayton (8); Aud., Lexington (9); Aud., Louisville (10-11); Coliseum, Evansville (13); Aud., Memphis (15); Aud., Nashville (16); Erlanger, Atlanta (17-18).

"Up in Central Park"—Nat'l, Wash. (6-18).

"Voice of the Turtle"—Aud., Montgomery (6); Temple, Birmingham (7-8); Aud., Nashville (10); Coliseum, Evansville (11); Aud., Lexington (13); Aud., Louisville (14-15); English, Indpls. (16-18).

"Voice of the Turtle"—Royal Alex. Toronto (6-18).

L.A. Legit Is Lush, With 'Hamlet' 30½G, 'State' 18G

Los Angeles.

Tremendous upsurge in boxoffice take registered here over New Year's week when all houses went deep into black with extra performances. "Hamlet" at Philharmonic Auditorium snagged $30,500 for one week run of Maurice Evans starrer. Ken Murray's "Blackouts of 1946-47" climbed to tremendous $24,600 in 237th week at El Capitan.

Biltmore finished second stretch of "State of the Union" with $18,000, giving total of $29,500 for fortnight. "Lute Song" bowed in this week with $22,000 advance for two-week stay, thanks to Guild subscriptions. "She Did It in Dixie" took in mighty $12,300 at Belasco, surprising management pleasantly. El Patio climbed with fifth frame "Macbeth" to $3,000 for final week and $16,600 on run.

B'way Biz Spotty; Some Surprises; 'Icetime' 58G, in 12; 'Holiday' 40G; 'Joan' 37G Tops Dramas; 3 Bow In

Broadway fared better than expected on New Year's Eve despite the high prices for that performance but some attractions didn't share in the cleanup. Business on the holiday was not so good but that was generally discounted with unforeseen inclement weather an attendance deterrant. General result was that while some shows went up on the week, most attractions approximated the grosses counted on Christmas week.

Jammed Christmas week openings panned out to be as indicated with "Beggar's Holiday," "Burlesque" and "Toplitzky of Notre Dame" the best draws. "Wonderful Journey" was withdrawn and the same went for "Love Goes To Press," only premiere last week. Newcomers which got some benefit from the holidays are still of doubtful rating and may join "Made In Heaven" in exiting Saturday (11). Three new shows this week: "Finian's Rainbow," "Street Scene" (both musical) and "The Big Two."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Annie Get Your Gun," Imperial (34th week) (M-1,427; $6.60). With the Eve performance at $9.60 takings went up to around $47,000 for front ranking musical.

"Another Part of the Forest," Fulton (7th week) (D-968; $4.80). New Year's Eve balanced any easing on the holiday; same for other shows; around $21,000 again.

"Beggar's Holiday," Broadway (2d week) (M-1,900; $4.80). First full week indicates new musical's goodly chances when the holiday eve helped to approximately $40,000.

"Born Yesterday," Lyceum (49th week) (C-993; $4.80). With the scale up for the Eve performance, long-playing click went up to nearly $22,500.

"Call Me Mister," National (38th week) (R-1,104; $6). Capacity revue bettered its gross by virtue of the holiday scale with the count around $35,000.

"Carousel," Majestic (90th week) (M-1,667; $6). Still up in the big money with takings about the same as Christmas Week; $40,000.

"Christopher Blake," Music Box (5th week) (D-979; $4.80). Slipped to around $18,000 as expected when theatre parties were finished.

"Finian's Rainbow," 46th Street (M-1,319; $6). Presented by Lee Sabinson and William R. Katzell; book by E. Y. Harburg and Fred Saidy; music by Burton Lane; lyrics by Harburg; opens Friday (10).

"Happy Birthday," Broadhurst (10th week) (CD-1,160; $4.80). Has been virtually selling out since opening, and takings last were estimated over $30,000.

"Harvey," 48th St. (114th week) (C-920; $4.20). Holiday scale and capacity through last week accounted for gross approximately of $20,000 again.

"Icetime," Center (29th week) (R-2,994; $2.40). Biggest figure of all, what with $4.20 on the Eve and 12 performances, the gross figuring around $58,000.

"Joan of Lorraine," Alvin (7th week) (D-1,331; $4.80). Top on the holiday eve as high as for musicals and the gross went over the $37,000 mark; biggest figure for straight shows.

"Life With Father," Bijou (370th week) (C-613; $3.60). Used a moderate scale for the holiday performance with takings round $10,000; had 3,000th performance Sunday (5).

"Love Goes to Press," Biltmore. Opened Wednesday last week; adverse press; yanked Saturday (5); house dark.

"Lovely Me," Coronet (2d week) (C-1,095; $4.80). Moved here Sunday (5) from Adelphi; one of three shows that opened the same night; around $7,500 estimated; "All My Sons" booked here late in month.

"Made in Heaven," Miller (C-940; $4.20). Final and 12th week; did fairly well with average around $10,000 of late and goes to Chicago. "Little A" next show, due next week.

"O Mistress Mine," Empire (41st week) (CD-1,082; $4.80). Should be cinch into warm weather; had eased a bit then bacl to approximate capacity; over $24,000 estimated.

"Oklahoma!" St. James (202nd week) (M-1,509; $4.80). Well up in the going as it has been except for couple of pre-holiday weeks; around $30,000.

"Present Laughter," Plymouth (10th week) (C-1,063; $4.80). Did very well and while not selling out is rated good money maker; $18,000.

"State of the Union," Hudson (60th week) (CD-1,057; $4.80). Holiday eve tilt to $9.60 (same as musicals) sent gross to around $27,000.

"Street Scene," Adelphi (M-1,434; $6). Presented by Dwight Deere Wiman in association with the Playwrights Co.; book by Elmer Rice; score by Kurt Weill; lyrics by Langston Hughes; opened Thursday (9).

"Toplitzsky of Notre Dame," Century (2nd week) (M-1,712; $4.80) Despite mostly doubtful press drew strong holiday business; around $25,000 estimated.

"The Big Two," Booth (C-712; $4.80). Presented by Elliott Nugent and Robert Montgomery; written by L. Bush-Fekete and Mary Helen Fay; well regarded out of town; opens Wednesday (8).

"The Fatal Weakness," Royale (7th week) (CD-1,025; $4.80). Did quite well during early weeks with theatre parties the factor; dipped to around $15,000.

"The Iceman Cometh," Beck (13th week) (D-1,213; $5.40). Eased off somewhat and although the eve performance scale was tilted, takings approximated $21,000.

"The Voice of the Turtle," Morosco (144th week) (C-939; $3.60). Picked up somewhat by virtue of the eve performance with gross around $12,000.

"Temper the Wind," Playhouse (2nd week) (D-865; $4.80). Extra space ads express management confidence in drama's chances; first full week around $8,500.

"Years Ago," Mansfield (5th week) (C-1,001; $4.80). Although not capacity, has been registering excellent grosses and last week's takings approximated $22,500.

"Wonderful Journey." Was taken off last Wednesday (1) at the Coronet after playing week and one night.

REVIVALS

"Bloomer Girl," City Center (M-2,693; $2.40). Return date of six weeks started Monday (6).

"Burlesque," Belasco (2nd week) (C-1077; $4.80). First full week was estimated around $23,000 with aid of holiday eve; very promising and stay expected.

"Henry VIII," "What Every Woman Knows," "John Gabriel Borkman," and **"Androcles and the Lion,"** International (9th week) (1,172; $4.20). American Repertory Theatre doing fairly well with four rotating plays, but [illegible] expectations; up around [illegible] $19,000 last week.

"Lady Windermere's Fan," [illegible] (12th week) (C-1,064; $4.20). One [illegible] the most successful of the season's revivals; last week more than $21,000 indicated.

"Cyrano de Bergerac," Barrymore (13th week) (CD-1,096; $4.80). Came back stronger than expected getting big play from students; over $22,000 estimated.

"The Red Mill," Shubert (62nd week) (M-1,382; $4.80). Gave an extra matinee at 46th Street last week and went to $35,000; best figure for long time; moved here Monday (6).

Broadway Ahead

Continued from page 269

the list, and "Desert Song," which tarried briefly.

Quality of the plays for 1946-47 has not been on a much higher plane than the musicals. Observers on the skeptical side wondered when and if there would be a real dramatic or comedy click comparable to 1945-46, and it's now indicated that the shows rated as successes so far this season do not measure up to the standouts of last season, which attractions are still commanding virtual capacity. It's clear that the holdover standouts have a much better chance for continued popularity than most of this season's productions. Same appears to be true in London.

10 Others Due

In addition to this week's three premieres there are approximately 10 other new shows due this month, and during the late winter or early spring more clickers are possible than those to date. The established hits are prospering more because of the paucity of real sock successes. For instance, if there actually were bets that "Oklahoma!" would enter the fifth year on Broadway, those who said it would are certain to collect It's a cinch that the new song and danee shows haven't got what it takes, and that goes for most of the drama[illegible]

It is certain that the interest in show business hasn't dimmed; in fact, it seems to be growing seasonally. Last summer it was feared that backers from outside show business would be hard to get, but indications are there are as many as before. Predictions are that there will be a long, prosperous era, and that is good news for show business.

OBITUARIES

CHARLES WAKEFIELD CADMAN

Charles Wakefield Cadman, 65, widely known as a composer died Dec. 30 in Los Angeles following a heart attack. He was actively engaged in a composition when stricken by his final illness.

A songwriter for 45 years, Cadman's best known tunes, each of which has sold more than 1,000,000 copies, were "At Dawning" and "Land of the Sky Blue Water." Among his works in light opera were "Shanewis," premiered by the Metropolitan company in 1918, "Garden of Mystery" and "The Witch of Salem."

Known as an authority on the history of the American Indian, Cadman waxed numerous aboriginal chants of the Omaha tribe and incorporated some of them into his compositions. He was one of the original members of the American Society of Composers, Authors and Publishers.

JAMES EASTMAN

James Eastman, 34, employed in Vanguard Films' exploitation department for the past year, committed suicide Jan. 2 by taking an overdose of sleeping tablets at his New York hotel. Several hours earlier he had phoned Mrs. Ward Morehouse, wife of the N. Y. Sun drama critic and columnist, and said that he was despondent. Suspecting that he planned to take his life, she notified the management who at first found him sleeping comfortably but upon investigating later when he failed to answer his phone, discovered his body on the floor.

Eastman, who had worked on promotion for "Duel in the Sun" while with Vanguard, visited the Morehouses at their home the previous evening but apparently was in good spirits then. Prior to joining Vanguard he had served in the Army for five years and while overseas was an aide to Maj. Gen. Terry Allen. Before his discharge he was a Captain handling public relations in New York.

IN LOVING MEMORY
of
HARRY VON TILZER
July 8, 1872—Jan. 10, 1946
His Brothers
WILL—JULES
HAROLD—ALBERT

FLORENZ TAMARA FOWLER

Florenz Tamara Fowler, of the dance team Fowler and Tamara, died in Providence, R. I., Dec. 31. She was stricken as she visited her physician.

Mrs. Fowler started as a child dancer and teamed with Addison Fowler in 1922. They played top vaudeville houses including the Palace, N. Y., and while abroad did command performances for the royal families of Spain, Denmark, Portugal and a Maharajah in India. Also did command performances for Edward, then the Prince of Wales, and Princess Helena Victoria. She married Fowler in 1930 and retired from stage work in 1942. Lately they managed the Arthur Murray dance school in Providence.

They appeared in several shows including the Folies Bergere, Paris, and Cochran's Revue in London. During the middle '30s they were considered one of the top ballroom teams in vaude.

WILLIAM (BILLY) SMYTHE
January 5, 1946
We Miss You
GLADYS, WILLIAM, JR.,
ROBERT and PHILIP

FRITS TARTAUD

Frits Tartaud, 69, for many years one of Holland's top actors, died in Rotterdam, Dec. 31.

Tartaud made his stage debut at 18, in "The Two Orphans." During his career he was noted for delineation of Ibsen roles. His last stage appearanace was in 1928 in "Hedda Gabler," the title role of which was played by his actress-wife, Alida Klein-Tartaud.

In Memory of My
Beloved Husband
DICK RYAN
MARY RYAN

BENJAMIN M. GOLDER

Benjamin M. Golder, 54, former congressman and well-known as an attorney in film circles, died Dec. 30 in Philadelphia.

Golder represented the Pe[l]leman interests in Philly in the famous "double feature" case here several years ago. He was also a son-in-law of the late Jules Mastbaum, Philly theatre magnate and philanthropist.

Survivors include his widow, the former Margery (Peggy) L. Mastbaum.

NAT WHITESTONE

Nat Whitestone, 72, former bit player who frequently assisted Billy B. Van and the Beaumont sisters in vaudeville sketches, died Dec. 21 of a heart attack in New York. He was also associated with Collins & Hart. Survived by widow.

GUS WICKE

Gus Wicke, 61, for 12 years member of the quartet at Bill Hardey's Gay Nineties, New York nitery, died Jan. 3 in Belleville, N. J.

Wicke, who had once been with the Shanley trio, is survived by two sisters.

August Lehman, 62, mill superintendent at Warners for 25 years, died Dec. 26 in Hollywood.

MARRIAGES

Bernice Stark to Howard (Buddy) Robbins, Dec. 29, N. Y. He's the son of music publisher Jack Robbins and head of American Artists Bureau.

Isolde Illian to Frank Mandel, Las Vegas, Dec. 25. Bride is an actress; groom a legit producer.

Arlene Jost to James Eddy, Las Vegas, Nov. 30. Both are film publicists.

Betty Ecoff to Myron A. Nunes, Los Angeles, Jan. 1. Bride is daughter of Jack Ecoff, general sales manager of Mills Music; groom's an assistant film director and son of producer Morris Nunes.

Lorraine Neitzel to Bob Baired, Chicago, Dec. 26. Groom is assistant supervisor of engineering at station WGN, Chi.

Helen Claire to William Snow, Chicago, Dec. 28. Bride is soprano with Chicago Civic Opera; groom is exec with Balaban & Katz circuit.

BIRTHS

Mr. and Mrs. Jimmy Dale, daughter, Chicago, Dec. 24. Father is news editor and chief announcer at WIND, Chi.

Mr. and Mrs. Bob Tunison, daughter, Chicago, Dec. 17. Father is publicity man at WIND, Chi.

Mr. and Mrs. Bernie Green, son, New York, Dec. 26. Father is a press agent.

Mr. and Mrs. Myron Healy, daughter, Santa Monica, Cal., Dec. 25. Father is a screen actor.

In Memoriam
1946

LAWRENCE ANHALT
WILLIAM BRENNAN
ARTHUR LOW
JOHN McMANUS
OTTO METZGER
AL MORGAN
KEN NICHOLS
MILTON SCHMIDT
GEORGE SUGGS
JOHN PETER TOOHEY

ASSOCIATION OF THEATRICAL PRESS AGENTS AND MANAGERS

Plays Out-of-Town

Continued from page 289

first American appearance with a superior job, as does Miss Stickney. Linda Carlon Reid as the domineering aunt, Daisy Belmore as the henpecked grandmother, Janet Tyler as the daughter in need of romance, Ralph Cullinan as the caretaker, Thomas Coley as the romantic musician, and Lucille Benson as the astute business woman, all help in rounding out a capable acting job.

Direction of Jerome Coray aids in keeping play from being mired. Raymond Sovey setting of antique shop is okay. *Eck.*

A Young Man's Fancy

Wilmington.

Henry Adrian production of comedy in three acts by Harry Thurschwell and Alfred Golden. Staged by Robert E. Perry. Scenery, lighting by Ralph Alswang. At Playhouse, Wilmington, Jan. 3, '47; $2.40 top.

Sylvia Wilson....Ann Sorg
Harold Greenley....David Durston
Dr. Spee....George Eden
Helen Greenley....Sheila Bromley
Davie....Paul White
Grilly....Donald Hastings
Jokey Stephen....Roy Sterling
Faith....Joan Shepard
Dickie Crandall....Ronnie Jacobi
Oliver Crandall....Albert Bergh
Mrs. Mary Crandall....Lee Carney
Miss Weatherhead....Myrtle Ferguson
Buddy....Bart Roe
Dorothy Bennet....Joan Lawrence
Bessie....Noanne Yuenger
Camp Trilby Boy....Mickey Carroll

Life in a summer youth camp is one continuous round of horseplay and romantic complications, according to "A Young Man's Fancy." The horseplay and teen-age cavortings are good for chuckles and occasional full-scale laughter but after a merry start play runs into difficulties with plot complications towards end. It still needs considerable fixing before braving Broadway.

Play has a Hollywood-type plot with a rich, precocious youth finding himself a misfit in a progressive camp operated by an ex-GI and sister. His four bunk-mates start giving him the business and he's ready to return home when a girl counsellor in love with the GI encourages him to fight back.

Lad is doing okay on that end when he gets everyone into hot water by trying to play Cupid when the girl and camp director break up over the former's practical jokes. He steals a book on nervous diseases and sends love notes to the girl written in medical terms. Since all have sex implications there's trouble ahead. The ending finds everything solved with the once despised boy the camp hero after he's the deciding factor in winning a ball game.

Everyone in the large cast acts with unbounded enthusiasm. The authors have provided some real laugh lines but the idea of teen-agers giving out with wisecracks on love and sex wears a little thin after the first act. Youthful actors take top honors and manage to avoid irritating mannerisms employed by many young thespians. Ronnie Jacobi is especially good as the boy who changes from the studious type of introvert to a regular fellow. Paul White, Donald Hastings, Roy Sterling, Bart Roe and Joan Shepard are fine as irrepressible campers.

David Durston, Ann Sorg and Sheila Bromley are effective as adults. Ralph Alswang provided a striking setting of a bunkhouse and Robert E. Perry's direction keeps things moving at top speed. *Klep.*

A Lady Passing Fair

Bridgeport.

Henri Leiser production, in association with Gribble Prod., of comedy in three acts (three scenes) by Henry Wagstaff Gribble. Stars Hilda Simms, Frederick O'Neal, Earle Hyman; features Richard Angarola. Staged by Gribble; settings, Frederick Fox. Opened at Lyric, Bridgeport, Jan. 3, '47; $3.60 top.

Claude Harper....Ernest Sarracino
Miss James....Judith Allen
Patrick Manico....Richard Angarola
Paul Freeman....Frederick O'Neal
Joan Freeman....Hilda Simms
Dominick Meriwether....George Fisher
Everett DuShane....Earle Hyman
Diane Giles....Basile Spears

Write off this one as a spurious by-product of "Anna Lucasta." The stager of that all-Negro hit, Harry Wagstaff Gribble, strikes out as author-director of "A Lady Passing Fair" and, even more regrettably, wastes the talents of the three original cast-toppers of "Anna"—Hilda Simms, Frederick O'Neal and Earle Hyman.

Except for a delightful display of musical and comic talent in the second act, the Gribble opus is extremely hard to take. It's a confusion of race problem play, FBI melodrama, magic, Shakespeare, Villa-Lobos and upper-class Harlem. A lobbywag suggested "Saroyan in Blackface," but that was during intermission, when there was still hope.

Three of the eight characters are okay. The sympathetic one of these is Pat Manico, young ex-GI flier starting in the New York headquarters of the aeronautical company owned by his father. Before the latter's departure on a long trip he hires a new file clerk, Joan Freeman, who claims she is Creole but is a Negro, the "Lady Passing Fair" of the title.

Joan's husband, a chemist who resents his wife's attempts to "pass," walks out in a burn, and during his absence young Manico and his employees get to understand each other. An accomplished 'cellist, Pat visits her home and joins her young brother, a dramatic actor who would be a sepia Hamlet in Georgia, and their friends in a session of instrumental and vocal classics which is the enjoyment peak of the show. Freeman returns but the split with his wife gets worse, especially after Pat received the news that his fiancee, who was permanently injured during the war, has committed suicide.

The third act goes out-and-out espionage meller, with Joan revealing herself definitely as FBI operative and the villain, an executive of the aero firm, getting her in his clutches (while the audience hisses). Before the finish there is an outbreak of fencing, using weapons from the Shakespearean actor's props. Pat goes to Brazil, leaving Joan to forget and try to start anew with her husband.

O'Neal and Hyman exhibit again their brilliant comedy talent as Joan's husband and brother, respectively. O'Neal's delightful humor and Hyman's superb over-emoting are top flight trouping. The lovely Miss Simms' title role assignment does not pose a challenge to her "Anna" and isn't as convincing. Richard Augarola makes the white youth likeable and credible. George Fisher scores both as dancer and singer, particularly in a musical setting by Heitor Villa-Lobos, South American composer, to a voodoo poem which is a second act novelty.

Basile Spears registers as a jivey comedienne and pianist. Judith Allen overacts as a bigoted white secretary, and Ernest Sarracino does magic and handles the heavy chore. Gribble's direction is uncertain. Frederick Fox's office and Harlem living room sets are simple and apparently not expensive. *Elem.*

Play on Broadway

Love Goes to Press

Warren P. Munsell and Herman Bernstein production of three-act comedy (two scenes) by Martha Gellhorn and Virginia Cowles. Staged by Wallace Douglas; settings by Raymond Sovey. Opened Biltmore, N. Y., Jan. 1, '47; $1.20 top.

Leonard Lightfoot....Gerald Andersen
Tex Crowder....David Tyrrell
Hank O'Reilly....Warren Parker
Joe Rogers....William Post, Jr.
Maj. Philip Brooke-Jervaux....Ralph Michael
Corporal Croup....Peter Bennett
Daphne Rutherford....Georgina Cookson
Jane Mason....Joyce Heron
Annabelle Jones....Jane Middleton
Major Dick Hawkins....Don Gibson
Capt. Sir Alastair Drake....Nigel Neilson

Authors were newspaperwomen abroad during the war and therefore familiar with Allied press quarters in Italy used by correspondents of both sexes. They know their stuff but their comedy about romance doesn't seem to have much of the McCoy about it. Not enough diversion is offered by the play that was originally done in London not so long ago.

Probably a pompous little British major, the press relations officer in charge of the correspondents camp at Poggibonsi, did fall in love with an American girl correspondent, and doubtless she didn't like the idea of wedlock with the stuffy fellow, out in some lonely English countryside, but that isn't so amusing. The story is distinctly on the distaff side because of which "Love Goes to Press" should be much more amusing.

The didoes of an entertainer at the front, a very blonde, very British, pretty girl seems to have been better drawn than the other femmes. She's a recognizable character even to her mink coat amid the grime and ruins of buildings overrun by combat troops.

Several American reporters sit around in rightfully sloppy clothes, playing cards and sometimes aware of the romantic interchanges, but usually paying no attention to that kind of stuff. The press room could have been made exciting now and then but there's nothing like that in this play. Standing out is a scene in the makeshift sleeping quarters of the two girl correspondents from over here, especially when one scrambles into her clothes at dawn to be driven somewhere in the commanding officer's car rather than a jeep. But the play has too few interludes that lift it out of what seems to be mediocre stage fare.

Warren P. Munsell and Herman Bernstein brought six players from London, they having been in the original English showing. Best are Georgina Cookson, an E.N.S.A. entertainer, whose Nordic beauty is alluring; Ralph Michael, who is the dapper little major, and Joyce Heron, who is supposed to represent a N. Y. daily. Jane Middleton, who is on the scene for a San Francisco paper, is good. She quit "Made in Heaven" to appear in the new play. Others in a show that should have been better include William Post, Jr., back from the Coast; Gerald Andersen, and Nigel Neilson. *Ibee.*

(Withdrawn Saturday (4); five performances; printed for the record.)

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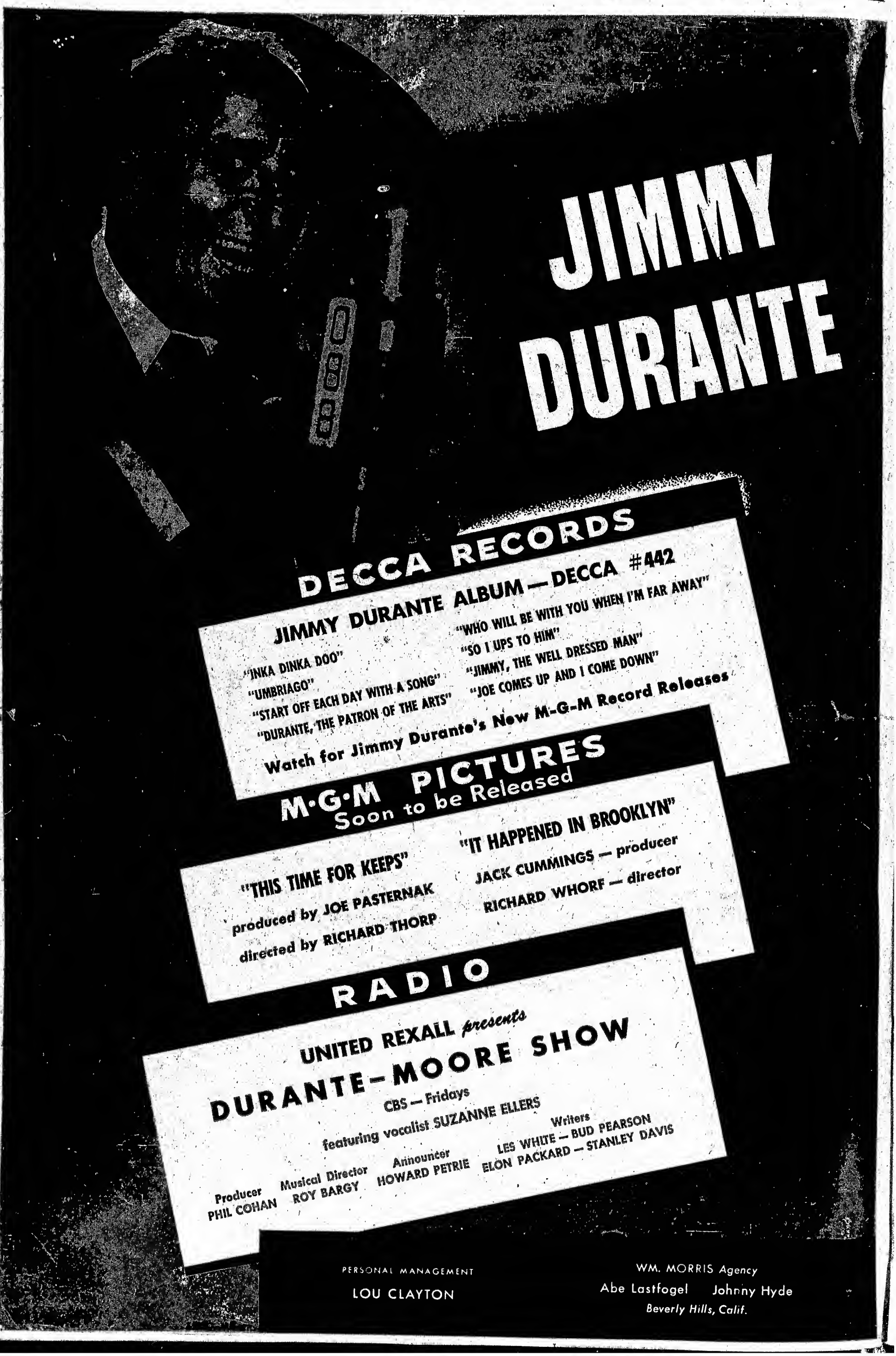
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"SO I UPS TO HIM"
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VARIETY

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PIX DOUSE BIZ STORM SIGNALS

B'way Musical Setup in Sharp Upturn With 'Rainbow' and Sleeper 'Scene'

Since Christmas the musical show outlook on Broadway has taken a sharp upturn, four tuners having been added to the list, all with indicated boxoffice strength. There was some difference of opinion about "Beggar's Holiday" and "Toplitzky "Beggar's Holiday" and "Toplitzky of Notre Dame" but last week's arrivals, "Street Scene" and Finian's Rainbow," drew the kind of notices that had most of the critics reaching for laudatory adjectives.

Neither "Rainbow" nor "Scene" is a musicomedy as such, the latter being operatic by nature, based upon the melodrama of the same title, while the former is a fantasy or play with music. Neither production is long on scenic investiture, both being virtual one-setters, most unusual on Broadway. There are incidental scenes in "Rainbow" but most of the movement and enactment are within a full stage exterior. "Scene" also has an exterior setting, depicting the street front and sidewalk of a New York tenement house. It is set in "two," utilizing but a quarter of the stage depth. Credit for the performances therefore go to

(Continued on page 44)

Joan Edwards Preps Suit on F-C-B Agency In 'Hit Parade' Bounce

Hollywood, Jan. 14.

Joan Edwards, who's set to go off the Lucky Strike "Hit Parade" Jan. 18, is preparing to sue Foote, Cone & Belding for breach of contract. She's taking the cue from Tony Martin's victory over Bourjois on the strength of an oral contract crooner had with the sponsor. Miss Edwards' pact is similarly on the oral side, and she regards the Martin case as a worthy precedent.

Singer points out that she would not have gone out to the Coast from New York for one option period. She also cites the fact that she moved her family with her. Her husband, a musician, is forced to wait six months before he can work in order to conform to rules of the Los Angeles Local of the American Federation of Musicians.

American Tobacco is not planning a replacement for Miss Edwards, but will use different guests weekly.

WASH. BILL WOULD NIX NEGRO TABU

Washington, Jan. 14.

A bill to force theatres, niteries, restaurants and other public places in the District of Columbia to open their doors to Negroes was introduced last week by Representative William L. Dawson (D., Ill.), one of the two Negro members of Congress.

Bill, which seeks to crack the town's Jim Crow policy, would provide fines of $10 to $100 and 10 days to 100 days per offense. Violators would also be liable for personal damages ranging from $100 to $500.

Radio's 1st Drive-In

Phoenix, Jan. 14.

Now it's the drive-in radio station!

KTYL—new 250-watter in Mesa, Ariz., 16 miles from here—boasts of being only drive-in station in the country by virtue of its unique physical setup.

Outfit's main studio has showcase front looking out on station's free parking lot, where motorists are invited to check in and watch broadcasts while sitting in their cars.

N. Y. Nitery Biz On Upbeat Again

New York nitery ops, for the first time since the cafe recession started in October, experienced an appreciable business pickup which indicated that 1947 may be a good year despite prophecies to the contrary.

Business, last week, bounced back to near wartime levels, picking up as much as 50% in some spots. Average rise, however, was around 25%, with upped takes fairly evenly spread around town.

Some bonifaces, however, weren't optimistic that it would last. Some attributed the hike to the fact that two major west side boites were temporarily shuttered. The Carnival, which siphoned off considerable trade from many cafes with Milton Berle as the headliner, closed after New Year's eve for refurbish-

(Continued on page 18)

UNSHAKEN BY GOVT. WARNINGS

By BOB STAHL

Despite warnings from top Government officials and leading economists on the general state of current U. S. business conditions, survey among sales chiefs of the leading film companies reveals extreme optimism that film business will continue along the merry path of record-breaking grosses it established during 1946. Only word of caution appended by the film toppers is that a premium will be placed on better showmanship and quality of pictures during 1947 if present boxoffice levels are to be maintained—

(Continued on page 2)

Wall Street's Dim View

Wall Street continues to take a dim view of the film biz and its profit prospects in '47, grooving its slant to the Government's general industrial jitters. As such, the Street does not share film sales toppers' bright forecasts of maintained solid returns. Stock quotes on the majors' common, along with liquor shares, still lead the parade downward on slipping price levels.

Indicating the Street's bearish streak on films are prices which are now approximately one-half those of last summer's peak. Yesterday's (14) closing quotes show 20th-Fox at 32⅝ from a high of 63; Columbia, 18⅞ from 36; Loew's, 23¾ from 41, etc. Industrial leaders are comparatively stronger, i.e., U. S. Steel, now 69 from a high of 97, and General Motors, 54 from its 80 peak.

Lovely Lively Carole

Memphis, Jan. 14.

Newspaper telegraph editors are still chuckling over the teletyping miscue that went out one day last week in a United Press item regarding the selection by a certain fashion organization of the nation's "best undressed women."

Copy as received at many news desks reported that Carole Landis of the films had been honored as the woman who'd be "liveliest in a nightgown." Few hours later a correction came over the wires. That "i" in "liveliest" should have been an "o."

GOP Stymies Cut Of 20% Amus. Bite

Washington, Jan. 14.

Republican house leaders have ruled out any reduction of the 20% federal admission tax bite, and the wartime rate will definitely continue until at least June 30, 1948. The decision to maintain all excise taxes, including the 10% boost on peacetime amusement taxes, was made at a Republican Party caucus and puts the quietus on industry hopes of an early tax slash.

Republicans intend, concentrating on a proportionate reduction in income taxes. With President Truman, Sen. Robert Taft, Harold E. Stassen and other potent figures all definitely opposed to lifting of ex-

(Continued on page 2)

Bookies Set Jones, Stewart As Faves In Hollywood's Academy Futurity

Hollywood, Jan. 14.

Hollywood's bookies, who will lay odds on anything from a football game to a turtle race, have turned their attention to the Oscar Derby. They have made Jennifer Jones and James Stewart favorites for thesping honors in their future book.

The sharpshooters can't make up their minds about the production honors, so they have placed three pictures at the top of the list.

Here is the opening line:

BEST PICTURE	
"Duel in the Sun"	3 to 1
"Best Years of Our Lives"	3 to 1
"The Jolson Story"	3 to 1
"The Yearling"	4 to 1
"It's a Wonderful Life"	4 to 1
"The Razor's Edge"	5 to 1
"To Each His Own"	6 to 1
"The Killers"	8 to 1
"Dark Mirror"	8 to 1
"Anna and the King of Siam"	10 to 1
BEST ACTRESS	
Jennifer Jones	6 to 5
Olivia de Havilland	9 to 5
Rosalind Russell	2 to 1
Irene Dunne	10 to 1
Ingrid Bergman	10 to 1
Gene Tierney	10 to 1
Teresa Wright	10 to 1
Joan Crawford	15 to 1
Dorothy McGuire	20 to 1
Claudette Colbert	20 to 1
BEST ACTOR	
James Stewart	9 to 5
Larry Parks	2 to 1
Gregory Peck ("Duel")	4 to 1
Gregory Peck ("Yearling")	9 to 2
Cary Grant	8 to 1
Rex Harrison	8 to 1
Fredric March	10 to 1
Tyrone Power	10 to 1

Wm. Powell Cleared By Court of Splicing Alimony With Tax Slash

New method by which one could escape both high income taxes and alimony payments in one fell swoop was revealed in New York Tax Court last week, though the case, involving the U. S. Tax Commissioner and William Powell, found the actor cleared of any charges.

Seems that 20th-Fox wanted Powell to star in "The Baroness and the Butler," back in 1937, but Powell refused unless Eileen Wilson, his ex-wife, was hired as an actress. Company agreed and, in a separate contract, signed with Miss Wilson to pay her $150,000 for 10 pictures. When Miss Wilson died in 1942, she had been paid $519.23 weekly for

(Continued on page 18)

RUTH ETTING MAY P.A. ALSO AFTER RADIO TRY

Ruth Etting, who's making a comeback to show business with a date on the Rudy Vallee show Jan. 21, is slated for a Bing Crosby guest shot two weeks later.

Singer, who has been in retirement for a number of years was recently signed by Joe Glaser of the Associated Booking office, which is asking $3,500 for subsequent guest shots. There's the possibility Miss Etting may do a series of vaude dates should she establish herself in radio.

Attendance 'Off' At Film Boxoffices But Dollar Volume Remains High

While gossip of a tremendous recession currently at film boxoffices is being widely heard throughout the country, the men with the figures declare 'tain't so. Business at the moment, when averaged out over the nation, is just a few percentage points, at most, down from the same period last year—and that's still nothing short of terrific as compared with prewar standards.

The danger signal for the industry, as most film men see it, however, is that attendance is off. While dollar volume remains pretty much on a par with January, 1946, average admission prices have inched up 4-5c, which indicates fewer patrons are shoving their coin across the boxoffice sill.

Despite the strong nationwide average, there nevertheless appears to be more than the usual spottiness about grosses. And that's apparently being accentuated by a product shortage. When strong films are available—"Razor's Edge" (20th) and "Blue Skies" (Par) seem to hold the lead at the moment—biz rises to the sensational category. But there doesn't appear to be a sufficient number of such clicks—if there ever were—to keep b.o.'s constantly soaring.

There's general agreement that the picnic is over and the public is being considerably more choosey than it was, which is also accounting for that spottiness. Another change in the general picture which indicates the country is slipping back into a more normal economic status is the return of the midweek blues as b.o. emphasis swings to weekend biz as against weekdays. Also the upturn in matinee patronage in many locations as the public finds itself with more time on its hands and makes an effort to beat out the higher evening admission taps.

Regionally, the south appears to be below the rest of the nation in the level of grosses. The east is holding its own, while the midwest is good in agricultural and dairy areas, but naturally off in what were inflated wartime industrial territories. The west is down somewhat, but that varies, too, according to the nature of the area. Los Angeles and Oakland are off, for instance, while Phoenix is even with last year and Denver is up.

The last quarter of 1946 was just a little ahead of the same period of 1945, but December saw a slump that was felt right through the holiday period. Grosses generally were disappointing over New Year's throughout the country, with the only really bright spot being Chicago—and that again only because of a surfeit of good product. First post-holiday week and the current week are on about a par with a year ago.

The comeback during the past

(Continued on page 25)

$235,000,000 Amus. Tax Estimate For '47-48 Indicates Heavier B.O.

Washington, Jan. 14.

Very heavy business at the boxoffice during the Government fiscal year beginning July 1, 1947, is forecast on the basis of the President's budget message to Congress last Friday (10).

While President Truman has requested Congress to continue the wartime excise rates after their expiration date — June 30 next — the budget estimates of receipts were based on the return to the old 10% at the boxoffice and 5% on nitery check tabs. This was held to be an indirect admission from the White House that it did not expect compliance from the legislators. (Chances of the tax slash, skidded today (14) when a GOP caucus nixed lifting of excise taxes in favor of a reduction in income tax rates. Further details on page 1).

The admissions tax estimate is $20,100,000 for the nitery nick at 5%; and $215,800,000 for the 10% levy on ticket sales, or a total of $235,000,000. The estimate for fiscal 1947, already more than half as much in the next fiscal year, despite reduced rates, indicates a belief that attendance in theatres and nightclubs will be even heavier than at present.

Other Highlights

Some other highlights in the budget requests:

Mr. Truman upped the request of the Federal Communications Commission to $9,000,000. It is getting about $7,000,000 for the current fiscal year. However, there appears little chance that the economy-minded Congress will allow additional funds to FCC, no matter what song the agency sings.

A sharp increase in the budget of the Library of Congress motion picture project is also asked. Mr. Truman recommended $370,000 for the new year. The Library will spend about $106,000 on this work in the current fiscal year.

The State Department funds for information and cultural purposes are somewhat uncertain since they are concealed here and there in the overall department requests. However, they substantially exceed the $20,000,000 which Congress allowed for the current period. Here again the Congressional budgeteers are figured to prune sharply. The general belief is that Assistant Secretary of State William Benton will get far less than he is currently spending.

The recently revived Office of Government Reports, which includes liaison with the picture and radio industries for the administration, is asking $538,750 for the next year.

The Department of Agriculture, which does considerable film and radio work, is asking $67,400 for the production of films, an increase of about $8,000 over the current year, and $42,100 for the distribution of agricultural information by radio. The money is entirely for the salaries involved.

Pix Storm Signals

Continued from page 1

and most believe these two factors towards good business will be forthcoming.

President Truman himself warned last week that consumer savings had dwindled to prewar levels and were no longer able to bolster the high demands for goods and services that would mean continued business prosperity. In an economic report to Congress, the President pointed out that the present high prices on most commodities had materially decreased the purchasing price of the dollar, and that the public, consequently, was digging into its savings to bolster its current income. "It is unsafe to assume," Mr. Truman added, "that most American families still have enough savings in hand to supplement current income for any considerable length of time."

With the President's words echoed by other Government officials, film industry observers believe the situation might cut considerably into film grosses. The public has not had a chance yet to satisfy the pent-up demand for many consumer goods impossible to get all during the war. With few signs of any price cuts on such articles as automobiles, refrigerators, washing machines, etc., they believe sustained purchase of these articles will necessarily take its toll of the nation's boxoffice.

Scully's Views

Sales chiefs, however, decry this belief as being contrary to the facts already established through experience. Prewar depression illustrated, they point out, that the film business is always among the last major industries to feel the effects of a depression. Indicative of their general optimism is the view of William J. Scully, Universal-International veepee over sales, who declared that "the public must have entertainment; if people can't find money for other things, they can always find it for entertainment."

There is still "plenty of money in circulation," Scully said, "and everybody is spending it. It's still true that good pictures will always do good business and, with all signs pointing to all companies making better pictures, it's unlikely any business recession will hit the film industry, at least during 1947." With film production costs mirroring upped prices on most commodities, Scully predicted there would be no slice in admission prices during the coming year.

Depinet Optimistic

Challenging directly the cautious words of economists, Ned E. Depinet, vice chairman of the RKO board, also voiced extreme optimism on 1947 boxoffice potentialities. Speaking at a year-end luncheon of RKO administrative and exec staffs at the Hotel Waldorf-Astoria, N. Y., last week, Depinet declared:

"There is talk afield of a possible business recession. I do not agree with such prophesies. Luckily, business doesn't operate automatically. Human effort plays the major role. It wasn't just the generally good conditions that built up last year's record. Good conditions helped just as poor conditions would hinder. But good or bad, the determining factor rests with us."

Tom J. Connors, 20th-Fox veepee over sales, predicted that 1947 would see an unprecedented peacetime national income of $165,000,000,000-$170,000,000,000, so that the boxoffice take "can't help but be high." Twentieth's production lineup for 1947, which includes a budget of $45,000,000 for 20 top pictures, is being emulated by most other companies, which means the year should see a record output of top quality pictures. Such conditions mean the national boxoffice figures should be "better by far than in 1946," Connors averred. He also declared that pictures would not suffer from an onslaught of consumer goods on the market, claiming pictures are a necessity and do not compete with other articles.

Robert Mochrie, RKO veepee over domestic distribution, predicted the public would shop more for pictures than it did in 1946 but believed it would spend just as much. Boxoffice level should not vary more than one or two percentage points in either direction from the record-shattering 1946 standards, he said, adding that business in subsequent years would follow the general economic condition of the country.

Stymies 20% Cut

Continued from page 1

cise bite—cause of amusement industry is lost for the year, anyway.

Maintenance of the 20% bite will also mean that many localities that have been sharpening their knives with the idea of cutting off added theatre taxes will have to turn elsewhere. These localities had expected to move into the void and fix admission taxes which would have replaced those of the federal government. Belief in the trade is that attempts to fasten local taps on top of the 20% federal nick would be unfeasible as close to confiscatory.

Woody Herman Takes Disk Jockey Chore

Hollywood, Jan. 14.

Woody Herman has turned to part-time disk jockeying. Starts once weekly stint on Sat. (18) vice Al Jarvis on KLAC. Deal is for moola, though admittedly his platter-spinning stipend is not commensurate with his bandstand-earning capacities.

The clarinetist, who broke up his orch in the east just before the Yule, decided to take to disk jockeying instead of reforming a crew here this month after medicos advised him to lay off for at least eight more weeks and pick up some of the 20-odd pounds he is under weight.

239th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
"Why haven't the calendar people picked you up? You'll be here for years!" BOB HOPE.

Pix, Tele Seen At Peak in '47

Washington, Jan. 14.

Pictures and television appear set for good year in 1947, according to industrial forecasts just issued by the Department of Commerce.

Theatre receipts are expected to continue high, and the sale of video receivers will be terrific, says the Department's report on industrial trends.

In pictures, report stated:

"There is a trend to higher-cost, longer-playing films in Hollywood. It is expected theatre receipts will hold pretty well to the peak year levels of 1946. A new wrinkle will be the development of 16m theatres built in communities where no regular theatres exist. Thousands of small communities exist which are expected to support such small theatres.

"Visual education will get a boost in 1947, with many firms actively engaged in the commercial film field.

"Television is not expected to become a threat to pictures in 1947, but many major television problems have been solved, and competition can be expected in a few years."

The section on radio predicted that 250,000 or more television receivers will be manufactured and put on the market this year, compared with only the handful now out.

"Distribution of the sets," said the forecast, "will be limited by the areas having television coverage—presently only six cities. However, 38 additional stations have been authorized through FCC licenses and are expected to get into operation in the near future.

"The radio industry expects to hit an all-time high in 1947. It is expected that about one-third of all sets manufactured during the last three months of 1947 will be equipped to receive FM broadcasts. Production of AM radios will fall off to make way for sets having both FM and AM reception."

M-G MAY DO PIC BIOG OF McCLELLAND BARCLAY

Deal is pending by which Metro would do a film biog of McClelland Barclay, famed painter of femmes, who was killed in the Pacific during the war while recording battles on canvas on assignment from the U. S. Navy.

A. Newton Plummer, New York printing exec, has acquired rights to the biog from Barclay's family, and has been doing the negotiating with Metro.

Harold Lloyd Asks 400G For 'Stolen' Prattfall

San Francisco, Jan. 14.

Is a prattfall art, and if it is art, is it worth $400,000? That's what Harold Lloyd is asking from Universal in a suit before the Ninth U. S. circuit court of appeals for using one of his copyrighted comedy sequences in a 1942 film titled "So's Your Uncle."

Both Universal and Lloyd are appealing a lower court decision which awarded the comedian $40,000 for infringement of copyright. Lloyd's attorney, Harold A. Fendler, asked the court to "move the decimal point over one place" to boost the award to $400,000. Defendant's attorneys countered with claims that Lloyd's comedy was slapstick and thus public domain, not genuine drama.

The Berle-ing Point

By Milton Berle

Well, here we are on our way out to the Coast by way of 20th Century...Limited, that is. That's about as close as I'll get to 20th Century-Fox. Intended to take the Southern Route but my baby Vicki can't say "You-all." Everybody's been so nice to me...why, the minute I got on the train the porter didn't know what to do for me...so he didn't. Have my own compartment. Remember during the war when I traveled by train... I had baggage rack No. 6. So many wolves on the train, I had to put a sign on my baby's door..."Please refrain from making nurse." My brother Frank is coming out later...he's been signed to do additional dialog for Harpo Marx. It's not true that Joyce and I are going to the Coast just to get our names in VARIETY'S NY to LA column. Confidentially, Joyce has been called out to complete the "Life Story" series. Like Jolson's, Cole Porter's and Kern's. It's to be called "The Egg and I." Felt so happy, I started singing "California, Here I Come"...until the wheels started clicking "You better go back where you started from."

The Great Wit Way

Stopped off in Chicago...so much wind there you'd think Bilbo was in town.

Understand press agents may quit hanging around Hanson's...the phone calls are too rumorous to mention.

Lew Parker says long before the fat shortage his girl was saying, "No soap."

Loved that scene in a recent English movie in which a seasick sailor, when advised to head for the porthole, said, "Don't be silly: I only drink sherry!"

Dining room dig: She's got a marvelous perso-nitl-ity.

When Stubby Kaye saw a hated enemy munching a frankfurter, he quipped, "Ah, another example of dog eat dog."

No Truth to the Rumor

That Hoagy Carmichael's next song will be called "Old Pot Cheese Moon"...That Nan Blakstone has just been signed for the singing lead in "Blossom Time"...That for Christmas Tom Breneman got a gift certificate to John Frederics...That every day at sundown all 20th-Century Fox employees must bow toward Zanuck...That Maxie Rosenbloom and Carrie Finnell will have their own breakfast program.

Hangnail Descriptions

Bilbo's plight: Southern discomfort...James Barton's drunk routine: Stew-pendous...Henry Morgan: Blunder-full...Raul Reyes: Rumba one boy...Lowdown conniver: "Angle" worm.

Observation Department

Understand with the prices Florida is getting this year...even the birds can't afford to fly south.

Girl: I hate you, I hate you, I hate you.

Boy: Guess that breaks up a beautiful friendship.

Sign over a midtown bar: SRO...Stagger Room Only.

"Look at that girl crying over there."

"Yes, she's a mimic doing Belle Baker."

Berled Eggs

Understand eight prospective musical airers in New York were forced to cancel their plans...Ray Block was unavailable.

Cub Room conversation: "With the mistakes that producer makes, he should wear an eraser on his head instead of a toupee."

Stranger: "Pardon me, but how will I find the city morgue?"

Comic: "Take your second right, and drop dead!"

52d Street statis: "That kind of music sends me...collect."

Sally Jolinsky just wrote a John L. Lewis song...can only be played in a minor key.

My brother (the one who uses a heating pad for warm-ups) has no talent ...he was born on the wrong side of Lindy's.

Army Pays $10,350,000 To H'wood on Rentals For U. S., Overseas Pix

Washington, Jan. 14.

The Army has become one of Hollywood's best customers in the domestic and foreign markets. During the Government fiscal year ending June 30 last, the Army Motion Picture Service paid American distributors $10,350,000 — of which about $7,000,000 was for films screened at Army posts in this country and the rest was for the various overseas Army theatres.

The overall figure would have been higher except that the studios contributed free 16m films to the armed forces during the war, and payments for screenings abroad did not begin until October, 1945. In addition, films shown at Army posts in Panama and Hawaii are not included in the totals. The industry makes a separate deal and collects separately with the Canal Department Motion Picture Service and the Middle Pacific Motion Picture Service.

Hedy Asks Pact Washup Due to Impending Birth

Los Angeles, Jan. 14.

Hedy Lamarr asked Superior Court for immediate abrogation of her player contract with Arnold Pressburger on the plea that she expects to bear a child this spring and wants to be free from business worries.

Pressburger, according to his attorney, is in Europe and will not return until late in March. Judge Caryl M. Sheldon set May 12 as the date of the hearing.

Warrant for Sally

Los Angeles, Jan. 14.

Superior Court issued a bench warrant for the arrest of Sally Rand, fan dancer, because of her failure to answer a summons involving a judgment for $5,543.

Judgment was obtained in 1943 by Mrs. Olive I. Kephart, who declares she bankrolled the dancer in a stage venture.

NEWS STRIKE DENTS PARIS AMUS. BIZ

Paris, Jan. 14.

Film and legit grosses are being dented badly this week as a result of lack of newspaper advertising since last Thursday (9).

Press employees went on strike at that time, shutting down all the major Paris dailies.

Cugat Gets 175G Bid For Argentine Picture

Hollywood, Jan. 14.

Xavier Cugat has been offered $175,000 to take his band to Buenos Aires and make a picture for Attilio Mentasi, owner of Argentina Sono Films. Bid came as result of recent South American junket of Jules Stein, board chairman of Music Corp. of America, which handles Cugat. In addition to the coin, Mentasi reportedly is willing to cede to the batoneer U. S. distribution rights.

Script of projected pic, written by Hugo Fregonese, already has been forwarded to Cugat. Possibility of leader accepting offer is bright, in view of fact for some time he has been plotting South American tour with his band.

Red-Ted Lather

Apparently Ted Husing and Red Barber just can't keep out of each other's hair.

Barber folded his WHN (N. Y.) office to take over Husing's spot at CBS, with Husing moving into WHN as its marathon "Bandstand" disk jockey. But Barber's identification with WHN continues this summer with his Old Gold-sponsored Dodgers ballcasts, from Ebbets Field. And if game time stretches beyond the 5 p.m. period, when Husing takes over "Bandstand," latter must forfeit the time in favor of Barber. If game goes beyond 5:30, Barber gets a switchoff, and Husing will give the inning-by-inning scores on "Bandstand."

INDUSTRY'S U. S. 'CULTURE' VETO

UA, in Legal Maneuver, Offers DOS 'Duel' Distribution—But Is Brushed

In the midst of its bitter legal battle with David O. Selznick, United Artists is reliably reported to have tendered an offer to the producer last week to handle his "Duel In the Sun." It was no indication of a reapprochment, however, but a legal maneuver dictated by John W. Davis' law firm in its agreement to handle the case against Selznick for UA.

Distrib, in making the offer, was virtually certain it would be turned down—as it was. Davis' outfit, Davis, Polk, Wardwell, Sunderland & Kiendl, in recommending that UA "tender performance" of its contract with Selznick, followed earlier recommendations along the same line by Edward C. Raftery, UA prexy. Contention was that the offer would greatly strengthen UA's ease. As a result, the board, at its meeting Jan. 6, adopted a resolution to inform Selznick it was ready to handle "Duel" and furtherr discussed the situation at a board meeting yesterday (Tuesday).

Refusal to distribute the $5,500,000 opus was one of the key points in the original resolution of partners Mary Pickford and Charles Chaplin to oust Selznick from his one-third partnership in the company. It was later part of the board's resolution when legal action was decided on to cancel DOS's releasing agreement and eut him off from his stock ownership. Since that time the producer has been setting up his own

(Continued on page 27)

Eyssell Gripe On Bleeding Pig Cues 'Yearling' Switch

Metro's Technicolor opus, "The Yearling," is going to make the U. S. theatre rounds in two different versions as a result of a last-minute renovation. The change in the finished work was wrought on the insistence of Gus Eyssell, managing director of Radio City Music Hall, who only recently stirred a tempest at M-G by demanding and getting a sizeable eut in playing time of Metro's musical, "Till the Clouds Roll By."

Sequence nixed by Eyssell in "Yearling" and thereupon amputated in the prints heading for the Music Hall depicted a bear badly mauling a pig on a farm. The MH's director hewed to the showcase's policy of eschewing gory details, and since the pig is lensed bleeding a bright Technicolor red, the MH taboo was applied and accepted by M-G toppers.

Eyssell's axing of "Clouds" brought forth plenty of squawks from Metro's studio execs and for a while cast doubt on whether the film would open at the Music Hall. His nix on the bleeding pig, however, convinced M-G toppers that the scene was n.s.g. Consequently, it was dropped on some 200 prints being readied at the Technicolor plant. On the 90 or so already in the can, consideration of costs forestalled revamping and those will be distributed—pig and all.

JOHNSTON TO END ARIZ. RECOUPING NEXT WEEK

Washington, Jan. 14.

Eric Johnston is continuing his stay in Phoenix, Ariz., until the end of this week. It's uncertain as to whether or not the Motion Picture Assn. prez will go to Hollywood early next week, but he's set to return to New York, with a stopover in Chicago, by next Thursday (23) or Friday.

Johnston has been recuperating in Phoenix from the attack of pneumonia he suffered during his recent trip to England. Gerald Mayer, in charge of foreign affairs for the MPA, will remain on the Coast awaiting the possibility of Johnston's meeting him there next week for joint discussions with studio toppers.

Spitz on MPPA Board

Hollywood, Jan. 14.

Leo Spitz was elected to the board of Assn. of Motion Picture Producers, supplanting Cliff Work, who resigned. Letter of appreciation was voted by the board to be sent Work for his services.

At the same time, board voted $150,000 for start of a technological research program which AMPP head Byron Price stated would "provide means for blueprinting" program of industry-wide technological research with hopes that eventually independent producers will participate fully. Y. Frank Freeman will be in charge of committee which administers fund.

Selznick Plans 1 Every 2 Years

David O. Selznick's plans are to make only one picture himself every two years, but he will serve as exec producer on six or seven films each season to be turned out by a stable of producers at his Vanguard Studios, Paul MacNamara, Selznick pub-ad chief, said in New York last week. MacNamara disclosed that two more producers will be added to the present staff, which includes David Hempstead, Alfred Hitchcock and Allan Scott. One of the producers may come from RKO in the deal by which Dore Schary was released to that company by Selznick a few weeks ago to head its production.

With Technicolor now said to be working at 60% of capacity, despite the strike, MacNamara said Selznick is counting on receiving 75 prints of "Duel in the Sun" by Feb. 22. Thus, he stated, the new Selznick Releas-

(Continued on page 21)

Mason-Korda Pact Gives Actor Profit Share Plus Guarantee

Two-picture deal made by James Mason last week with Sir Alexander Korda gives the British star a profit participation in the films plus a guarantee and is said to be "in all respects comparable financially to the arrangements Korda has with first-rank Hollywood players." British producer has pacts with Cary Grant, Paulette Goddard and Orson Welles.

Mason's services won't be required by Korda before next fall, at the earliest, since pix in which the American stars are scheduled to appear are slated for production this spring and summer. Meantime, Mason and his wife, Pamela Kellino, will star in a Broadway-legiter, "Bathsheba," which is set to come into New York in mid-March, after a break-in tour.

The Mason films may be made either in Hollywood or London, since the contract states they are to be produced in the country "most convenient to the star and producer." No story has been definitely decided on yet for the initial film, but several are being negotiated for.

Costs Too High for Pix On Video—Goldwyn

Chicago, Jan. 14.

Stopping between trains in Chicago, Sam Goldwyn called "impossible" any prospect for having Hollywood-produced features shown on television.

He added that a producer would have to get at least $2-3,000,000 for the single airing to get his money back since the pic would be virtually a dead item afterward, and no sponsor could spend that kind of money.

H'WOOD AID NIX KEY TO BREACH

Washington, Jan. 14.

Thumbs-down stance on a State Dept. plea that the Motion Picture Export Assn. throw its distribution facilities in 13 countries in support of the Government's cultural picture program is behind the hard words currently passing between U. S. officialdom and the Motion Picture Assn. As a consequence of this unpublicized rejection, made several months ago and still in effect, the State Dept. has been compelled to operate on its own, using far less adequate embassy facilities.

Government sentiments have been rubbed raw by the outright nix, but the lid was clamped on hot words until last week while the State's diplomats sought unsuccessfully to pry MPEA loose from its bearings. Outburst of the tiff is the tipoff that Government officials now consider their efforts as hopeless and are therefore determined to swing their punches in the public spotlight.

Sharp retort of Joyce O'Hara, MPA prexy Eric Johnston's assistant, to Assistant Secretary of State William H. Benton's remarks re Hollywood, keys the industry's official position in rejecting the Dept.'s original distribution plea. O'Hara branded the Government's

(Continued on page 12)

U.S.-French Deal Nips Stiff Curbs

Washington, Jan. 14.

Deal to stave off the stiff new film regulations which were protested last week by Harold L. Smith, Paris rep of Motion Picture Assn., has been worked out by U. S. embassy there, the State Department announced here last night (13).

Smith attacked new regulations which would have forbidden the dubbing of American pix more than two years old, and which would have required the French ministries of finance and of national economy to approve dubbing licenses.

Word received from the embassy discloses that the French have agreed to postpone the dubbing regulation until the U. S. backlog of pix is used up and to withdraw the regulation that the two min-

(Continued on page 21)

CAPRA-STEWART DUE TO PLUG LAGGING 'LIFE'

Frank Capra, producer-director of Liberty Films' "It's a Wonderful Life," is slated to arrive in New York from the Coast today (Wednesday), to be followed next Monday (20) by James Stewart, the pic's male lead. Duo will attempt to bolster the faltering biz being done by the film during its current N. Y. preem run at the Globe through a series of personal appearances and press interviews.

Conceding that the n.s.g. grosses on "Life" in N. Y. were due to a stagnant publicity campaign, the flackery department of RKO, through which the film is being released, claims it was hampered in its plans through inability to get Stewart and Capra to N. Y. in time for the opening. Fact that both the star and producer have been off the screen so long during their Army stints has also militated against the film's early boxoffice success, since a large part of the potential audience, apparently, seems to have more or less forgotten them.

PASTERNAK TRAPS 'WOLF'

Hollywood, Jan. 14.

Metro handed Joe Pasternak producer reins on "Daddy Is a Wolf," slated for an early start.

Picture, based on a script by Franz Molnar, will be filmed in Technicolor.

Up to 100 Pix Due in 1st Quarter Of 1947 for Buyers; 8 Major Firms Map 67 Releases, Others Set for 33

Film buyers in the first quarter of 1947 will have some 98-100 newly released pix available to stock their screens. With all the companies shaping plans to distribute that total, releasing tempo of '46, in which some 405 films hit the theatres, will carry over for the initial three months of the new year. Of the number, the eight majors are currently planning the release of 65-67 pix and the three minors, plus Eagle-Lion, the balance of 33 films.

Added to these pix are some strong or potentially strong b.o. draws currently in pre-release and first-run situations but not included in the first-quarter total. Among these are such top-drawer films as "Best Years of Our Lives," "It's a Wonderful Life," "Till the Clouds Roll By," "Duel in the Sun," "Razor's Edge" and "Blue Skies."

Pix set for release also include a cluster of double A films from almost all major studios. Promising heavy grosses for both theatres and distribs are Columbia's "The Jolson Story"; Universal's "Temptation" and "Song of Scheherazade"; 20th's "13 Rue Madeleine"; Warners' "Humoresque"; Metro's "The Yearling"; RKO's "Sinbad the Sailor"; Paramount's "California" and United Artists' "Fabulous Dorseys."

Columbia tops the majors on number of films to be released with 13 features plus four oaters on the way.

(Continued on page 27)

Cagney, Saroyan Huddle

James Cagney has been in New York during the past week huddling with William Saroyan on screen treatment of "Time of Your Life," Saroyan's play to which Cagney and his brother, William, recently purchased screen rights. Cagney spent the weekend at Saroyan's home at Millneck, L. I., discussing the treatment and yesterday (Tuesday) went to Maine to visit friends for a week.

Cagney will return to New York and then to the Coast next week, according to present plans. "Life" will be the initial film to be made by the Cagneys at their new headquarters in the General Service Studios. They have pushed back "Stray Lamb" and "Lion in the Streets."

Follow Metro Pruning Lead

Hollywood, Jan. 14.

First of the studios to clamp down on production expenses, Metro, which lopped off an estimated $9,000,000 a year, has been followed by other lots though with less publicity about the axe wielding.

At Paramount, 20th-Fox and Warners the loppage for 1947 will be about $4,000,000 each. RKO and Universal-International are using the scalpel for around $2,000,000 each, and Columbia and United Artists are whittling approximately $1,500,000 apiece.

Sales staffers, meanwhile, are phenagling to rebuild the audience appeal to approximately the spot where it was in 1930, when the cash customers registered an all-time high of 110,000,000. The nearest approach to that figure was in 1944, when the attendance reached 97,000,000.

See Nick Schenck In Another Retrenchment Huddle on the Coast

Metro prexy Nicholas M. Schenck was slated to arrive on the Coast yesterday (Tuesday) after training out from the homeoffice Saturday (11).

Since Schenck returned from the Coast less than a month ago, his current trip was considered unusual. Metro homeoffice execs declined to comment on reasons for his going, but it's believed probable he'll huddle further with Louis B. Mayer and other studio execs. regarding M-G's announced retrenchment in production costs and the lineup for the 1947 production program.

Schenck announced following his return from his last Coast trip that Metro would slice its number of pictures to 24 from the 31 it turned out last year.

MacKenna, Vetlugin Replace Fadiman at M-G

Hollywood, Jan. 14.

Kenneth MacKenna, in association with Voldemar Vetlugin, moves into berth of story department head vacated by William Fadiman at Metro's story department.

MacKenna, who was story head for five years prior to going to war, just returned from London, where he organized story department for Metro's new London studios.

Fadiman had been at Metro 13 years. Understood Fadiman will return to Hollywood from New York within the month to announce a new major studio affiliation.

GINSBERG CALLS MEET OF EASTERN, BRIT. EXECS

Hollywood, Jan. 14.

Studio meetings will be held at Paramount starting week of Jan. 27 for company heads from east and England with production chief Henry Ginsberg. Adolph Zukor, Frank Farley, London studio rep; Barney Balaban, Russell Holman, James E. Perkins, managing director for Great Britain; George Weltner, Paramount International prexy, and Alan Jackson, New York story editor, are in contingent due here.

Meeting is to be semi-annual affair called by Ginsberg. European film situation is to be thoroughly threshed as well as completed product.

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Few Circuits Intent on Collections For Polio Drive; Winchell's Rap

Apparently following through on the policy adopted last fall by the American Theatres Assn. against its members taking audience collections for the various charity drives during the year, only a few circuits have signified intentions of passing plates for the March of Dimes campaign, which tees off Jan. 24. Most of the major affiliated circuits have ruled out audience collections, with Paramount deciding to let its individual circuit operators decide on whether or not to pass the plates.

Pointing up the touchy aspects of the negative ruling on audience collections, Walter Winchell accused the affiliated chains in his broadcast last Sunday (12) night of reneging on a promise they'd made to the late President Roosevelt of continuing their wholehearted cooperation with the National Foundation for Infantile Paralysis (MOD) drive. After a lengthy harangue against the circuit operators, Winchell wound up statement with the charge the operators were "phonies."

In answer to the commentator's accusations, however, Robert Coyne, ATA executive secretary, declared that Winchell had apparently been "misinformed." ATA directorate resolved last Nov. 19, he pointed out, to offer wholehearted cooperation to all charity drives by providing free use of their screens for trailers, their lobbies for displays, etc., but had not recommended audience collections in light of audience antipathy to the system. Moreover, Coyne declared, the ATA had decided plate-passing was unscientific, since many individuals could get away with dropping a dime or a quarter into a plate, whereas they would donate much more through personal contact.

ATA recommended, Coyne recalled, that all member theatres conduct a single collection in 1947, which would serve jointly both the MOD and the Red Cross. Basil O'Connor, Red Cross national director, declined to participate in such a setup, however, and nothing further has been decided on the situation.

Latest circuits to announce audience collections for the MOD, meanwhile, include the Comerford chain, a Par partner in Pennsylvania, and the Kallet chain, an indie outfit in upstate N. Y. In addition, the McCollum circuit in Hoopeston, Ill., and the Community circuit in Cleveland will also take collections. To hypo interest in the drive, the motion picture division has announced a list of exhib prizes for top collections.

Despite the paucity of theatres that will take collections, almost every theatre in the country is expected to run the MOD trailer, which is again being distributed this year by National Screen Service. Greer Garson stars in the film, which runs approximately 300 feet.

HAZEN DENIES RANK HAS INTEREST IN 'FURY'

Joseph Hazen, Hal Wallis Productions prexy, is slated to leave for the Coast Friday (17) to see a rough cut of the latest Wallis film, "Desert Fury." He'll stay on the Coast two or three weeks before returning to the homeoffice in preparation for a trip to England April 9, where he'll set final plans for the filming of the first Wallis pic in London, "For Her to See."

London production, starring Ray Milland and Ann Todd and based on an unpublished novel by Joseph Shearing, is slated to go before the cameras at J. Arthur Rank's Denham studios May 12. Hazen claims Rank has no financial interest in the picture, which is budgeted at $2,500,000, though reports from London declare Rank will share heavily in the film for allowing Wallis the use of Miss Todd, his studio and equipment.

"Desert Fury," according to Hazen, is tentatively scheduled as the next Wallis film for Paramount release but it may be held up because of the Technicolor print shortage. If so, Par may release "I Walk Alone," another Wallis picture already completed, before "Fury." Hazen declared that Wallis Productions planned no increase in its number of films for 1947, making only the three called for in its release contract with Par.

Joins Atomic Group

Washington, Jan. 24.

William Wells, former motion picture specialist for UNRRA, has become film consultant for the National Committee on Atomic Information. Committee already has one pic, "One World or None," ready to distribute. The picture was made by Phil Ragen and distribution is being handled by Sherman-Price.

The committee will work on both the theatrical and non-theatrical film levels.

Roosevelts Await FDR Pix Before Making Comment

With the late President Roosevelt figuring in three feature films about to be released, Elliott Roosevelt declared Monday (13) that the family was taking no general stance on the question of depiction of FDR in films. He'll "talk only about specific cases as they come up," Roosevelt said.

FDR's son denied reports he had made a protest concerning newsreel shots of the late President in "The 16th Bar" (nee "Teheran"). Film, shot in English in Italy by British producer Stephen Pallos, is being distributed in this country by George J. Schaefer, former RKO and United Artists topper.

FDR's son said he had never heard of the film and opined that reports of family objections were invented for publicity purposes. Meantime, two other films are being readied for release. One is Metro's "The Beginning or the End," in which FDR is portrayed by vet actor Godfrey Tearle; the other is a documentary, "The Roosevelt Story," being compiled from newsreel clips for general distribution.

"The 16th Bar" is a thriller built around the attempt on the President's life at the Big Three huddle in Teheran. It takes its title from the alleged fact that the crucial shot was to be fired at FDR when the band hit the 16th bar of "The Star-

(Continued on page 27)

'Notorious' Achieves Pittsburgh Notoriety

Pittsburgh, Jan. 14.

Warner Bros. theatre execs here have been taking a drubbing lately on the drama pages as a result of the booking vagaries on "Notorious," which is still to be shown here although it's played every other key city in the country months ago. Month ago, WB officials announced picture would go into the Warner, converting that house from moveover to a first-run site, on Christmas Day. It got a big fanfare on the news.

Just a couple of days before scheduled inaugural, and after film editors had gone all-out on "Notorious," Warners admitted announcement had been premature, that Warner would keep its status for the present and that Ingrid Bergman-Cary Grant drama would go into the Stanley instead on Jan. 9.

Editors were notified early last week that situation hadn't been changed, so they went to town again on art work and release blurbs, only to be told short time before scheduled opening that picture was being pushed back a week because of insistence from N. Y. headquarters that a WB movie, "The Time, The Place and The Girl," be held over at Stanley. That brought some more ridicule on Warners in the columns.

Now the gag is that the papers aren't sure whether there even is such a picture as "Notorious."

Brulatour Head to Coast

Hollywood, Jan. 14.

William J. German, new president of J. E. Brulatour, Inc., arrived in Hollywood for his first visit since he became chief of the organization.

While in town for two weeks German will huddle with his local staff on the construction of a new storage warehouse for film on Santa Monica blvd.

DOS Inks Col. McCarthy

Hollywood, Jan. 14.

David O. Selznick signed Col. Frank McCarthy, currently with the Johnston office, as executive assistant, starting Feb. 1.

McCarthy served on the general staff under General Marshall during the war and moved to Hollywood as public relations counsel under Byron Price last February.

RR 'No Pix' Deal Seen Broken

Belief in Washington is that motion pictures on railroad trains are here to stay as a result of the recent successful demonstration put on by the Chesapeake & Ohio R.R. and Universal pix, on a Washington to Cincinnati run. Films are now a regular feature of the C & O's George Washington, and are expected to be used also on other trains of the line.

This is expected to break the "no pix" deal of the railroads. In the anti-trust suit, which the government filed against the Assn. of American Railroads, it charged that the roads enter into collusion to prevent any screenings of pix on trains. Obviously the boys are going to have to meet the competition of the C & O.

One interesting angle is just how far Hollywood will want to go along. Some companies are reported urging caution. They fear possible exhibitor complaints if pix are screened aboard trains before being shown in many theatres in the territories through which the trains will pass. Question of what this will mean to clearances will have to be straightened out.

It is noteworthy that shortly after the C & O put pictures on its Cincinnati run, the Baltimore and Ohio R.R. came up with an all-new train on the same run featuring radio. Each car of the new streamliner, "Cincinnatian," is equipped with loudspeakers hooked together by wires running the length of the train. Thus a radio receiver on the train will be cut into all the cars.

The radio programs may be cut out and the equipment used to carry announcements by the conductor.

20th Sued by Couple For 200G on Basis Of 'Anna-Siam' Incidents

Boston, Jan. 14.

Damages of $200,000 are being sought in Federal court by Richard Monahan and Anna Harriet Leonowens Monahan, both Canadians living temporarily in Tipperary, Eire, in a civil suit brought against 20th-Fox Film Corp. for what they claim are damaging incidents in "Anna and the King of Siam."

Each plaintiff seeks $100,000 and costs on the basis of being "well-known in Massachusetts." The suit claims that the picture, which made a high place on the best pix of the year lists, depicts "falsely" a portion of the life of Anna Harriette Leonowens, grandmother of Mrs. Monahan, and of her father, Louis T. G. Leonowens, during their residence in Siam.

Papers read that "the picture falsely, maliciously, scandalously and defamingly depicts that Louis T. G. Leonowens died in Siam at a very young age (being unmarried), whereas in truth and in fact he lived to become a very successful and reputable merchant in London and other countries. In fact, he died in 1919."

According to the plaintiffs, Louis was married to Isabelle Caroline Knox and they had two children, one of whom was Mrs. Monahan. She claims the implications are that Louis was never married, hence never had legitimate children, hence she, Mrs. Monahan, is illegitimate.

Mr. and Mrs. Monahan, still residing in Ireland, aver they were persons of good name, fame and credit in Massachusetts until "Anna and the King of Siam" came along.

NOVELLO AIDE 'BETTER'

Hollywood, Jan. 14.

Lloyd Williams is reported in "a little better condition" at Cedars of Lebanon following stroke Friday (10) aboard the Superchief enroute to Hollywood.

Veteran-secretary companion to Ivor Novello, British actor-producer-composer, was kept in an oxygen tank aboard train from Winslow, Arizona, until arrival here.

U. S. Losing Ground in South America To European Producers, Say Exhibs

Latin-American film market, previously undisputed territory for U. S. product, is being invaded by European producers, according to a group of South American exhibs. American films are losing ground to European pictures, they say, because South American thought is more closely allied with European than with North American, and their tastes in motion pictures run accordingly.

French and British product offer the greatest threat to American film supremacy, say the exhibs, with British in particular grossing very well. "Seventh Veil" has been running for almost six months in Buenos Aires at top b.o., while "Madonna of the Seven Moons" and "Man in Grey" are doing equally as well. Argentina, where anti-U.S. feeling has been growing since the end of the war, has been the leading country in the trend.

Even Russian films have been making marked gains in the Southern countries, although they are still not generally popular, largely because of the blatant propaganda pitch characteristic of all their product. "Girl 217" was well received in Chile and Argentina, but marked the first Soviet production to show good attendance.

Spanish film producers announced an ambitious production schedule for 1946-47, but have failed completely to live up to their promises, according to the exhibs, so that their pictures, when they do appear on a large scale, will be an unknown quantity. Exhibs point out that, because there aren't a lot of theatres in South America, there is no need for the mass turnover of films characteristic of the U. S., and a few pictures can readily load the market. In this way, if British films continue to increase in popularity, they can virtually take over the South American theatres with a relatively few quality films.

Lewin's UA Gap

Albert Lewin, co-producer with David Loew of "Bel Ami," arrives in New York next Wednesday (22) for talks with United Artists on distribution and publicity-advertising plans for the film. Lewin directed and scripted the picture.

He's slated to leave New York for England at the end of February to set the opening in London.

Hollywood Views High Tariff Return As Export Threat

Washington, Jan. 14.

Hollywood's export business faces a possible threat from the desire of segments of the new Congress to ditch the New Deal's reciprocal trade treaties and restore the old protective high tariffs. While these high tariffs would be for the benefit of other industries than pictures, pix would indirectly suffer from the action. A shift in U. S. commercial policy toward higher tariffs may well stampede the rest of the world similarly.

Films, already hit by numerous special restrictions, is seen being hurt worse than ever. They would be one of the things against which the barriers would be raised in other sections of the world with little delay, aver opponents of the idea.

Rep. Harold Knutson (R., Minn.), chairman of the new Ways and Means Committee, which originates tax and tariff legislation, is a strong believer of the old ways and has expressed the opinions that the nation should get back to high tariffs. The same opinion has been expressed within the past couple of weeks by other midwesterners.

Nothing is expected to be done along these lines in the opening days of Congress but, as the session moves along, efforts will certainly be made to turn back the clock on the tariff situation.

UNITED APPEAL REPORTS 750G IN CONTRIBUTIONS

Hollywood, Jan. 14.

Annual United Appeal announced contributions of $756,673 by 14,107 donors in its fourth report. Of this amount, studio workmen donated $316,558, while 20th-Fox led the major lots with $129,419.

M. C. Levee, campaign chairman, declared the amount exceeded last year's fourth report by $161,067.

COMPOSER ROSE, 20TH DICKER EXCLUSIVE PACT

Hollywood, Jan. 14.

Talks are going on this week looking toward renegotiation of composer David Rose's pact with 20th-Fox. He currently has a one-picture-a-year deal, with three years to go on it. If present negotiations work out, Rose will shift over to an exclusive 20th contract.

Attorney Arnold Grant, in from New York, is repping Rose in the talks. Grant is also working on a deal for Orson Welles, to follow his commitment to make "Salome" for Sir Alexander Korda in England this spring. Welles has no deals set beyond that. He wants a producer-actor or director-actor pact.

Joins 20th-Fox Pub-Ad

Ulric Bell, former deputy director of OWI in Hollywood, has been named to head up a special 20th-Fox publicity research unit.

He'll headquarter in N. Y.

L. A. to N. Y.

Spencer Austrian
Ted Baumfeld
Anne Baxter
Curtis Bernhardt
Harry Burns
Mrs. Eddie Cantor
Frank Capra
Gail Davis
Fred Finklehoffe
James A. FitzPatrick
William Flannery
Victor Francen
Frances Gifford
Alan Gundelfinger
Steve Hannagan
Cedric Hardwicke
Edith Head
Mark Hellinger
John Hodiak
Eric Johnston
Jesse L. Lasky
Lou Levy
William Loss
Gerald Mayer
Frank Morgan
Jimmy Mulcay
Donald Nelson
Dudley Nichols
Michael O'Shea
Erman Pessis
Vera Ralston
Edward G. Robinson
Olga San Juan
Joe Schoenfeld
Steve Sekely
Arthur Sheekman
George Stevens
Gloria Stuart
Franchot Tone
Lenore Ulric
Anthony Veiller
Murvyn Vye
Max Weinberg
Virginia Welles
Herbert Yates

N. Y. to L. A.

Neil Agnew
Geraldine Fitzgerald
Jean Dalrymple
George Evans
Larry Finley
Maxwell H. Geffen
Samuel Goldwyn
Hal Horne
Louis Hyman
Lee Kelson
Bob Kerr
Harry Kosiner
Arthur J. Krim
Milton Kusell
Carole Landis
Paul Le Pere
Federico Lowe
Walter Lurie
Paul MacNamara
Timmie Rogers
Alfredo Salmaggi
Edward Schellhorn
Nicholas M. Schneck
Lionel Toll

N. Y. to Europe

Louis Hyman
Sam Siritzky

Europe to N. Y.

Jean Webster Brough
Francis Farley
Ian Fleming
Pamela Fitzgerald
John Gielgud
Grisdela Harvey
Theresa Helburn
Monckton Hoffe
Lawrence Langner
Claire Luce
J. W. McAlpine
Michael Redgrave
Trudi Schoop
Betty Smith
Maggie Teyte
Richard Wright

SCOUT INSURANCE SALES SYSTEM

'Outlaw' In 21 Dallas Day-Date Nabes For Record Biz After Interstate's Nix

Dallas, Jan. 14.

Distribs and exhibs throughout the country were watching with tremendous interest—in light of product shortages and the recent court decree—Howard Hughes' experiment here in opening the much-disputed "Outlaw" in 21 neighborhood houses simultaneously last Friday (10), rather than giving it a downtown first-run. Results were nothing short of phenomenal with an aggregate gross of $54,764 for Friday-Saturday-Sunday. Closest a picture (minus stageshow) ever came previously to hitting that mark was $24,000 garnered in seven days by "Going My Way" in its downtown first-run.

Forced into the idea by refusal of Interstate Circuit, which controls the initial-runs here, to play the Jane Russell starrer, United Artists and Hughes determined to make the most of the situation, which gave them a total of 15,351 seats in the subsequent-runners. They employed a helicopter with a loudspeaker system, shot a trailer across the main drag, used a streetcar with two 24-sheets, had gals call most of the names in the local telephone book and did the usual sniping, car cards, billboards, etc.

Result was 106,016 admissions in the three days. City has an estimated population of about 375,000. Practically every one of the 21 houses had a queue standing in a misty drizzle during most of the weekend, with traffic jams caused by motorists cruising from one theatre to another hunting for the shortest line.

Admission scale in all spots was jacked to standard first-run fee.

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199G Net in 1946 For Disney, 350G in '45; Big Future Investment

Walt Disney Productions racked up net profits of $199,602 for fiscal 1946, ending Sept. 28, against $350,532 in 1945. Net was disclosed in a letter to stockholders by prexy Roy O. Disney which stressed a $3,505,543 increase in inventories of pix and stories in '46. Stockholders had been previously told, letter noted, that 1946 would be a year of low earnings, since much of the cash would be spent on development of stories and production of films for which income would not be forthcoming until 1947, '48, and '49.

Disney stressed that two features, "Make Mine Music," and "Song of the South," were released last year but that no returns were obtained during the year. Additionally, Disney said, chief nut of "Fun and Fancy Free" and "How Dear to My Heart" was expended before Sept. 28 and are reflected in the year-end inventory figures. Income on these two pix will not start coming in until October '47.

Earnings are equivalent to 26c per share on the 652,840 common outstanding. Company's gross income was $4,097,700 in the last fiscal year against $4,550,921 in '45. Working capital climbed to $4,138,981, compared with $3,896,599 the year before. Salaries for hundreds of talented artists cost the company 75% of production nut for pix, Disney said, and he then predicted a profitable future for the company.

GENE AUTRY-REP. CASE MULLED IN CAL. COURT

Hollywood, Jan. 14.

Supreme Court of California will decide within 90 days whether Gene Autry will continue to ride thataway for Republic or will shift to Gower Gulch to gallop thisaway for Columbia.

Currently Autry is doing the third of four westerns for Republic, but Herbert J. Yates declares the cowboy owes the studio eight instead of four, under a contract signed before he entered the Army.

Vet Forums

Series of open forums for film industry leaders, critics and educators to air their differences of opinion before the public is being initiated by the Motion Picture Chapter, American Veterans Committee. First of the verbal fisticuffs is set for Jan. 22, with Bosley Crowther, critic for the New York Times; Frank Quinn, Daily Mirror critics; Father McClafferty of the Legion of Decency; and a motion picture exec, to be announced later, as participants.

Initial forum on "The Motion Picture's Place in the Postwar World" will be staged at the Henry Hudson hotel (N. Y.). Forums will accommodate some 350 persons, members of the industry on invitation only according to Walter T. Brown, chapter chairman.

Shelving New Pix Nips Their Draw, Sez Jesse Lasky

Most new pictures today are kept too long on the shelves after completion of production, which cuts into their earning power, according to producer Jesse Lasky. To obviate that, he plans to release "Miracle of the Bells," his next film for RKO distribution, as soon as possible to take full advantage of book sales publicity. Working on a $2,000,000 budget Lasky plans to send the pic before the cameras by April 15 and hopes to have it ready for release by Christmas. He's currently huddling with RKO execs about the possibility of roadshowing it.

Speaking at a trade press interview in New York Monday (13), Lasky said a nationwide search for an unknown actress to play the femme lead opposite Fred MacMurray would be conducted. Poll of readers conducted by Prentice-Hall, publishers of the Russell Janney novel on which the film is to be based, chose Ingrid Bergman for the part but listed an unknown for second choice. With Miss Bergman unobtainable, Lasky decided to follow their suggestion. MacMurray was third choice for the male star but Clark Gable and Cary Grant, chosen first and second, were also unavailable.

Screenplay by Ben Hecht and Quentin Reynolds will follow the

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Dinner Huddle On Brotherhood Week

Motion picture division of the annual American Brotherhood Week, sponsored by the National Conference of Christians and Jews, is slated to huddle on plans for conducting the 1947 campaign at a dinner at the Hotel St. Moritz, N. Y., tonight (Wednesday).

Division is headed up by 20th-Fox prexy Spryos Skouras. Week this year will be held from Feb. 16-24.

Picker Picked For Schaefer's Rep. Pix

Hollywood, Jan. 14.

Shakeup of production alignment at Republic, following announced departure of Armand Schaefer, has Sidney Picker taking all films formerly assigned to Schaefer, who joins Gene Autry indie outfit Feb. 1.

Gordon Kay and Mel Tucker were promoted to associate producer status, former taking up reins on series of westerns while latter will produce Monte Hale musical westerns. Kay joined Republic in 1939 and acted as production assistant to severmal producers, while Tucker, who went with firm in 1937 in sound effects department, later became assistant to producer-director Joe Kane.

MAJORS GANDER ACTUARIAL TABLE

New system of establishing flat rental fees on pictures, based on actuarial tables developed through checking a theatre at various times during the year, is currently being scouted by several major distribs as a further step in the swing away from percentage deals to flat rentals in subsequent-run and small town situations. Trend towards flat rentals in such situations, with 20th-Fox and Warners in the forefront, has been necessitated by the upped costs of checking, which have recently cut heavily into the distribs' take from small-grossing houses.

Tables would be similar to those employed by insurance companies and would be based on the theatre's average gross potentialities. Distrib, for example, might check a house on a weekday and then over a weekend during various seasons of the year, taking into account, of course, the fact that the theatre would gross more during a holiday season than during average playing time and also such factors as the impact on a theatre's gross by competing attractions, such as summer sports, etc. After the house had been checked often enough to determine its potential grossing ability, the distrib would set up his table of figures. Pix would then be sold to the exhib at flat rentals commensurate with what the house had shown itself capable of doing.

Equitable

System, according to distrib sales chiefs, should prove equitable for both distributors and exhibitors. By getting a variety of figures on which to base the tables, the distrib would be assured of getting his full share of the theatre's gross under all situa-

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Failed to Get Product For Indiana Theatre, Ex-GI in Trust Suit

Chicago, Jan. 14.

Suit filed in Federal Court here last week by Louis B. Philon, owner of Liberty theatre, Michigan City, Ind., through attorney Seymour Simon, names virtually every distributor and several exhibitors as violating the Sherman anti-trust law after attempts by Philon to get product for his house for several months were unsuccessful.

Philon, upon release from military service, leased the theatre and reportedly sank $50,000 into an extensive remodeling job. Liberty has been unable to open, the suit charges, because the defendants have tied up the product with the town's three other houses, the Lido, Tivoli and Uptown.

Defendants against whom Philon is attempting to obtain an injunction are: Loew's Inc., RKO Corp., RKO Radio Pictures, Inc., 20th-Fox Film Corp., Vitagraph, Inc., Warner Bros. Pictures, Inc., Paramount Pictures, Paramount Film Distributing Corp., Columbia Pictures Corp., Universal Film Exchanges, United Artists Film Corp., Republic Pictures Corp., Monogram Pictures Corp., Monogram Pictures, Inc., PRC Pictures of Illinois, Screen Guild Productions, Inc., Film Classics of Illinois, Inc., Indiana-Illinois Theatres, Inc., Dunelake Corp., Lido Amus. Co., Uptown Theatre Corp., Dunes Amus. Co., and James E. Coston.

Simon said in the suit that the defendant exhibitors have tied up all first runs in Michigan City until March 1 and second run films until June 1. Philon had hoped to open the theatre for Christmas. It is also charged in the suit that Coston, shareholder in the Indiana-Illinois theatres and Warner theatres manager, induced distributors not to sell films to the Liberty.

Col.'s $1.06 Divvy

Columbia has declared a quarterly dividend of $1.06 per share on the company's $4.25 cumulative preferred stock.

Melon is payable Feb. 15 to stockholders of record Feb. 1.

Govt. to Battle Majors on Plea For Competitive Bidding Holdup, With Year's Delay in Balance

The Dept. of Justice has decided to oppose the majors' application for a delay in the start of the competitive bid sales method, and a bitter court battle is now considered inevitable. Special Assistant Attorney General Robert L. Wright will ask the three judges on Jan. 22, tentative date for argument, to stand by the terms of the judgment and to deny any added delay in applying the anti-trust decree to the industry. The majors are seeking to stall bid selling until 90 days after a final decision by the Supreme Court on appeal.

Should the majors win out, it would mean postponement of that drastic selling method for at least one more sales season, industry circles believe. While the high federal court is almost up to the mark on its calendar, preparation of the voluminous record on appeal makes

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Mercey Joins UN

Washington, Jan. 14.

Arch Mercey has resigned as motion picture chief of the Office of Government Reports and liaison between the government departments and industry to join the staff of the United Nations.

Mercey started work in New York yesterday (13) as public information man for the World Health Organization. He expects to remain at the post for six months and then would leave to return to Washington and reenter private business. He will be succeeded at OGR by Dallas Halverstadt, his assistant, who will be acting chief.

Legalites Seek Loopholes In Roadshow Deals

With a flock of important product suitable for roadshowing coming up, film legalites during the past week have been turning the recent court decree inside out seeking loopholes for the two-a-day, upped-admission policy. A number of arguments have been figured out by the attorneys in favor of the roadshows and it appears likely that the two-a-dayers will continue to exist, in one way or another.

United Artists, currently roadshowing "Henry V" and proposing to do the same with "Carnegie Hall," thinks it has the easiest solution, since, being a non-theatre-owning defendant in the anti-trust suit, it is not subject to the same regulations as the Big Five. It is leasing theatres for "Henry" on a four-walls basis and will do the same for "Carnegie" if the decision is made to roadshow the Boris Morros-William LeBaron film.

UA maintains it is legally justified in leasing theatres, since it is not subject to the clause in the decree

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Defendants File Appeal In Goldman Trust Win

Philadelphia, Jan. 14.

Attorneys last week filed an appeal in United States district court here against the decree which gave William Goldman $375,000 damages, plus $60,000 attorneys' fee, in the Erlanger suit.

Defendants were Loew's, Paramount, RKO, 20th-Fox, Columbia, Warner Bros., Warner Bros. Circuit Management, Vitagraph, Stanley Co. of America, Universal and United Artists.

Besides awarding Goldman damages and attorneys' fees, the decree ordered the defendants to break up alleged "monopolistic practices" which Goldman claimed discriminated against the Erlanger theatre, which he has under lease, and which he alleged prevented him from getting first-run product for the house.

Files Claim to Fields Estate as His 'Widow'

Chicago, Jan. 14.

Claiming she's the lawful widow of W. C. Fields, a 66-year-old blind Chicagoan ordered Los Angeles and local attorneys to file her claim to Field's $1,000,000 estate last Saturday (16).

Mrs. Edith Williams, who lost her sight in an auto accident in 1939, charges that Fields deserted her and their seven children after 17 years of marriage, in Galesburg, Ill., in 1910.

Langer Hypo

Washington, Jan. 14.

Snafu condition of the New York anti-trust decree may hypo the proposed legislation of Senator William Langer (R., N. D.) for complete divorcement of exhibition of motion pictures from production and distribution.

Langer, who is seeking information from indie exhibitors, has announced that he will reintroduce his bill and push for early hearings at which independent theatre owners would be asked to testify.

Par Pays $2,300,000 In Converting Excess Cash Into Common Stock

Pushing its conversion of excess cash into re-acquired common stock, Paramount has by now accumulated some 73,000 shares of treasury stock at an estimated cost of $2,300,000. New fiscal policy was first gunned late in November, and the company has continued to pick up its own common during the ensuing two months with falling exchange prices considered a spur to the movement.

Of the re-acquired common, 23,700 shares were bought during November within the range of 32-34 points. Company continued it in December, when an additional 34,600 shares were garnered at a 30-32 range, while balance has been bought in the current stanza, with the price now close to the '46 low of 27 and a fraction.

Chief reason for the fiscal re-acquisition policy is the effect of the new anti-trust decree, which orders divorcement on theatres held jointly by majors with indies. Par is the company most affected by the ban since, of its 1,400 houses, some 1,100 are co-owned. Understood that Par expects to buy out a number of its partners by exchanging the parent organization's common for stock of theatre chains held by partners.

Consequently, company is piling up treasury stock for the exigency.

STORY PRODS., UA IN ONE-FILM DISTRIB OK

Releasing pact of Story Productions with United Artists, which has been in negotiation over four months, was finally inked last Thursday (9). It calls for one film, with UA getting 25% of the gross rentals as its distribution fee for the U. S., and higher fees, up to 50%, for various territories abroad.

Contract was okayed at an SP directors meeting last week for which Hal Horne, board chairman, and Armand Deutsch, prexy, came to New York. They returned to the Coast over the weekend to continue prepping "This Side of Innocence," which will be the UA release.

WHEN THESE DOORS OPEN....
You will come face to face with the most dangerous man in the world at...
James CAGNEY
Fighting-mad ...and FRIGHTENED!
13 RUE MADELEINE
The most sinister address in history!
with
Annabella · Richard Conte · Frank Latimore
and Walter Abel · Melville Cooper · Sam Jaffe
Directed by Henry Hathaway · Produced by Louis de Rochemont
Original Screen Play by John Monks, Jr., and Sy Bartlett
20th CENTURY-FOX
"Super charged with suspense, dramatic impact and seething action, '13 Rue Madeleine' will get record grosses in every situation!"
—Motion Picture Daily

ODAY THE ROXY,* N.Y. OPENS ITS DOORS TO THE NEXT BIG BOXOFFICE SENSATION OF THE INDUSTRY...MADE BY THE PRODUCERS OF "THE HOUSE ON 92nd STREET"!...AND OF COURSE IT'S FROM 20th CENTURY-FOX!

*"The Razor's Edge" has just completed the longest and greatest run in the entire history of the Roxy... and is setting new all-time highs for openings and holdovers right across the nation!

THE WORLD'S CHAMPION BOXOFFICE GROSSER!

The Entire Industry is Beating a Path to the Doors of 20th Century-Fox

"MARGIE" In Technicolor • "MY DARLING CLEMENTINE" • "THE SHOCKING MISS PILGRIM" In Technicolor
"BOOMERANG!" • "THE LATE GEORGE APLEY" • "CARNIVAL IN COSTA RICA" In Technicolor

'Ground School' for Exploiteers Suggested by RKO's Terry Turner

By TERRY TURNER
(Chief of Exploitation, RKO Radio Pictures)

Now that exploitation generally has become to mean so much not only to motion pictures, but to radio and all other forms of amusement as well, would it be amiss to propose to at least the major film companies the establishment of a "proving ground" or "ground school" for field or exploitation men for future expansion and to fill depleted ranks?

No, I am not suggesting a school or a course of any kind where some harebrain out of a job generally spouts about how to do something he cannot do himself, but the formation of a staff of likely junior field men, to work out six months or a year with experienced field men, first: to determine from the old heads whether the juniors are promotionally-minded; secondly, whether they can make good and lasting contacts that help the entire industry; and third, whether they themselves feel that they like the work and are fitted for it.

It has been my experience that the field of good experienced field men is strictly limited and it has always been my thought that the reason for that limitation is the lack of adequate proving ground space.

What happens? A producer finishes his picture and wires his distributors that he desires a good exploitation force. Now the field is limited and you can bet that every worthy field man is already at work, so what does the distributor do? Well, in one case let me tell you what happened to a pretty big producer. The distributor hired the finest collection of 20 bums it has ever been my good fortune to see. What good they could do the producer or distributor I do not know, but what harm they did do to the entire industry it was my displeasure to watch.

Forgetful

I met one of these gents in the lobby of a hotel so crocked he had forgotten the name of the picture he was supposed to be working on. Another had to be bailed out by a local manager and the operator of a large chain and a particularly good friend of mine took a half hour to bawl me out about the conduct of these men, not forgetting their woeful lack of ability. Now you might say I could have answered "Well, they're not my men," and shake it off with that, but that is not so. It is my business and my livelihood and the business and livelihood of every man in this business. It is the business of the producer and distributor for their reputations are at stake and it does not do the industry in general any good.

A proving ground would in time cure that. The company would get a pretty good line on a junior man after a year, first through their experienced men under whom he would be taking factual instruction and the head of the department, whom I presume must be almost continuously on the road if he really wants to know what is going on.

The distributors do the same with their salesmen, give them a good break-in period and then hand them a block of pictures to see what they can do on their own, and I for one have never thought that a salesman was any better than a good field man.

Here's How It Works

In these days where producers and even distributors are reverting to the old-fashioned "mittreading" or crystal-grazing to find out just what is going to happen to their picture when it hits the screen, and Mr. and Mrs. John Q. Public are asked to confirm or deny the crystal ball in terms of cash, why not cast a few dollars in a kitty to raise the level of exploitation to the highest possible point in the business?

It is the field men who come the closest to the public in the final sale of the picture. It is the field men who must carry on even if a cool half million is thrown down the drain of magazine advertising. It is the field men who must hypo any exhibitor who already thinks Jesse James has slugged him when the salesman bids him adieu, and, brother, he is in no mood for a hypo at that moment. It is the field men that must give that last minute push to nudge the customers up to the little window where the little girl chirps "How many please?"

Sorrell Conspiracy Trial Continued to Jan. 29

Los Angeles, Jan. 14.

Trials of Herbert K. Sorrell and 13 other film strike leaders, indicated on criminal conspiracy counts by the county grand jury, were continued to Jan. 29 by Judge Thomas L. Ambrose in Superior Court.

Defendants, in addition to Sorrell, are James Skelton, Carl Head, Matthew Mattison, Edward Gilbert, Roy Tindall, Andrew Lawless, Louis Whitman, Frank Drdlik, Ray Higby, Russell McKnight, Norval Crutcher, John R. Martin and Averill Berman, a radio commentator.

Pic Strike Key To D. C. Hotfooting

Washington, Jan. 14.

Legislation aimed at smashing jurisdictional strikes, closed shops, etc., continues to pile up here, with strong indications that the continuing Hollywood strike is one factor which will be responsible for new laws to weaken labor unions.

Several bills, but most particularly the new Case Bill, outlaw jurisdictional strikes. Result of trouble such as Hollywood is suffering would be loss of a union's exclusive bargaining rights for up to two years, plus civil suits for damages, which could drain a union's treasury.

The new Ball Bill, which would prevent nationwide bargaining by unions, would not affect the situation in Hollywood, where all bargaining is done within a single marketing area.

2 PA. CHAINS JOIN IN FIGHT VS. MUNY TAXES

Philadelphia, Jan. 14.

Stanley-Warner and the Goldman Theatres are joining in a fight against an ordinance passed in Pottstown imposing additional takes on their theatres in that Pennsylvania community.

Both chains, through their local managers, protested inclusion of their theatres in the bill, which proposed tax of 5% of gross receipts, payable monthly, on picture theatres. It was said the measure will be fought in civil or equity courts on grounds of discrimination and illegality.

10% Added D.C. Tax?

Washington, Jan. 14.

A 10% amusement tax for the District of Columbia is one of the number of proposed new levies which have been laid before Congress by the city government seeking additional revenue to meet its expenses. Despite the heavy fight waged a couple of months back by the theatre people to stave off any such tax, it bobbed up with a flock of other suggestions.

Costs Force Mono To Triple Budget

Monogram's segue into high-budget production combined with zooming production costs has forced the company to increase film budgets by three times, according to president Steve Broidy, in New York following the company's first '47 sales meet in St. Louis. Prexy said the ad budget alone for the fiscal year would reach $1,600,000 for the first time in Mono's history.

Despite move to high budgeters, Broidy said Mono would continue B production, adding that they're "proud of their bread and butter films." He said that special emphasis would be placed on series, such as Bowery Boys and Palooka, and that if facilities were available they'd increase B production. Mono, he added, has outgrown its lot, having made "Violence" and "The Guilty" in outside studios after finishing its first Allied Artists release, "It Happened on 5th Avenue" on the RKO, 20th-Fox and Roach lots, plus locations.

Broidy stated that Mono's foreign biz during the past 26 weeks had increased 130% and domestic 24% over the previous year.

Bresler's 'Velvet' Bow

Hollywood, Jan. 14.

Jerry Bresler's first producer chore on the Universal-International lot will be "Black Velvet," with Ella Raines, Charles Korvin and Edmond O'Brien in the top roles.

Michael Gordon, also doing his first job for U-I, will direct, starting Feb. 3.

7 Indie Chains In N. Y. Plan Bldg.

Indicating the New York metropolitan area is definitely not overseated and confident that future economic conditions will warrant such steps, some seven New York independent circuits are planning construction of 34 theatres this year or as soon as Federal controls on commercial building are relaxed. Topping 17 circuits queried on point of quantity was the Interboro circuit, whose prexy, Samuel Strausberg, declared his firm is mapping construction of 14 Long Island houses within the next two years.

Of the remaining chains, four toppers were reluctant to discuss any possible expansion they had in mind while six others, who were apparently content to adopt a wait-and-see attitude, had no current plans at all. Among the latter, Sam Rinzler, head of the Randforce circuit, concisely summed it up: "We're not wasting our time; when theatres are able to be built, we will build them."

More optimistic was Joseph M. Seider, president of Prudential Playhouses, whose company is leading the pack with a 900-seater in Islip, L.I., and a 600-seater in Bedford Village, N.Y., which are slated to open within two months. Both have been under construction for the past 15 months. He said Prudential "hoped to build six theatres," but doubted they would all be unveiled this year.

Also contemplating expansion is the Walter Reade circuit, which plans seven within the next 18 months, "depending upon conditions," according to Walter Reade, Jr. Raybond Theatres' prexy, David Weinstock, said his company plans three additional units. One will be in the Parkchester section of the Bronx and another, an 800-seater, will be located in Jamaica. Both houses are designed by w.k. theatre architect John Eberson.

Near Rockefeller Center, Leo Brecher, operator of seven Manhattan houses, recently acquired a plot on the southwest corner of the Avenue of the Americas and 53d Street, where he projects a 20-story office building and a street-level theatre. Major distribs are reported to be interested in taking over the house when completed. Few blocks away, at Madison Avenue and 59th Street, Trans-Lux circuit expects to build shortly after the first of April, when present tenants are expected to vacate the site it's acquired.

Revealing his firm planned two houses, Edward N. Rugoff, of the Rugoff & Becker circuit, reflected the policy of most other theatre toppers when he stated: "We are not prepared to discuss the locations." Samuel Rhonheimer, head of a small L.I. chain, said he had no plans aside from renovating the 620-seat Electra in the Bay Ridge section of Brooklyn. Irving Renner, of the Endicott circuit in Brooklyn, declared he "had a couple locations in mind."

Those with no construction plans at all are Cocalis Enterprises, Rapf & Ruden, Rosenblatt-Welt, Harris Theatrical Enterprises, J. J. Theatres, Inc., and Kaybern Theatres.

Chi Metro Sales Meet Called Off by Rodgers

Meet of Metro divisional sales managers, tentatively called for Feb. 3-4 in Chicago, has been called off by M-G veepee over sales William F. Rodgers. With the motion filed by the defendants in the antitrust case for a stay in inaugurating new sales policies until 90 days after the Supreme Court rules on the decree, Rodgers reportedly felt there was no need for a meeting at this time.

Metro sales chief, meanwhile, resumed his Florida vacation last Thursday (9) after a four-day interruption to huddle at the homeoffice with M-G prexy Nicholas M. Schenck and Metro attorneys on the decree. He'll return to the homeoffice for a week on Jan. 20 and then head for the annual trip to the Coast.

A Thumbnose Sketch--Walter Vincent

By JOE LAURIE, Jr.

On Aug. 10, 1868, a man with a little black bag knocked on the front door of the Vincent home at Lake Geneva, Wis. Pop Vincent came to the door, took one look at the man with the little black bag and said, "Come in, and I do hope you're a piano tuner." But the man wasn't a piano tuner and the little black bag contained what was later known as Walter W. Vincent. The Doc said, "If you don't like him you can change him." And they changed him 10 and 15 times a day. Walter was so happy he was born that he cried like a baby.

The first few years Walter kept saying, "Du Du Gu Bu Da." He was in a rut. He went to kindergarden and majored in alphabet soup. It took him 19 years to reach the age of 19. It was then his father read an advertisement from Wheaton College. It read, "We guarantee satisfaction or return your boy." Mr. Vincent sent Walter to Wheaton College and they returned him before he graduated. To him Wheaton College was an institution of yearning. He kept yearning to be a newspaperman. So he went to Denver and joined the staff of the Denver Republican (Republicans in those days had a staff, now they have nothing to lean on). Walter became a special writer. He had a great nose for news, in fact his stories smelled up the paper. But the kid was smart. He was saving buttonholes figuring there would be an opening for him some day in New York.

He landed in New York City in 1889 at two o'clock in the afternoon. He came with three changes of underwear, leave on, take off or go without. For weeks Broadway was his stamping grounds, but he had no money for postage. He was still yearning, now he was yearning to be an actor. As a kid he was an actor. There were seven kids in the family and when they had cake he wanted to take their parts. He finally got a break, if you can call being a Shakespearean actor a break. He played for two years with Alexander Salvini in "Hamlet." He played the part of Horatio. In "The Three Guardsmen," the part of Aramis. Played Pierre in "The Two Orphans," with Kate Claxton and Madame Janauscheck and appeared in many important plays of the period. By now he was tired of being a good actor so teamed up with a very talented one by the name of Sidney Wilmer. They wrote a couple of sketches called "In Durance Vile" and the other "A Strange Baby" and took a Boast-to-Boast tour in vaudeville. During their spare time they would write sketches for others and became writers of considerable importance. They were great friends of George M. Cohan, a friendship which lasted through the years. George was writing those days, too, and when they'd meet him they would say, "Brother can you spare a line?" In later years, Walter's brother Frank became head booker of the Orpheum Circuit and Walter would say, "Brother can you spare some time?"

The boys now branched out as playwrights. They had great success with their plays. They got them back in good condition. Their first play was 150 sheets of blank paper. They brought it to a producer and showed him how cheap it would be to produce. They wrote plays for George Monroe and Johnny Ray and two of their plays, "A Stranger in a Strange Land" and "In New England," were very successful in New York City.

Birth of a Chain

It was in 1901 when the boys acquired a little upstairs theatre in Utica, N. Y. It had to be an upstairs theatre because the town was in a basement. They named it the Orpheum, and booked it through William Morris. Acts would play for cut salaries but Walter would put iodine on their pay envelopes and the wounds soon healed. While Wilmer & Vincent heeled themselves with enough moola to buy another house which they called the Majestic and still another one in Reading, Pa., which they named the Orpheum. The boys were running out of names for their theatres. In a short time they owned a string of theatres that gave many actors a lot of work (four-a-day). They were known to vaudevillians as square-shooters and nice guys. Walter soon was sought for his advice and knowledge of the show business and showfolks. They made him treasurer of the Motion Picture Theatre Owners of America, trustee of the Percy Williams Home, president of the Wilmer & Vincent Corp., chairman of the board of Republic Pictures (they made Westerns while he sat in the saddle), vice-president of Consolidated Film Industries, member of Committee War Board of Motion Picture Defense, member of Men's Board of American Theatre Wing, treasurer of the Theatre Authority, and for two years treasurer of The Lambs.

His great love, the Actor's Fund (he has been identified with it for over 30 years), elected him trustee in 1911, secretary in 1921, second vice-president in 1924, first vice-president in 1930 and president in 1940, a position he still holds. These are not just titles, he really attends all meetings. He uses a gavel for a dinner bell.

He is a handsome guy, with a beautiful head of pure white hair. But snow on the roof doesn't mean the fire has gone out in the house. His favorite recreation is playing cards. When you see Walter without cards in his hand, he looks nude. One look at him and he demands respect, especially when he holds spades.

Helpfulness is a passion with him. He has inexhaustible sources to please his friends. He is so rich now that he puts his interest away and lives on his principle. Quality is never an accident and Walter has quality. There is a personal independence in his every gesture, behind that is a kindness, gentleness, charity and all the milder virtues.

Show business feels the same way about Walter Vincent as Balzac did about Victor Hugo when he said, "He is a great man, let's say no more about him."

Republic Divides Sales Setup Into 3 Districts

In a move to centralize control over sales districts entire sales setup at Republic was switched Monday (13) to divide the country into three general districts, all under supervision of homeoffice execs. New divisions will be headed by Edward general sales manager, in the west; L. Walton, veepee and assistant Walter L. Titus, former vice-prexy of branch operations, over the southern division, and James V. O'Gara, former assistant to exec veepee general sales manager James R. Grainger, takes over in the eastern slot.

Western territory includes midwestern, prairie and Pacific Coast districts, southern covers the southwestern and southern sales districts, and eastern division takes in New England, central and eastern districts. In addition to his new slot, Walton will retain his present duties.

Reason given by Grainger for the move was Rep's determination to break into the "A" bracket on film production. Company is girding itself to break down exhibitor opposition to higher prices of top product after a long history of lesser films.

16M SCREEN TESTS VIA NEW CO. IN N. Y.

With a view toward placing screen-tests within the reach of every aspiring film thespian, new firm has been formed in New York known as the American Screen Test & Film Corp., which plans to record the histrionic abilities of neophytes and others on 16m film. Headed by ex-GI Sol L. Hoffman, Warner Bros. homeoffice employe, and cameraman Jack L. Perrin, company will shortly lease a building in Manhattan where they'll set up a studio.

Investing $25,000 in technical equipment, American Screen Test will also engage in the production of commercial films as well as talent tests, according to Hoffman. Small unit of the firm, he said, is currently shooting a 15-minute documentary film at the City College of New York that will trace the institution's 100-year history.

Financed by contributions from alumni, short's narrative will be recited by Edward G. Robinson, CCNY alumnus, who arrives from the Coast this week. Pic will be screened at an alumni dinner at the Hotel Astor, N. Y., Feb. 12 and is designed to spur interest in the school's current $1,500,000 fund-raising campaign to improve the college's educational facilities.

IT'S WONDE

Cheers the Who

"Socko Capra pic! 'It's a Wonderful Life' will enjoy just that at the b.o., and eminently deserves to do so! Word-o'-mouth will accelerate the whirring of theatres' wickets!" — *Variety*

"A wonderful motion picture! That it will do wonderful business is as sure as anything in show business can be. A picture for all kinds of audiences!" — *Motion Picture Herald*

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"Outstanding! One of the great films of this or any year! Has all the ingredients to make up swell entertainment! . . . Capra and his touch at his best!" — *The Exhibitor*

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Film Reviews

Miniature Reviews

"Sinbad the Sailor" (Color) (RKO). Color fantasy of Oriental adventure; Doug Fairbanks, Jr.; Maureen O'Hara insure b.o.

"Meet Me at Dawn" (British-Made). Romantic comedy provides good entertainment in this Marcel Helman - 20th - Fox pic.

"Hungry Hill" (British-Made). Disappointing adaptation of Daphne du Maurier's best-seller; tough sledding for the U. S.

Sinbad the Sailor
(COLOR)

Hollywood, Jan. 11.

RKO release of Stephen Ames production. Stars Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak; features Anthony Quinn, George Tobias, Jane Greer, Mike Mazurki, Sheldon Leonard, Alan Napier, John Miljan, Barry Mitchell. Directed by Richard Wallace. Screenplay, John Twist; original, Twist and George Worthing Yates; camera (Technicolor), George Barnes; special effects, Vernon L. Walker, Harold Wellman; music, Roy Webb; editor, Frank Doyle. Tradeshown in Los Angeles, Jan. 9, '47. Running time, **116 MINS.**

Sinbad	Douglas Fairbanks, Jr.
Shireen	Maureen O'Hara
Melik	Walter Slezak
Emir	Anthony Quinn
Abbu	George Tobias
Pirouze	Jane Greer
Yusuf	Mike Mazurki
Auctioneer	Sheldon Leonard
Aga	Alan Napier
Moga	John Miljan
Muallin	Barry Mitchell

The sterling adventures of Sinbad as a sailing man and as a romancer have been garbed in brilliant color in this RKO production. The Oriental fantasy of "Sinbad the Sailor" should prove an apt escape valve for ticket-buyers, particularly among the very young and those who have passed the actively adventurous years. Boxoffice payoff should be handsome.

Cast values match production elegance. A return to pictures for Douglas Fairbanks, Jr., after war service, film has actor matching do-and-dare antics of his late father. He measures up to the flamboyance required to make Sinbad a dashing fictional hero. For the males, Maureen O'Hara lends shapely presence as the heroine. Role has little histrionic value but Miss O'Hara's comeliness graces period costumes and color to nth degree.

Story concerns Sinbad's mythical eighth adventure wherein he seeks a fabulously rich island and the love of an Arabian Nights beauty. Major production fault is that dialog and main story points are obscure, making intelligent following of plot difficult. Principal opponents to Sinbad's search are Walter Slezak and Anthony Quinn. Former's character is never clearly explained, and latter's role also is obscured in the writing. These are critical faults that are not likely to be too closely examined by theatregoers seeking pure escapism for film entertainment.

Richard Wallace's direction of the Stephen Ames production treats the adventuring with a light but action-ful touch that pleases. Pageantry of the Oriental background lends itself handily to tints, and George Barnes' camera makes the most of the glorified production trappings. Special effects also contribute a large share to display as done by Vernon L. Walker and Harold Wellman.

George Tobias, as Sinbad's boon companion in adventures, doesn't have too much to do. Jane Greer is a comely maid-in-waiting to Miss O'Hara. Mike Muzarki, Sheldon Leonard, good in a single scene as an auctioneer; John Miljan and others fit the action. *Brog.*

Meet Me at Dawn
(BRITISH-MADE)

London, Jan. 6.

20th-Fox presentation of Marcel Hellman production. Stars William Eythe, Hazel Court; features Margaret Rutherford, Basil Sydney, Stanley Holloway. Directed by Thornton Freeland; music by Mischa Spoliansky. Screenplay by Lesley Storm, James Seymour based on "Le Tueur," by Marcel Achard, Anatole Litvak. At Odeon theatre, London, Jan. 6, '47. Running time, **99 MINS.**

Charles Morton	William Eythe
Emile	Stanley Holloway
Gabrielle Vermorel	Hazel Court
Senator Renault	George Thorpe
Madame Renault	Irene Browne
Margot	Beatrice Campbell
Georges Vermorel	Basil Sydney
Madame Vermorel	Margaret Rutherford
Concierge	Ada Reeve
Count de Brissac	Graeme Muir
News Editor	Wilfred Hyde White
Doctor	John Ruddock
Ambassador	O. B. Clarence
Prefect of Police	Aubrey Mallalieu

It's a far cry from the psychopathic melodrama, "Wanted for Murder," to this airy romantic comedy, but producer Marcel Hellman has provided a good entertainment. To have been more than this it would have needed the finest romantic comedy couple, and William Eythe and Hazel Court are not yet in the Lunt-Fontanne class as artists. Eythe, lent by 20th-Fox, gives a performance that parallels his work in "A Royal Scandal," but director Thornton Freeland, conscientious as he is, lacks the one-time Lubitsch touch, and Eythe, competent actor, is minus the Gallic effervescence the part cries out for.

General level of acting is good, and production has a nice quality, particularly in the duelling scenes, which also owe something to the music of Spoliansky. But absence of marquee names—Eythe means more in America than here—may handicap box-office, and picture will have to rely mainly on word-of-mouth.

Story is laid in Paris at the turn of the century, with Eythe as a professional duellist ready to take up anybody's quarrel for a financial consideration. Engaged by politicians to insult and wound a prominent senator who is to be put out of the way for a period, he uses Gabrielle as a pretext. The challenge becomes a sensation when a newspaper publisher, not knowing the mystery woman about whom the men are to duel is his own daughter, plasters his paper with lurid stories about "Madame X."

Meanwhile the couple have fallen in love and climax comes when the prospective father-in-law insults him publicly and the boy has to challenge him to a duel. Giving the father a fencing lesson during what appears to be a mortal combat, he turns the fumbling publisher into a hero and ends with the girl in his arms.

Introducing one of J. Arthur Rank's promising starlets in a leading part, producer Hellman took a big gamble which doesn't quite come off. Hazel Court has beauty, but to play such important roles she needs more training and experience. This is most apparent in her scenes with such seasoned troupers as Margaret Rutherford and Stanley Holloway. These two are scene-stealers par excellence and dominate the screen at every opportunity. *Cane.*

Hungry Hill
(BRITISH-MADE)

London, Jan. 8.

General Film Distributors' release of Two Cities Film. Stars, Margaret Lockwood, Dennis Price, Cecil Parker. Directed by Brian Desmond Hurst. Screenplay by Daphne du Maurier, Terence Young, based on Miss du Maurier's novel. Camera, Desmond Dickinson. At Studio One, London, Jan. 7, '47. Running time, **109 MINS.**

Fanny Rose	Margaret Lockwood
Greyhound John	Dennis Price
Copper John	Cecil Parker
Wild Johnnie	Dermot Walsh
Henry Brodrick	Michael Denison
Morty Donovan	Arthur Sinclair
Jane Brodrick	Jean Simmons
Barbara Brodrick	Barbara Waring
Harry Brodrick	Dan O'Herlihy
Bridget	Eileen Crowe
Katherine	Eileen Herlie
Young Johnnie	Anthony Wager
Sam Donovan	Michael Golden
Old Tim	F. J. McCormick
Young Tim	Shamus Locke
Denny Donovan	Tony Quinn
Dr. Armstrong	Henry Mollison
Kate Donovan	Siobhan McKenna

Sudden love for Irish backgrounds has prompted a spate of British productions set in Ireland, much to the benefit of Dublin's Abbey and Gate Theatres, which have been ransacked for talent.

Names of Lockwood, Price and du Maurier should draw customers here, but it will be hard going in America.

First film of the series to reach the screen is "Hungry Hill." Costing at least $1,500,000, this adaptation of Daphne du Maurier's best-seller is a sombre heavyweight created with care, but falling with a sad crash through absence of humanity and real feeling. For painstaking thoroughness the film deserves commendation, but with one or two exceptions the characters have no red blood in their veins and little interest is aroused in the fate of most of the principals. Cardinal failing, as with so many British films, is lack of heart. Too many British producers and directors appear to frown on emotion, and are becoming expert in creating screen puppets.

Story, beginning in 1840 and covering a period of 40 years, tells of the bitter feud between the Brodricks and the Donovans over the sinking of a copper mine on Hungry Hill by John Brodrick, owner of Clonmere Castle. Centuries before the Donovans owned the Hill, and inbred in the family is a hatred of Brodrick. Cursing him, old Morty Donovan declares that no Donovan will work at the mine which will bring nothing but bad luck to the Brodricks. To make his prophecy true, he invites the Irishman to riot, the mine is burnt to the ground, and Brodrick's eldest son is killed.

Next in succession to the Brodrick fortune is John, who has little interest in the mine, but having an affection for the Irish workers believes that mutual regard and understanding could banish hatred. After a hectic courtship he marries Fanny Rose, the much-courted and high-spirited local beauty; is a good husband, raises a family of four and dies. Fanny spoils her eldest son, who grows into a dissipated youth, and on the death of his grandfather, eagerly awaited by himself and his mother, he inherits the Brodrick fortune and the mine.

Realizing she is not wanted at Clonmere by her wild son, Fanny goes to London where she becomes a gambler and a drug addict, but Johnnie's hard heart is touched when he sees the lonely aging woman—he is in London while the scandal of his betraying a Donovan girl blows over. Mother returns happily to Ireland, but the mine soon takes its toll. In a brawl with the workers Johnnie is killed and Fanny charges one of the Donovans with murder. But her philosophical old servant changes her mind. She withdraws the charge, and the end comes with Fanny looking out over Hungry Hill believing that peace has come to the Brodricks and the Donovans.

It's a poor reward for Margaret Lockwood, England's most popular actress, to be given a part that calls for little more than posturing, acting as a clothes-horse, and adding some lines to her young face to denote age. Story of a woman who loses everything she loves should have touched one, but somewhere in the writing and direction the sentiment has been eliminated, and Miss Lockwood can do little with the puppet she plays. Instead of being a tragic figure as a gambler and drug addict, she is ludicrous. Nor, for some unaccountable reason, has the camera been kind to her.

Cecil Parker is monumental as old man Brodrick but his grief is soulless. Dennis Price is the only one who is entirely credible. This is his best work to date, and he enhances a reputation earned by fine performances. Running him close is Dermot Walsh, product of the Gate Theatre, with his playing of Wild Johnnie. He shows much promise, and with his long-term contract from Rank may fill the gap left by James Mason.

F. J. McCormick, father of the present Abbey players, and his wife Eileen Crowe etch a couple of nice studies as faithful retainers. Jean Simmons, Rank starlet, is wasted, and Eileen Herlie (now under contract to Korda and slated for "Salome" with Orson Welles) makes a brief appearance. *Cane.*

New Foreign Films
(Unlikely for Anglo-U. S. Market)

"Desarroi" ("Distress") (FRENCH). C.F.C. release of Moulins d'Or production; stars Valentine Tessier, Jean Debucourt, Gabrielle Dorziat, Jules Berry; directed by Paul Robert Dagan; screenplay by Paul Achard based on play "Odette" by Victorian Sardou. Reviewed in Paris. Running time, **95 MINS.**

Despite names and Paul Achard's expert streamlining of Sardou's old drama, poor direction and antiquated technique cue this one strictly for the local nabes. Story, a complicated romantic drama, wastes a capable cast. No dice for U. S.

"Reves d'Amour" ("Love Dreams") (FRENCH). Pathe Consortium release of Pathe production; stars Annie Ducaux and Pierre Richard Willm; directed by Christian Stengel based on legit play by Rene Fauchois. Previewed in Paris. Running time, **100 MINS.**

This filmization of the legit deals with the love affair a century ago of pianist composer Franz Liszt and Comtesse d'Agoult. As a musical, it does not compare with the American product. Musical values are all in the incidental synchronized music with no singing. Aided by good thesping and marquee names of Annie Ducaux and Richard Willm, should do fairly well in France, but has doubtful values for America.

"Farrebique" (FRENCH). Ecran Francais release of Georges Rouquier production. Written and directed by Rouquier. Previewed in Paris. Running time, **95 MINS.**

This picture, of a documentary nature, was considered sufficiently good to get a showing at the Cannes Festival. But it is too arty in its description of the life of French peasants. Farmers in the poor French southern country are the sole actors. Lensing is good and film might be improved by cutting into a two-reel documentary since the story itself is of no importance. As a feature "Farrebique" has no appeal for U. S. *Maxi.*

"Humo en los Ojos" ("Smoke in the Eyes") (MEXICAN). Filmex release of Producciones Rosas Priego production; stars Tona la Negra and Fernando Soto; features David Silva, Maria Luisa Zea, Mercedes Barba and Ruben Rojo; directed by Alberto Gout; camera, Alberto Carasco. At Cine Orfeon, Mexico City. Running time, **75 MINS.**

Modest pic shapes up as fair entertainment largely because of music by Agustin Lara, Mexico's big romantic songsmith and warbling of buxom Tona la Negra. Story's a slow moving drama studded with gunplay. Okay acting, direction and lensing help it. Film should do well locally and may do for foreign language spots in the U. S. *Grah.*

"Le Visiteur" ("The Inspector") (FRENCH). Sirius release of Majestic production; stars Pierre Fresnay; features Balpetre, Michel Vitold, Debucourt, Charensol, Beauchamp, Simone Sylvestre; directed by Jean Dreville; screenplay, Jean Bernard-Luc. Reviewed in Paris. Running time, **90 MINS.**

Despite Pierre Fresnay's marquee pull, this looms as a doubtful draw in any situation. Story deals with a shyster lawyer who commits murder and hides in an orphanage. There's little human interest and film's femme appeal is nil. No dice for U. S.

Inside Stuff—Pictures

Universal-International's leap with both feet into the narrow-gauge film business, highlighted by its recent absorption of Castle Films, received a journalistic salute from Time magazine in the Jan. 13 issue's Business & Finance section. Matty Fox, sparkplug in U-I's expansion moves, came in for specific mention in the article, which described the U-I exec veepee as "globular little Matty Fox," who started his pic career at eight as an usher in Racine, Wis.

According to the Time script, United World Films, U's narrow-gauge subsid, paid $2,000,000 for Castle Films and then nailed down owner Eugene W. Castle on a long-term, $40,000 per year pact. Bell & Howell's Filmosound Library was picked up for a negligible $600,000 to be paid over a 10-year period, Time says. Filmosound deal was so good that Fox "gloated: 'We'll pay for this cow out of its milk'." Time has it after implying that B & H sold out because it feared it would be cut off from its supply of Hollywood features.

Beacon Pictures Corp., producer of "Copacabana" for UA release, is split five equal ways among Ben Hersh (Ideal Factoring), producer Sam Coslow, Hollywood agent George Frank, N. Y. agent Walter Batchelor, and Monte Proser, boniface of the N. Y. nitery of the film's name. In addition, Proser got $25,000 for use of the title and property, but invested it for a 20% cut. All but Coslow put up money, latter contributing his services as producer, engineering the UA release, writing the tunes, etc., as his share of the deal.

David O. Selznick's "Duel In the Sun" will have to gross about $10,000,000 in this country and abroad to break even. Negative cost was around $5,500,000 and another $1,500,000 is being spent in advertising and exploitation. To that must be added approximately another 25% for distribution costs and Technicolor prints.

Industry's U. S. 'Culture' Veto

Continued from page 3

cultural program as "synthetic propaganda." When MPA nixed the proposal, it was on the claim that the industry would not tie itself to any propaganda program no matter how salutary it purportedly was.

Government officials sizzled over the reasons given as much as the rejection itself. They charge the industry with attempting to sink the entire program because of the fear of competition from Governmental agencies. Actually, officials claim, there's a need for selling America's better features to the world and Hollywood has consistently muffled its chances to do so. Now, when the State Dept. has stepped into the void created by Hollywood neglect, it's charged, the film industry has retaliated by attempting to scuttle the entire program.

Head-On Clash

Benton's head-on crash with Hollywood last week followed his scrap a few months earlier with the Associated Press and United Press, which he charged with refusal to sell him news for overseas broadcast. Most of the radio people look askance at the shortwave radio program of Benton's division, feeling that the job should be done by private industry.

Benton, who up to now has been a close personal friend of Johnston, brought the situation into the open with a speech in Chicago last Thursday (9) in which he made uncomplimentary remarks about Hollywood's influence abroad, and the fear of it by Europeans. Johnston is in Arizona, recuperating from a recent attack of pneumonia, but O'Hara let go at Benton with both barrels. O'Hara declared:

"What the American people fear is the type of culture which Mr. Benton proposes to spread abroad. It has been a universal experience that synthetic Government propaganda, such as he favors, has always ended in failure or something worse. Perhaps Mr. Benton can do better.

'Have a Right to Be Wary'

"But the American people have a right to be wary of Mr. Benton's plan for the lavish use of Government funds in the fields of press, radio and motion pictures. The American tradition of free expression is based on the positive conviction that no Government bureaucrat, even one as wise as Mr. Benton, is wise enough to impose his own notions of what constitutes American culture on the great media of free expression.

"Mr. Benton would do far better if he followed the traditional policy of his own State Department in opening up world channels of news and information instead of trying to remake the patterns of American culture."

The statement is the last manifestation of impatience with the State Department by MPA. At the beginning of the month, Harold L. Smith, in charge of the MPA Paris office, blew his top at a press conference against the French dubbing regulations which went into effect Jan. 1, claiming they were a flagrant violation of last year's trade agreement. The Smith move was entirely without advance notice to the State Department's commercial policy section. Earlier, MPA would have taken up such a matter quietly instead of letting the newspapers have it first.

As a result of the Smith blast, State Department wired the U. S. Embassy in France to check into the charges. One State spokesman here pointed out that the required dubbing in France, and the order that films more than two years old could not be dubbed, were both old stuff. He said the French had them before the war to protect its home market from dumping. Only thing that was new, he explained, was that the Ministries of Finance and National Economy had to approve dubbing permits. Americans figured this was to keep a check on dollar exchange. (Details on French-U.S. deal on page 3).

'Cultural Imperialism' Cited by Benton

Chicago, Jan. 14.

Fear among foreign politicians and cultural leaders of Hollywood-produced films creating an "American cultural imperialism" in their nations was cited here last week by William Benton, assistant secretary of state, when he spoke before the Chicago Council on Foreign Relations.

Benton said United States delegates at the first general conference of the United Nations Educational, Scientific and Cultural organization in Paris last month noted a definite concern among leaders of large foreign countries of the effect the pix have on their subjects.

"The very technical genius of Hollywood which makes its pictures sought after and beloved by the masses everywhere terrifies scholars and politicians in these countries," Benton said.

"They hear their children speaking English with an American accent, using our slang, and discussing love, murder, and divorce in the Hollywood epigrams," he continued.

According to the U. S. diplomat this fear does not result from American books, radio, art, or press associations but rests largely on what he termed a "great worldwide impact of Hollywood motion pictures." This "impact" is not noticed here in the U. S., but seems to be cause for great fear abroad.

In his opinion, Benton said, U. S. films exert a two-fold influence when exhibited in foreign countries. They do harm by conveying many false impressions of the American standards but do give some correct information on the way of life here.

Benton observed that American-produced films have given a great many foreigners the impression that Chicago is a haven for machine-gunning gangsters. He said he hoped that Hollywood, in years to come, would present in their product a better balanced impression of what the United States was really like.

ANN MILLER RETURNS

Hollywood, Jan. 14.

Ann Miller, after a brief term in matrimony, returns to pictures as star in "The Pretty Girl," to be produced by Alfred Bloomingdale at Columbia.

Musical will be filmed on a heavy budget from an original by Devery Freeman, who is also doing the screenplay.

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B'way Maintains Boffo Grosses Despite Post-Holiday; 'Edge' 109G In Final, 'Life' NSG 32G, 'Clouds' 117G

Broadway's first-run film theatres appeared headed back to normal this week after an ultra-lush holiday season—but the normalcy, from all indications, will continue to be that of top grosses. Indicative is the $109,000 chalked up by "Razor's Edge" during its final week at the Roxy. Figure pushes the film's eight-week total to almost $1,000,000, probably an all-time high for any theatre anywhere for a single picture.

"Best Years of Our Lives" at the Astor continued to ride the crest of strong word-of-mouth and good publicity based on almost unanimous film critics' choice of it as the best film of 1946, raking in a fancy $52,500 in its eighth week, it holds indefinitely. Music Hall offered another solid frame for "Till the Clouds Roll By," which grossed a hefty $117,000 during its eighth session.

"Secret Heart," running with stageshow topped by Tommy Dorsey orch at the Capitol, tumbled to a fairish $62,000 for its final stanza and will be replaced next week by "Lady in the Lake," plus a stage bill topped by Kathryn Grayson and Johnny Johnston. Ensuing week will see a raft of new releases, with "Dead Reckoning" replacing "Love Laughs at Andy Hardy" at the Criterion, "Sinbad the Sailor" following "Song of the South" into the Palace, and "Perfect Marriage" succeeding "Cross My Heart" at the Paramount.

Metro will continue to hold the Music Hall, with "Yearling" slated for its eastern preem Jan. 23. "California" replaces "My Darling Clementine" after the latter's six-week run at the Rivoli and "13 Rue Madeleine" goes into the Roxy as a part of 20th-Fox's effort to ease its backlog jam, despite the apparent continued strong pull of "Edge." Another 20th newcomer, "Wake Up and Dream," succeeds "Beast with Five Fingers" at the Victoria next Wednesday (22).

Among the holdovers, meanwhile, "Time, Place and Girl" continued its strong pace at the Strand where, backed by Vaughn Monroe's orch, it checked off a sturdy $53,000 in its third frame. "Humoresque," in its fourth at the Hollywood, rolled in with a nice $38,000 and also holds. "It's a Wonderful Life" continued its slow pace at the Globe with a mildish fourth stanza take of $32,000, while "Stairway to Heaven," playing three and four shows daily on a modified oadshow policy at the Park Avenue, held to a steady $19,000.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$2.40)—"Best Years of Lives" (RKO) (8th wk). Holding up solidly in post-holiday session, with ultra-fancy $52,200 estimated for week ending tomorrow (Thursday). Last week was great $53,000. Continues indefinitely.

Capitol (Loew's) (4,820; 60-$1.10)—"Secret Heart" (M-G) plus stageshow headed by Tommy Dorsey orch. (4th wk). Tumbled during third week ending today (Wednesday) to fairish $62,000 after hefty $79,000 last week. Holds one more session, with "Lady in Lake" (M-G), plus Kathryn Grayson, Johnny Johnston on stage opening Jan. 23.

Criterion (Loew's) (1,700; 60-$1.25)—"Love Laughs at Andy Hardy" (2d wk). Chalked up fair $18,000 for first week ending yesterday (Tuesday). "Dead Reckoning" (Col) follows next Wednesday (22).

Globe (Brandt) (1,500; 70-$1.20)—"Wonderful Life" (RKO) (4th wk). Continues slow pace on fourth stanza ending Friday (17) with about $32,000; last week strong $41,000 but still below expectations.

Gotham (Brandt) (900; 70-$1.40)—"Ladies Man" (Par) (1st week). Doing nicely with fairish $12,000 for initial stanza ending Friday (17). Last week, third and final frame for "Abie's Irish Rose" (UA), weak $7,500.

Golden (769; $1.20-$2.40)—"Henry V" (UA) (20th wk). Holding strong after lush holiday season with hefty $10,000 in till for 19th week ended last Saturday (11) night; 18th session was strong $13,500.

Hollywood (WB) (1,499; 70-$1.10)—"Humoresque" (WB) (4th wk). Soaring strongly with fine $38,000 for fourth frame ending today (Wednesday). Last week, solid $40,000. Holds.

Palace (RKO) (1,700; 60-$1.20)—"Song of South" (RKO-Disney). (7th wk). Sixth week ending yesterday (Tuesday) looked to be fair $28,000, though kids had returned to school. Holds one more session, with "Sinbad the Sailor" opening next Wednesday (22).

Paramount (Par) (3,664; 70-$1.20)—"Perfect Marriage" (Par) plus stage show headlined by Elliott Lawrence orch, Olga San Juan, opening today (Wednesday). Last week, fourth frame of "Cross My Heart" (Par), combined with Andrews Sisters headlining stage bill, mildish $60,000.

Park Avenue (U) (583; $1.20-$2.40)—"Stairway to Heaven" (U) (4th wk). Holding steadily on modulated road-show policy with strong $19,000 expected for third week ending last (Tuesday) night. Previous week, solid $21,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"Till Clouds Roll By" (M-G) plus stage show (6th wk). Back to almost normal but still high $117,000 for sixth frame ending today (Wednesday), after boffola $134,000 last week. Holds one more session, with "Yearling" (M-G) opening Jan. 23.

Rialto (Mayer) (594; 35-85)—"Murder in Reverse" (Indie) (1st wk). Bolstered by strong word-of-mouth to about $10,800 for initial stanza ending tomorrow (Thursday). Holds for one more frame.

Rivoli (UA-Par) (2,092; 60-$1.25)—"California" (Par) opens today (Wednesday). Last week, sixth and final frame of "Darling Clementine" (20th) did mildish $15,000, as against fair $20,000 for previous week.

Roxy (20th) (5,886; 90-$1.20)—"13 Rue Madeleine" (20th), plus stage show headlined by Gracie Fields, tees off today (Wednesday). Last week, eighth frame of "Razor's Edge" (20th), continued amazing pace with smash $109,000, meaning the film just missed clearing $1,000,000, for eight weeks, probably an all-time high.

State (Loew's (3,450; 43-$1.10)—"Return of Monte Cristo" (Col) plus vaudeville layout on stage; winds up second week tonight (Wednesday) with good $26,000. "Jolson Story" (Col), with stage bill headed by Thelma Carpenter, opens tomorrow (Thursday).

Strand (WB) (2,758; 75-$1.20)—"Time, Place, Girl" (WB), plus stageshow topped by Vaughn Monroe orch (3d wk). Soaring ahead with strong $53,000 for third frame ending tonight (Wednesday) after solid $65,000 previous week. Continues.

Victoria (Maurer) (720; 70-$1.20)—"Beast with Five Fingers" (WB) (4th wk). Okay $13,500 for third frame ending last (Tuesday) night after fair $18,000 previous week. "Wake Up and Dream" (20th) opens next Wednesday (22).

Winter Garden (UA) (1,312; 60-$1.20)—"Wicked Lady" (U) (4th wk). Fourth session ending Friday (17) should hold to mildish $20,000 after okay $24,000 previous week. Continues.

Detroit H.O.'s O.K.; 'Jolson' 28G for 2

Detroit, Jan. 14.

Holdovers are dominating key houses with "Jolson Story" in its second stanza, garnering a solid $15,000 at the Adams and a good $13,000 at the Downtown. "Time, Place, Girl" and "It's a Wonderful Life" are also staying a second round at the Michigan and Palms-State.

Estimates for This Week

Adams (Balaban) (1,791; 70-95)—"The Jolson Story" (Col) (2d wk). Solid $15,000. Last week, $25,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Notorious" (RKO) and "Vacation in Reno" (RKO) (3d wk). Big $16,000. Last week, a lusty $27,000.

Downtown (Balaban) (2,683; 70-95)—"The Jolson Story" (Col) (2d wk). Good $13,000. Last week, $18,000.

Fox (Fox-Michigan) (5,100; 70-95)—"The Razor's Edge" (20th) (3d wk). Still a good $20,000. Last week, $28,000.

Madison (United Detroit) (1,908; 50-60)—"Gallant Bess" (M-G) and "Suspense" (Mono). Usual $2,400 for three days. Last week, "Kid from Brooklyn" (RKO) and "Swamp Fire" (Par), fair $2,300 for three days.

Michigan (United Detroit) (4,049; 70-95)—"The Time, the Place, and the Girl" (WB) and "Criminal Court" (RKO) (2d wk). Lusty $18,000. Last week, $32,000.

Palms-State (United Detroit) (2,800; 70-95)—"It's a Wonderful Life" (RKO) and "The Story of Kenneth Randall, M.D." (Liberty) (2d wk). Neat $17,000. Last week, $28,000 for nine days.

United Artists (United Detroit) (1,973; 70-95)—"Song of the South" (RKO) and "The Falcon's Adventure" (RKO). Nice $23,000. Last week, "The Secret Heart" (M-G) and "Bringing Up Father" (Mono), okay $24,000 for nine days.

'SKIES' 15G, 'CLOUDS' 12G OK IN INDPLS. HOLDOVER

Indianapolis, Jan. 14.

With two holdovers on card, pix grosses have levelled off from lofty New Year week peaks but results are still good. "Blue Skies," in second week at Indiana, is top straight filmer again, "Till Clouds Roll By" also holding up well at Loew's. "Falcon's Adventure," paced by Connee Boswell, Freddie Slack orch, and Freddie Bartholomew on stage, is okay at Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 48-74)—"Falcon's Adventure" (RKO), with Connee Boswell plus Freddie Slack band, other acts on stage. Neat $18,000. Last week, "Never Say Goodbye" (WB) and "Little Miss Big" (U). Fair $10,000 at 40-60 scale.

Indiana (Katz-Dolle) (3,300; 40-60)—"Blue Skies" (Par). Strong $15,000 in second stanza after terrific $27,000 New Year's week opener.

Keith's (Indie) (1,300; 40-60)—"Temptation" (U). Modest $10,000. Last week, "Magnificent Doll" (U). Mild $5,000 in second stanza.

Loew's (Loew's) (2,450; 40-60)—"Till Clouds Roll By" (M-G). Excellent $12,000 in second week, on top of sock $21,000 first stanza.

Lyric (Katz-Dolle) (1,600; 40-60)—"Somewhere in the Night" (20th) and "Dangerous Millions" (20th). Okay $7,000. Last week, "Margie" (20th) (m.o.). Fine $8,000.

'Gentleman' 8G, 'Skies' 15G, Mpls.

Minneapolis, Jan. 14.

After breaking all local boxoffice records for a straight film by skyrocketing to a huge $38,000 its first week, "Blue Skies" continues to be the local pace-setter. Newcomers are unusually conspicuous by their absence, the lone major entries being "Notorious Gentleman," which is hitting a fast clip at the RKO-Pan, and "Gallant Bess." The holdovers, having another big inning, include "It's a Wonderful Life," which takes its place among the boxoffice champions here, "Time, Place and Girl" and "Count of Monte Cristo," in their third weeks, and "The Secret Heart" in its second.

Estimates for This Week

Aster (Par) (900; 30-44)—"Falcon in Criminal Court" (RKO) and "Singing in Corn" (Col), dual first-runs, reaching good $2,000 in five days. "Driftin' River" (PRC) and "Lady Chaser" (PRC), also dual first-runs, opened today (14). Last week, "Alias Mr. Twilight" (Col) and "Bohemian Girl" (FC) (reissue) split with "Cuban Pete" (U) and "Mr. Hex" (Mono), first runs, duals, okay $2,300 in eight days.

Century (Par) (1,600; 50-70)—"Gallant Bess" (M-G). Well-liked horse picture suffers from lack of cast names. Mild $6,000 looks about all. Last week, "Time, Place and Girl" (WB) (2d wk), good $8,000 after fine $17,000 Radio City week.

Gopher (Par) (1,000; 44)—"Child of Divorce" (RKO). Mixed opinions on this one. Tepid $3,000 gait. Last week, "Decoy" (Mono), fair $3,500.

Lyric (Par) (1,000; 50-70)—"Time, Place and Girl" (WB) (m.o.). Third downtown stand and week for this elaborate musical. Winding up to good $5,000. Last week, "Man I Love" (WB) (2d wk), light $4,000, making good-enough $14,000 for loop fortnight.

Orpheum (RKO) (2,800; 50-70)—"It's a Wonderful Life" (RKO) (3d wk). Has come through in topnotch fashion, with critics and customers raving. Another big $13,000 in prospect after smash $16,000 last week and tremendous $20,000 first stanza, latter figure including New Year's Eve takings at advanced admission.

Radio City (Par) (4,000; 50-70)—"Blue Skies" (Par) (2d wk). Alltime high for this sensational boxoffice performer. Very big $15,000 after stupendous $38,000 first week, new alltime high for straight film in Minneapolis, with figure, however, including midnight New Year's Eve opening showing at $1.20 for entire house and more than $3,000 copped.

RKO-Pan (RKO) (1,600; 50-70)—"Notorious Gentleman" (U-I). Very well-liked picture helped by Rex Harrison's prestige and scarcity of newcomer opposition. Climbing to good $8,000. Last week, "Return Monte Cristo" (Col) (2d wk), good $8,000.

State (Par) (2,300; 50-70)—"Secret Heart" (M-G) (2d wk). Has given good account of self. Good $11,000 in prospect after hefty $14,000 first week.

Uptown (Par) (1,000; 50-55)—"Two Years Before Mast" (Par). First neighborhood showing. Big $5,000 indicated. Last week, "Rage in Heaven" (M-G) (reissue), satisfactory $3,500.

World (Par-Steffes) (350; 50-99)—"Return Monte Cristo" (Col) (m.o.). Third week downtown for this one. Moderate $2,000 in prospect. Last week, "King's Row" (WB) (reissue) (m.o.), good $3,000, making fine $10,000 for loop fortnight.

Chi Biz Holds, but Honeymoon's Over; 'Woman,' Herth 62G; 'Time, Place' 20G

Chicago, Jan. 14.

Although biz continues to hold up well, the honeymoon seems to be over for the top grossing holdovers which dominate the Loop scene. The lush opening week crowds are gone and signs of wear are starting to show at the b.o.'s. Daytime b.o.'s seem to be doing o.k.

Three new pix this week are topped by "Strange Woman" bowing at Oriental with Milt Herth Trio on stage for swell $62,000.

"Time, Place, Girl," at Roosevelt, isn't too much to shout about with an estimated $20,000 in initial frame, ditto for Rialto's "Yank in London" plus "Wanted for Murder" with $15,000. "Temptation," teamed with "Joe Palooka" at Palace, bows with around $18,000.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Jolson Story" (Col) (3d wk). Holding up particularly well with sweet $25,000. Last week, $32,000.

Chicago (B&K) (3,900; 65-95)—"Blue Skies" (Par) plus Burl Ives heading stage layout (3d wk). Fine $55,000. Last week, $60,000.

Garrick (B&K) (900; 65-95)—"Return of Monte Cristo" (Col) (3d wk). Fairish $15,000. Last week, $18,000.

Grand (RKO) (1,500; 65-95)—"Wonderful Life" (RKO). Worth keeping with brisk $20,000. Last week, $25,000.

Oriental (Essaness) (3,400; 65-95)—"Strange Woman" (UA) and Milt Herth Trio on stage, opened Thursday (9). Looks like lush $62,000. Last week, "Show-Off" (M-G) with Kathryn Grayson-Johnny Johnston stage layout, good $45,000.

Palace (RKO) (2,500; 65-95)—"Temptation" (U) plus "Gentleman Joe Palooka" (Mono). Opened Saturday (10) and looks for modest $18,000. Last week, "Song of South" (RKO) and "Falcon's Adventure" (RKO), so-so $17,000.

Rialto (Indie) (1,700; 65-95)—"Yank in London" (20th) plus "Wanted for Murder" (20th). Opened Tuesday (7). Light $15,000 or better in first sesh. Last week, "Rage in Heaven" (M-G) (reissue), slim $17,000.

Roosevelt (B&K) (1,500; 65-95)—"Time, Place, Girl" (WB). Opened Wednesday (8). Estimated small $20,000. Last week, "Never Say Goodbye," thin $14,000.

State-Lake (B&K) (2,700; 85-95)—"Razor's Edge" (20th) (3d wk). Sock $45,000. Last week, $52,000.

United Artists (B&K) (1,700; 65-95)—"Undercurrent" (M-G) (3d wk). Smart $25,000. Last week, $30,000.

Woods (Essaness) (1,200; 65-95)—"Best Years of Lives" (RKO) (4th wk). Continues standout biz for boff $47,000 with late grinds. Last week, $50,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Falcon,' Cole Hot $44,000 in Philly

Philadelphia, Jan. 14.

King Cole Trio is sparking "Falcon's Adventure" to one of the hottest grosses in history of Warners' vaudefilmer Earle, and bringing house b.o. to top rank in money sweepstakes here this sesh. Bowing in to nice biz is "Secret Heart" at Goldman. Most of the other deluxers are featuring holdovers.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Wicked Lady" (U). Okay $18,000 plus $3,000 for Sabbath showing at Earle. Last week, "Song of South" (RKO) finaled with lukewarm $12,500 for second sesh.

Arcadia (Sablosky) (700; 50-94)—"Return of Monte Cristo" (Col) (2d wk). Good $6,000. Last week, "Meet John Doe" (Indie), mild $4,000 for oldies.

Boyd (WB) (2,350; 50-94)—"Undercurrent" (M-G) (3d wk). Fair $17,500. Last week okay $21,500.

Earle (WB) (2,760; 60-99)—"Falcon's Adventure" (RKO) with all-sepia stage show headed by King Cole Trio. Torrid $44,000. Last week's gross was great $36,500 for second week of Louis Prima's band, plus "Betty Co-Ed" (Col).

Fox (20th) (2,250; 50-94)—"Razor's Edge" (20th) (3d wk). Hefty $28,000. Last week, hot $38,000.

Goldman (Goldman) (1,000; 50-94)—"Secret Heart" (M-G). Great $29,000. Last week, "Cross My Heart" (Par), fairish $19,000 for fourth canto.

Karlton (Goldman) (1,000; 50-94)—"Rage in Heaven" (M-G) (4th wk) (reissue). Fairish $8,500. Last week, nice $9,800.

Keith's (Goldman) (1,500; 50-94)—"Strange Woman" (UA) (2d run) (2d wk). So-so $7,500. Last week, neat $9,000.

Mastbaum (WB) (4,350; 50-94)—"Time, Place, Girl" (WB) (3d wk). Mild $18,000. Last week, good $24,500.

Pix (Cummins) (500; $1.95-$2.60)—"Henry V" (UA) (3d wk). Holding up well with $11,500. Last week, capacity biz with $12,000.

Stanley (WB) (2,950; 50-94)—"Blue Skies" (Par) (7th wk). Great $21,500. Last week, trim $23,500.

Stanton (WB) (1,475; 50-94)—"Nocturne" (RKO) (3d wk). Fair $12,000. Last week, fine $16,500.

'Skies' 29G Sets Balto Record; 'Heart' $11,000; 'Clouds,' 'Jolson' H.O., OK

Baltimore, Jan. 14.

Big holiday entries are still around and faring well enough but news of the week here is being made by "Blue Skies" reaching out for a house record at the Stanley. Also in nice slot is "Cross My Heart" at Keith's. Of repeaters, "The Jolson Story" is holding mightily at the combo Hippodrome.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Till Clouds Roll By" (M-G) (2d wk). Holding steadily at $17,000 after a bango starter at $26,000.

Hippodrome (Rappaport) (2,240; 20-75)—"Jolson Story" (Col) (2d wk) plus h.o. of vaude. Maintaining mighty pace at $21,000 after coming within a hair-breadth of a house record on preem which reached $30,000.

Keith's (Schanberger) (2,460; 20-60)—"Cross My Heart" (Par). Getting nice response at $11,000. Last week, second of "Magnificent Doll" (U), held pace at $10,400.

Mayfair (Hicks) (980; 25-55)—"Plainsman and Lady" (Rep) (2d wk). Dipping a bit below house average of opening week; $3,500 after $4,700.

New (Mechanic) (1,800; 20-60)—"Razor's Edge" (20th) (3d wk). Going strong at $13,000 after fine second round to $15,600.

Stanley (WB) (3,280; 25-75)—"Blue Skies" (Par). Reaching all-time house high with $29,000. Last week, second week of "Time, Place, Girl" (WB) was okay in h.o. at $13,700.

Holdover Week for K.C.; 'Clouds' 20G, 'Skies' 13G

Kansas City, Jan. 14.

Town has a bevy of holdovers, all doing well. Surprise is "It's a Wonderful Life" at the Orpheum which didn't look to hold for even a second week. It pulled up strong and the current (third) week will tie or pass the second. "Till the Clouds Roll By" will play a long second week of nine days in the Midland, also an unusual procedure. "Blue Skies" winds up third week today in the Newman, but is cinch for a fourth week. "Razor's Edge" likewise showing staying power in the Esquire-Uptown-Fairway combo, and playing out an eight-day third week.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Razor's Edge" (20th) (3d wk). Plays through Wednesday, an eight-day week bringing house back to regular Thursday openings. Smash $13,000. Last week (2d wk) film did socko $20,000.

Midland (Loew's) (3,500; 45-65)—"Till the Clouds Roll By" (M-G) (2d wk), plays through Wednesday bringing house to Thursday openings. Splendid $20,000 for nine days. Last week (2d wk) film did nifty $24,000 despite bad weather.

Newman (Paramount) (1,900; 45-65)—"Blue Skies" (Par) (3d wk), nice $13,000 and will go fourth week. Last week (2d wk) film hit solid $17,000.

Orpheum (RKO) (1,900; 45-65)—"It's a Wonderful Life" (RKO) (3d wk). Unexpected holdover, but seems to have caught on and may do $11,000, passing previous (2d wk) $10,000. Fourth week possible.

Tower (Fox Joffee) (2,100; 45-65)—"Landrush" (Col) and "Lone Star Moonlight" (Col) with Major Bowes Grads on stage. $10,500, good. Last week, "Gentleman Joe Palooka" (Mono) and "Rolling Home" (SG) with vaude, so-so $8,000.

Kimo (Dickinson) (533; $1.20-$2.40)—"Henry V" (UA). Rang up $6,000 gross in first week despite resistance to price scale, double for any film ever in town.

THIS MAIN TITLE IS WINNING TOP MOTION PICTURE HONORS FOR 1946!

N. Y. Times' "Ten Best Pictures of the Year" hails 'STAIRWAY TO HEAVEN,' 'HENRY V' and 'BRIEF ENCOUNTER' among the 1946 winners with Bosley Crowther awarding 'STAIRWAY TO HEAVEN,' "the highest recommendation of any film of the year!"

The National Board of Review of Motion Pictures announces its choice of 'HENRY V' as the best film of 1946—and rates 'BRIEF ENCOUNTER' high on its list of the year's ten best films!

The N. Y. Critics Circle honors Laurence Olivier as "the year's best male performer" for his role in 'HENRY V'; and Celia Johnson as the "best female performer" for 'BRIEF ENCOUNTER'!

Film Daily poll of motion picture critics selects 'HENRY V' as one of the ten best pictures of the year!

Time Magazine lauds 'HENRY V' and 'BRIEF ENCOUNTER' in its choice of 1946's top motion pictures! The N. Y. Newspaper Guild awards Laurence Olivier the crown for the best motion picture performance of 1946 in 'HENRY V'!

Rose Pelswick, N. Y. Journal-American, picks 'HENRY V' and 'BRIEF ENCOUNTER' in her list of the year's ten top films! Archer Winsten, N. Y. Post, hails 'STAIRWAY TO HEAVEN,' 'BRIEF ENCOUNTER,' 'HENRY V' and 'DEAD OF NIGHT,' four out of ten in his choice of 1946's best ten!

...and still more to come!

NO OTHER PRODUCING ORGANIZATION IN THE INDUSTRY CAN CLAIM SUCH UNANIMOUS RECOGNITION!

OK Holdovers Take L. A. Limelight; 'Wicked Lady,' New, Good 47½G in 5; 'Duel' Leads H.O.'s With 46½G in 3

Los Angeles, Jan. 14.

With only one new bill, firstruns aren't shooting for skyhigh grosses the current week, although holdovers generally are giving good account of themselves. Newcomer is "Wicked Lady" in five situations and looks like good $47,500. "Duel" is leading roadshows with possible $46,500 in three houses, playing second frame in two of spots and opened (10) in third.

"Best Years of Our Lives" is very steady at $16,000 in one house on third week. "Yearling" still forte at $15,000 on third frame. Third frame, too, for "Razor's Edge" at four spots, with solid $58,500. "Wonderful Life" holding up well to $41,000 or near for third week, two houses. Fourth week "Blue Skies," two houses, good $39,000 and holds. Third and final week "Humoresque," three spots, neat $37,000. "Strange Woman," fourth week, four spots, nice $23,500.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Love Laughs Andy Hardy" (M-G) (3d wk). Scant $2,500. Last week, faint $4,400.

Beverly (FWC) (1,270; $1-$1.80)—"Best Years Our Lives" (RKO) (3d wk). Very steady $16,000. Last week, fine $16,300.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Strange Woman" (UA) (4th wk). Good $4,000. Last week, nifty $5,100.

Carthay Circle (FWC) (1,518; $1-$1.80)—"Yearling" (M-G) (3d wk). Forte $15,000. Last week, hefty $18,600.

Chinese (Grauman-WC) (2,048; 50-$1)—"Razor's Edge" (20th) (3d wk). Nifty $15,000. Last week, hefty $21,600.

Downtown (WB) (1,800; 50-$1)—"Humoresque" (WB) (3d wk). Neat $14,000. Last week, good $21,200.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Strange Woman" (UA) (4th wk). Near $11,000. Last week, good $12,300.

Egyptian (FWC) (1,538; $1.20-$2.40)—"Duel in Sun" (SRO) (2d wk). Solid $23,000. Last week, boff $29,200.

El Rey (FWC) (861; 50-$1)—"Verdict" (WB) and "Genius at Work" (RKO) (2d wk). Faint $2,500. Last week, light $4,800.

Fairfax (FWC) (1,504; $1.20-$1.80)—"Duel in Sun" (SRO). Opened as roadshow house (10) after subsequent runs. Bright $15,000.

Four Star (UA-WC) (900; 50-$1)—"Verdict" (WB) and "Genius at Work" (RKO) (2d wk). Fair $3,000. Last week, light $4,600.

Guild (FWC) (968; 50-$1)—"Wicked Lady" (UI). Okay $6,000. Last week, "Temptation" (U) (2d wk), faint $3,600.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Strange Woman" (UA) (4th wk). Near $4,500. Last week, good $5,300.

Hollywood (WB) (2,756; 50-$1)—"Humoresque" (WB) (3d wk). Neat $12,000. Last week, nifty $19,400.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Strange Woman" (UA) (4th wk). $4,000. Last week, nice $5,100.

Iris (FWC) (828; 50-85)—"Wicked Lady" (UI). Good $7,500. Last week, "Temptation" (U) (2d wk), dull $4,600.

Loew State (Loew-WC) (2,404; 50-$1)—"Razor's Edge" (20th) (3d wk). Fine $25,000. Last week, stout $33,700.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Love Laughs Andy Hardy" (M-G) (3d wk). Only $11,000. Last week, poor $15,400.

Loyola (FWC) (1,248; 50-$1)—"Razor's Edge" (20th) (3d wk). Smooth $8,500. Last week, sharp $12,000.

Million Dollar (D'town) (2,420; 55-85)—"Shadowed" (Col) with Carmen Cavallaro orch on stage. Good $21,000. Last week, "Beauty and Bandit" (Mono) with Tito Guizar on stage, fine $21,100.

Orpheum (D'town-WC) (2,210; 50-$1)—"Verdict" (WB) and "Genius at Work" (RKO) (2d wk). Okay $10,000. Last week, good $19,400.

Pantages (Pan) (2,812; 50-$1)—"Wonderful Life" (RKO) (3d wk). Pleasing $22,000. Last week, fine $28,400.

Paramount (F&M) (3,398; 50-$1)—"Blue Skies" (Par) (4th wk) and "Last Crooked Mile" (Rep). Sturdy $22,000. Last week, bright $26,600.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Blue Skies" (Par) (4th wk). Hefty $17,000. Last week, stout $18,300.

RKO Hillstreet (RKO) (2,890; 50-80)—"Wonderful Life" (RKO) (3d wk). Good $19,000. Last week, held up to smart $24,400.

Ritz (FWC) (1,370; 50-$1)—"Wicked Lady" (UI). Neat $10,000. Last week, "Temptation" (U) (2d wk), slight $6,800.

Studio City (FWC) (880; 50-$1)—"Wicked Lady" (UI). Okay $6,000. Last week, "Temptation" (U) (2d wk), only $4,300.

United Artists (UA-WC) (2,100; 50-$1)—"Wicked Lady" (UI). Stout $18,000. Last week, "Temptation" (U) and "Slightly Scandalous" (U) (2d wk), fair $11,300.

Uptown (FWC) (1,719; 50-$1)—"Razor's Edge" (20th) (3d wk). Smooth $10,000. Last week, stout $15,200.

Vogue (FWC) (885; $1.20-$1.80)—"Duel in Sun" (SRO) (2d wk). Dipped to $8,500. Last week, clocked large $14,400.

Wilshire (FWC) (2,296; 50-$1)—"Love Laughs Andy Hardy" (M-G) (3d wk). Faint $6,500. Last week, light $6,700.

Wiltern (WB) (2,300; 50-$1)—"Humoresque" (WB) (3d wk). Good $11,000. Last week, excellent $19,000.

Broadway Grosses

Estimated Total Gross
This week $696,000
(Based on 18 theatres)

Last Year...........$781,000
(Based on 17 theatres)

'Mirror' OK 26½G, 'Cristo' 16G, Cleve.

Cleveland, Jan. 14.

Majority of Main Stem stands are shooting their way out of the rough, surpassing last January's figures. Toppers are "Dark Mirror," "Till Clouds Roll By" and "Razor's Edge."

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Razor's Edge" (20th) (3d wk). Bright $19,000, following excellent $28,000 for last week.

Lake (Warners) (800; 55-70)—"Time, Place and Girl" (WB) (m.o.). Swinging into tuneful $3,500 and h.o. Last week, "Westerner" (reissue) (m.o.), phenomenal $4,400.

Hipp (Warners) (3,700; 55-70)—"Dark Mirror" (WB). Strong $26,500. Last week, "Time, Place and Girl" (WB) (2d wk), nice $17,000.

Lower Mall (Greenberger) (524; $1.25-$2.50)—"Henry V" (Theatre Guild). Spurting on third week, $9,000, with same for last week and $12,000 for first stanza.

Ohio (Loew's) (1,200; 55-70)—"Show-Off" (M-G). Smart $7,500 on third downtown week. "Two Smart People" (M-G) good $11,900 for nine days.

Palace (RKO) (3,300; 55-70)—"Return of Monte Cristo" (U). Very offish $16,000. Last week, "Song of South" (RKO) (2d wk), satisfactory $18,000.

State (Loew's) (3,450; 55-70)—"Till Clouds Roll By" (M-G). Second stanza hot at $18,500, on heels of terrific $41,000 for nine days.

Stillman (Loew's) (2,700; 55-70)—"Scandal in Paris" (UA). Pleasing $10,000. Last week, "Show-Off" (M-G) (m.o.), excellent $15,000 for nine days.

Frisco Biz Off in Cold Wave Slump; 'South' 30G; 'Guy' 20G; 'Life,' Stage 30G

San Francisco, Jan. 14.

Pix biz is off in slump with the cold wave blamed as well as the post New Year's dip.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-95)—"Wonderful Life" (RKO) (2d wk) plus vaude headed by Merry Macs and Herb Shriner. Strong $30,000. Last week, a strong $46,000.

Fox (FWC) (4,651; 55-95)—"Song of the South" (RKO). Healthy $30,000. Last week, "Time, Place and Girl" (WB). Neat $35,000.

Warfield (FWC) (2,656; 55-85)—"Razor's Edge" (20th) (3d wk). Okay $18,500. Last week, fine $32,000.

Paramount (FWC) (2,646; 55-85)—"Secret Heart" (M-G) (2d wk). Fair $13,000. Last week, good $25,000.

State (FWC) (2,133; 55-85)—"Time, Place and Girl" (WB) (2d wk). Weak $9,500. Last week, "Captain Fury" (UA). Tepid $10,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Swell Guy" (U). $20,000. Last week, "Return of Monte Cristo" (Col) (2d wk). $14,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Strange Woman" (UA) (3d wk). Nice $11,000. Last week, very good $14,000.

Stagedoor (Ackerman) (350; $1.80-$2.40)—"Henry V" (UA) (16th wk). Good $6,500. Last week, capacity $7,500.

'Jolson' OK 9G, Omaha; 'Heart' Throbbing 11G

Omaha, Jan. 15.

Burst of springlike weather gave all houses fair openings over weekend. "The Jolson Story" set for holdover at Brandeis. "Time, Place, Girl" doing well in moveover at Omaha. "Blue Skies" in second week at Orpheum doing plenty good.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"The Jolson Story" (Col), good $9,000 and holdover. Last week, "Song of South" (RKO) and "Falcon's Adventure" (RKO) (2nd wk), very big $7,400.

Paramount (Tristates) (3,000; 16-65)—"Secret Heart" (M-G), $11,000. Last week, "Time, Place, Girl" (WB), $13,000.

Orpheum (Tristates) (3,000; 16-65)—"Blue Skies" (Par), $15,000, very big for second week. First week, terrific $23,000.

Omaha (Tristates) (2,000; 16-65)—"Time, Place, Girl" (WB) (m.o.) and "Mysterious Mr. Valentine" (Rep) (1st run), good $10,500. Last week, "Razor's Edge" (20th) (m.o.), fine $11,000.

State (Goldberg) (865; 15-50) — "Killers" (U) and "If I'm Lucky" (20th). Estimated $4,000. Last week, "Nobody Lives Forever" (WB) and "Boys Ranch" (M-G), fair $3,600.

'Doll' Neat 17G, 'Guys' 7½G, Prov.

Providence, Jan. 14.

Sock biz is the general rule around here with most stands milling holdovers. Majestic's third sesh of "Razor's Edge" is hot. "Blue Skies" sailed into third week Monday.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Magnificent Doll" (U) and "Dead of Night" (U). Very nice $17,000. Opening Wednesday (14) with "Temptation" (IP). Last week, "Song of South" (RKO) and "Falcon's Adventure" (RKO) (2d wk), good $12,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Margie" (20th) (3d downtown wk). Very nice $5,000 after hitting snappy $6,500 in second sesh.

Fay's (Fay) (1,400; 44-65)—"Two Guys From Milwaukee" (WB) (reissue) and vaude on stage. Healthy $7,500. Last week, "Home in Oklahoma" (Rep) and vaude, snappy $8,000.

Majestic (Fay) (2,200; 44-65)—"Razor's Edge" (20th) (3d wk). Heavy drawing power for great $15,000. Second week caught socko $20,000.

Metropolitan (Snider) (3,100; 65-88)—"Inner Circle" and eight acts of vaude on stage. Two-day weekend run was fair $3,200. Last week, "Below Deadline" (Mono) and eight acts of vaude caught fairly good $5,500 in three-day weekend stand.

State (Loew) (3,200; 44-65)—"Secret Heart" (M-G) and "Boston Blackie and the Law" (M-G). Opened Tuesday (14). Last week, "Till Clouds Roll By" (M-G) (2d wk) rolled up wham $20,000, only $5,000 off first week's take.

Strand (Silverman) (2,200; 44-65)—"Blue Skies" (Par) (3d wk). Flying high for $12,000. Second heavy week was great $20,000.

Washington Holds Up; 'Beauty' 30G; 'Razor' 30G

Washington, Jan. 14.

Post-holiday biz holding up surprisingly well, with everything, including holdovers, showing fine returns. Two big Loew houses really hot, with Stan Kenton's orch on stage packing them in at Capitol, despite volley of critical brickbats thrown at "Black Beauty," and steady queues outside Palace to see "Razor's Edge."

Estimates for This Week

Capitol (Loew) (3,434; 44-80)—"Black Beauty" (20th) with Stan Kenton's orch on stage. Accounted for husky $30,000. Last week, "My Darling Clementine" (20th) with vaude, great $39,000 for nine-day stretch.

Columbia (Loew) (1,263; 44-70)—"My Darling Clementine" (20th) (m.o.). Smart $10,000. Last week, "Show-Off" (M-G) (m.o.), nice $13,000 for nine days.

Earle (WB) (2,154; 44-85)—"Time, Place, Girl" (WB) (2d wk). Fine $20,000. Last week, sock $29,000 for nine days.

Keith's (RKO) (1,838; 44-80)—"Song of South" (RKO) (3d wk). Still terrific $20,000. Last week, smash $25,000.

Little (Miller) (285; $1.20-$2.40)—"Henry V" (UA) (10th wk). Slightly under capacity, but good $6,300. Last week, usual capacity $6,500.

Metropolitan (WB) (1,513; 44-70)—"Mr. District Attorney" (Col). Nice $13,000 for nine-day run. Last week, "End of Time" (RKO) (m.o.), okay $8,000.

Palace (Loew) (2,370; 44-70)—"Razor's Edge" (20th). Sizzling $30,000. Last week, "Till Clouds Roll By" (M-G) (2d wk), terrif $30,000 for nine days.

Hub Shows Decided Improvement; 'Nocturne,' Duke 34G; 'Clouds' 30G (2d)

Key City Grosses

Estimated Total Gross
This Week $3,387,000
(Based on 23 cities, 210 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,186,000
(Based on 23 cities, 182 theatres)

Boston, Jan. 14.

Decided improvement registered here since holidays with "Till the Clouds Roll By" sparking a grand take at the State and Orpheum. Film's been on top for fortnight. "Best Years" remains an okay roadshow at the Esquire; Duke Ellington is hypoing second week of "Nocturne" at the RKO, and Met and Memorial are okay. Looking good for a change around here.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Nocturne" (RKO) plus Duke Ellington band show on stage. Jumped to a big $34,000 after doing a good $30,000 last week with Prof. Lamberti, Sybil Bowan and others on stage last week.

Esquire (M-P) (1,200; $1.80)—"Best Years" (RKO). Third week at $11,500, a dip from last week. Can hold out until it drops to about $6,000, plenty weeks hence.

Exeter (1,000; 40-74)—"I Know Where I'm Going" (U-I) and "Cockeyed Miracle" (M-G). This Back Bay nabe house going in for firstrun British pix now and wowing. Current bill in third week with huge estimated $8,00 after better than $10,000, last.

Fenway (M-P) (1,373; 40-80)—"My Darling Clementine" (20th) and "Personality Kid" (Col). M.o. from Met and very nice $11,000. Last week, "Deception" (WB) and "Dangerous Millions" (20th), $10,000.

Majestic (Indie) (1,200; 40-80)—"Bachelor's Daughter" (UA) and "Don Ricardo Returns" (PRC). Nice $7,000. Last week, "Johnny in the Clouds" (Indie) and "Devil's Playground" (Indie), $5,500.

Memorial (RKO) (2,900; 40-80)—"Magnificent Doll" (U) and "Little Miss Big" (U). Sizeable $24,000, a little less than expected, but all right. Last week, "Song of South" (RKO) and "Dark Horse" (U), third week (eight days), $20,000.

Metropolitan (M-P) (4,367; 40-80)—"Time, Place, Girl" (WB) and "The Trap" (Indie). Reasonably strong bill catching an okay $29,000. Last week, "Darling Clementine" (20th) and "Personality Kid" (Col), $26,000.

Orpheum (Loew) (2,900; 40-80)—"Clouds Roll By" (M-G). Best in town with strong $30,000 on second week after huge $35,000, first.

Paramount (M-P) (1,700; 40-80)—"Darling Clementine" (20th) and "Personality Kid" (Col). M.o. from Met; sweet $17,000. Last week, "Deception" (WB) and "Dangerous Millions" (20th), $15,000.

State (Loew) (3,200; 40-80)—"Clouds Roll By" (M-G). Biggest here in months with great $22,000 on second week after $25,000 first.

Translux (Translux) (900; 40-80)—"Notorious Gentleman" (U) and "Don't Gamble Strangers" (Mono). Third week $5,000 after $6,200 second.

'Humoresque' 28G, 'Clouds' 21G, St. L.

St. Louis, Jan. 14.

"Humoresque" is destined to grab top coin in a session that finds biz off despite a break in the weather. "Till the Clouds Roll By," a h.o., is still strong.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Humoresque" (WB), $28,000. Last week, "Time, Place and Girl" (WB) (2d wk), $17,000.

Fox (F&M) (5,000; 50-75)—"Suspense" (Mono) and "Decoy" (Mono). $16,000. Last week, "Plainsman and the Lady" (Rep) and "Home in Oklahoma" (Rep). $18,000.

Loew's (Loew) (3,172; 50-75)—"Till the Clouds Roll By" (M-G). H.o. $21,000 after whammo $32,000.

Missouri (F&M) (3,500; 50-75)—"Razor's Edge" (20th) (4th wk). $12,000; good. Last week, (third) did $18,500.

Orpheum (Loew) (2,000; 50-75)—"Captain Caution" (SG) and "Captain Fury" (SG) (reissues). $11,000. Last week, "The Show-Off" (M-G) and "Secrets of the Whistler" (Col). H.o. $9,000.

St. Louis (F&M) (4,000; 50-60)—"Time, Place, Girl" (WB). M.o. $8,000. Last week, "Blue Skies" (Par). M.o. (3d wk). $9,000.

'Heart,' 'Lady' 15G, Buff.; 'Clouds' 17½G, 2d Week

Buffalo, Jan. 14.

With "Till the Clouds Roll By" at the Great Lakes snaring a stout $17,500 in its second week, biz is holding up fairly well at other spots. "It's a Wonderful Life" looks okay at the 20th Century with $12,000 after a strong $15,000 for the teeoff.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Cross My Heart" (Par) and "Missing Lady" (Mono). Okay $15,000. Last week, "Undercurrent" (M-G), fine $24,000 in nine days.

Great Lakes (Shea) (3,000; 40-70)—"Till the Clouds Roll By" (M-G) (2d wk). Stout $17,500. Last week's opening stanza garnered sock $29,500.

Hipp (Shea) (2,100; 40-70)—"Undercurrent" (M-G) (m.o.). Fair $8,000. Last week, "Rage in Heaven" (M-G) (reissue). Good $10,000 in nine days.

Teck (Shea) (1,400; 40-70)—"Two Smart People" (M-G) and "Dangerous Money" (Mono). Around $5,500. Last week, "Never Say Goodbye" (WB) and "Wife Wanted" (Mono), $4,000.

Lafayette (Basil) (3,300; 40-70)—"Scandal in Paris" (UA) and "Little Miss Big" (U). Sighting $11,500. Last week, "Magnificent Doll" (U) and "Mysterious Intruder" (Col), $13,500.

20th Century (20th Cent., Inc.) (3,000; 40-70)—"It's a Wonderful Life" (RKO) (2d wk). Good $12,000. Last week's opener reaped strong $15,000.

'Mast' Neat 14G, Mont'l

Montreal, Jan. 14.

"Blue Skies" at Loew's in third week only h.o. Biz looks sturdy enough but not yet reaching the pre-holiday figures.

Estimates for This Week

Capitol (CT) (2,700; 35-63)—"Two Years Before Mast" (Par). Boff $14,000. Last week, "Big Sleep" (WB) okay $12,000 for repeat session.

Imperial (CT) (1,850; 30-50)—"Thrill of Brazil" (Col) and "Boston Blackie and the Law" (Col). Good $5,000. Last week, "Stella Dallas" (Goldwyn) and "Down Missouri Way" (PRC), okay $4,500.

Loew's (CT) (2,800; 35-67)—"Blue Skies" (Par). Okay $13,000 for third stanza after hefty $14,500 for second session.

Palace (CT) (2,300; 35-63)—"Cloak and Dagger" (WB). Fairish $12,500. Last week, "Margie" (20th) $11,500 for second week.

Princess (CT) (2,300; 35-53)—"If I'm Lucky" (20th) and "Child of Divorce" (RKO). Okay $7,800. Last week, "Two Smart People" (M-G) and "Step by Step" (RKO), fairish $7,300.

Pitt on Holdover Basis With 'Skies' 25G, 'Razor' 23G Soaring in 2d Wks.

Pittsburgh, Jan. 14.

Town's practically on a holdover basis, with holiday attractions running into extra weeks, and biggest of them all are the two pix that were also smashes on the getaway session, "Blue Skies" at the Penn, and "Razor's Edge" at Harris. Only new film, and a last-minute entry, is "Her Sister's Secret" at Warner and doing only fair. "My Darling Clementine" getting enough at Fulton to rate a third week, and reissue of "Suspicion," on a twin bill with "Genius at Work," doing all right at the Senator.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"My Darling Clementine" (20th) (2d wk). Holding up nicely and should do better than $11,000, which is more than enough to rate it another h.o. Last week, "Clementine" got around $17,000, excellent.

Harris (Harris) (2,200; 40-70)—"Razor's Edge" (20th) (2d wk). Sensational biz this one's doing elsewhere being duplicated here and should not have any trouble hanging up month's run. Banging away for sock $23,000. Last week, including midnight shows and the two days picture ran simultaneously at sister-house, the Senator, "Edge" stacked away sensational $33,500.

Penn (Loew's-UA) (3,300; 40-70)—"Blue Skies" (Par) (2d wk). Playing a beautiful tune at the boxoffice. Will run over $25,000 on the h.o., and that's terrific. Last week was even more so, "Skies" just missing phenomenal $40,000.

Ritz (WB) (800; 40-70)—"Man I Love" (WB) (m.o.). Shifted here for third week, following stays at Stanley and Warner, and dying a dog's death. Won't do $1,500, probably poorest small-seater has done in a year. Last week, "The Show-Off" (M-G), also on m.o., did okay at $3,500.

Senator (Harris) (1,750; 40-70)—"Suspicion" (RKO) and "Genius at

(Continued on page 25)

NEW MUSIC HALL RECORD

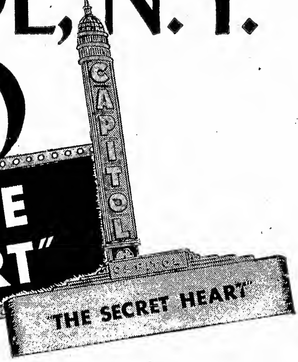
M-G-M's "TILL THE CLOUDS ROLL BY"

TECHNICOLOR

Van Johnson, Judy Garland, Frank Sinatra, June Allyson, Robert Walker, Kathryn Grayson, Van Heflin, Dinah Shore, Lucille Bremer, Lena Horne, Angela Lansbury, Tony Martin, Virginia O'Brien

Takes the edge off all past box-office marks by doing the biggest week's business of any theatre, anywhere at any time! Also rolled up biggest 4-week total in Music Hall history!

NEW CAPITOL, N.Y. RECORD



M-G-M's "THE SECRET HEART"

Claudette Colbert, Walter Pidgeon, June Allyson

It has set a new all-time high, the biggest week's business in the 27-year history of the Capitol Theatre.

THE BIG ONES COME FROM M-G-M

(TBOCFMGM)

March of Dimes—Jan. 24-30

Lotsa Moola for London's Legit Looks Like Lift in Public Taste

By HERBERT SMITH
(Managing Director, Keith Prowse & Co., biggest ticket agent in London.)

London, Jan. 10.

All possible boxoffice records in the annals of show business in Great Britain were broken in 1945. But 1946 reveals an even bigger record by at least 10%.

The reason for this phenomenal situation? The answer may partly be coming of peace and demobilization, but actually it goes somewhat deeper. There seems to be no doubt that during and since the war a new and very large public, both theatregoing and music-loving, has come to stay. Several productions, which at this time last year had already had a long run, are still playing to capacity.

First and foremost, Ivor Novello's "Perchance to Dream;" also "Lady Windermere's Fan," "Is Your Honeymoon Really Necessary" and Cicely Courtneidge still starring in "Under the Counter."

As far as new productions are concerned, perhaps the outstanding one is "Sweetest and Lowest," Jack Pemberton's revue at the Ambassadors, which has been running for many months and is still essential to book two or three weeks ahead to obtain a seat. And just to mention a few of the other outstanding successes—Charles B. Cochran's "Big Ben;" "The Guinea Pig;" "The Winslow Boy;" "Song of Norway;" "Follow the Girls;" "Clutterbuck" and "Piccadilly Hayride."

The failures, or comparative failures, could be numbered on the fingers of one hand.

The year has been noteworthy for the opening of Covent Garden. Packed houses have been the rule for the Sadler's Wells Ballet, and for the first time in years we have had grand opera (the San Carlo Opera Co., with a few special appearances of Beniamino Gigli). And the Old Vic Co. has scored heavily with "King Lear" and "Cyrano de Bergerac."

An important production is Noel Coward's new "Pacific 1860." The reopening of the Theatre Royal, Drury Lane, which has been closed since September, 1939, is also an outstanding event, evidenced by the fact that the seats have been applied for 10 times over.

The U. S. Invasion

With the new year an invasion by American plays is taking place. "Red Mill," being produced by Emile Littler, and Jack Hylton's "The Gypsy Lady" are two. Also, "Annie Get Your Gun," "Oklahoma!," "Voice of the Turtle," "Deep Are the Roots," "Harvey" and "Life With Father," which Firth Shephard hopes to produce in March, are here or due soon.

The Christmas season was particularly interesting, as, in addition to "Mother Goose," "Peter Pan," etc., there was the revival of Bertram Mills Circus at Olympia, a big hit as it was eight years since there was a circus in London. Of course, in that time a new generation of children arose which never saw a circus.

Taking a view of the prospects for 1947, it appears that the theatre is well set for a very prosperous 12 months. In addition to the reasons above, going to the theatre provides a channel for spending while there is still so little goods to be bought.

Ask English Quota Rise

London, Jan. 14.

Sir Henry French, director general of British Film Producers Assn., told the press today (14) that his assn. intends to approach the Board of Trade with proposal that present English film quota which expires April, 1948, should be raised from 17 to 23%.

Assn. will also ask that exhibs' quota be abolished.

The assn. is also demanding that the Government de-Americanize the Associated British Picture Corp. now partly owned by Warner Bros. French, when questioned, refused to divulge the de-Americanization procedure.

Argentine Meg Offers To Pagnol; 'Baker's Wife' In New B. A. Lease on Life

Buenos Aires, Jan. 2.

Marcel Pagnol, who directed the French picture, "The Baker's Wife," is dickering with two of Argentina's major studios to direct Argentine pix. San Miguel Studios and Argentina Sono Film are competing for the French megger's services, with Jaime Prades, Argentine film mogul, acting as go-between.

"The Baker's Wife" had the longest run of any film in Argentine history. Recently new copies of the picture were received from France and it is again being exhibited in nabe theatres, although subject to mutilating cuts due to the severe moralistic censorship imposed by entertainment czar Alfredo Bolognese.

For some time there has been a move on foot to produce "The Baker's Wife" as a stage play, with Luis Sandrini anxious to get the production rights. It is thought now that Pagnol will direct the stage production, if a theatre is available. Sandrini, however, is in Mexico on film chores and might be replaced by Pepe Arias.

French Amusement Biz Hit by 5% Price Slash

Paris, Jan. 3.

Beginning with the new year, a cut of 5% on all prices was ordered by the Blum cabinet in an attempt to combat the spiraling cost of living. Cut affects admission prices.

Legit, where a week's advance sale is permitted, will cut down their scales from Jan. 8. Picture theatres had to cut down their scales immediately, and find it difficult to comply due to their having to use tickets priced higher than the new rate, and to the lack of small currency to make change.

Hotels for the present are standing pat, claiming that their current rates don't correspond to the average increase in prices during recent months. Except some of the cheaper restaurants which operate on a minimum scale, eateries are adopting a tongue-in-cheek attitude. Niteries so far are taking no notice and enforcement there is wellnigh impossible.

Besides the much heralded 5% immediate cut, another one of same importance is advertised as due within two months. Idea is to create in the public a psychology of resistance to continuous increase in prices, and affects mostly stores and services sold for standard prices.

Mex Pix Unionists Sound Off Vs. Upped B.O. Prices

Mexico City, Jan. 5.

Unionized film workers, mostly members of National Cinematographic Industry Workers Union (STIC), have gone on record as being opposed to any hikes in theatre ticket prices.

Declaring that films are by far Mexico's most popular form of public diversion, unionists demand that municipal and federal governments call a halt to "the unbraked upping of charges that is being indulged by film operators." They urge a check on revenues and costs of all theatres and say that examination will reveal that theatres can cut admittance charges by 40% and still make "huge profits."

There is strong sentiment among legislators to enact laws to force exhibitors to slash prices, now at the new high of $4 (Mex) regular and $5 Mex) for unusual events, in firstrun houses. Exhibs contend current charges are definitely neither inflation nor profiteering, for costs, important among which is labor, are plenty high.

Nitery Biz

(Continued from page 1)

ing. Carnival reopened last night night (Tuesday) with the Olsen and Johnson show. Some of the Broadway spots are believed to have benefited by the Zanzibar's temporary closing Jan. 3. Spot reopens around Jan. 28 with a show headed by Gertrude Niesen, Jan Murray, Bob Williams, and others.

The east side spots picked up appreciably. In fact The Versailles with Jean Sablon as headliner, claims spot is doing SRO business. The Copa's new show which showed signs of faltering picked up to near capacity business, and La Martinique showed a hefty gain.

Out-of-town buyers accounted for much of the increase, but most operators declare that the general public was just tired of staying home waiting for better conditions.

High B.O. Prices 'Upset Workers' Homes'; Probe Set by Argentine Solons

Buenos Aires, Jan. 5.

Argentine exhibs are worried over a bill introduced in Congress recently by Senator Gomez del Junco calling for a reduction in the price of admission scales in Argentine theatres on the plea that "many a worker's home faces insecurity because the labor classes can no longer get entertainment or instruction through the movies, due to the high admission scales ruling." The Senator stated that films are "a cultural form of entertainment to which all workers are entitled to have their share."

The Senate approved a request for investigation through the Secretariat of Industry and Commerce of all admission scales in force throughout the country as compared to those ruling in 1939, with a view to fixing the maximum prices which should be applied for all entertainment fields throughout the country. The investigation is also to take in the system of distribution and exhibition and ways and means of protecting national pictures. The Senator seems to be under the impression that distributors and exhibitors are in league to operate a trust and his bill is intended to smash any monopoly that may exist.

Hollywood distributors in Buenos Aires feel that this action is intended as a weapon to be held over their heads for political purposes. Nevertheless they can only anticipate a period of tough fighting ahead, while patrons are anxiously consulting their friends behind the boxoffice wickets as to how they will be able to circumvent the new measures.

Fight for Fight Films Enlivens British Scene

London, Jan. 3.

There's been spirited bidding here for film rights of Baksi-Woodcock championship fight due at Harringay Arena sometime in February. Films for last scrap between Lesnevitch and Woodcock, at the Arena last September, were disposed of by promoter Jack Solomons for $6,000, considered a record then. Rights were acquired by Dan Fish, indie picture producer, and formerly film salesman.

Fish made new offer of $13,000, but Solomons, after dallying for some time, finally disposed rights to opposition producer who is understood to be paying a bigger sum against releasing royalties. Meanwhile Fish is sore and claims he has been doublecrossed.

Swiss Draws British

London, Jan. 3.

Film making in Switzerland by British film producers is becoming a habit. First is Sydney Box, who is to film "Snowbound," based on bestseller "The Lone Skier," with director David MacDonald now in Switzerland getting exterior shots.

Two-Cities Films is now scheduled to make "The Abyss," which will star Luise Rainer and will be directed by Brian Desmond Hurst.

Down Mexico Way

Mexico City, Jan. 5.

Una Merkel visiting here...Gregorio Wallerstein, Filmex-Film Trust prez, lost his mother...Max Gomez, RKO manager, in Havana on business and vacation...Beatriz Ramos has returned to radio singing after a try at journalism. She's current at stations XEW and XEQ here and is skedded to go to Rio this winter...Malu Gatica, Chilean singer, holidaying here before going to Hollywood to fill dates at the Copacabana.

Neguib Simon, impresario, and Miguel Chavez, operator of the Sans Suici nitery, readying a $2,000,000 (Mex) cabaret...Sofia Alvarez, actress-singer, back from Hollywood where she underwent an eye operation...Clasa Films Mundiales inked Emilio Gomez Muriel as exclusive director for 1947...Oscar Dancigers signed Libertad Lamarque, Argentinian actress, to play the lead version of "Madame X" he's readying...Lana Turner spent New Years here..."Divine Goddess" is latest by Agustin Lara, Mexico's No. 1 romantic song writer. It's dedicated to Maria Felix, pix actress...Luis Sandrini, Argentinian comic, now playing on the local stage and in pix for Filmex, planning to turn pix producer here.

STRAY BULLETS WOUND JEWISH OPERA TROUPE

Jerusalem, Jan. 2.

A bus driver and a musician were seriously wounded and eight other members of the Palestine Folk Opera were slightly injured last week when a Bren gun mounted on the leading vehicle of a military convoy was accidentally discharged shortly after midnight.

The opera group was returning in a convoy of buses from a performance of "Madame Butterfly" (starring Emilica Vera, prima donna formerly with La Scala in Milan) at Hadera when it was stopped at Ramatayim by a military patrol. The passengers in the first two buses were ordered to alight and show their identity cards. It was when the third bus pulled up that the gun was accidentally discharged.

The driver was hit in the face and head by splinters, and Mordechai Rechtman, a bassoonist, was struck in the face by a bullet. All the injured were taken to the Beilinson hospital.

U.S. Lawyer's View Nixes Paris Bill to Ban Sartre Jim-Crow 'Prostitute'

Paris, Jan. 14.

For the first time in Paris history the city fathers have acted on an American lawyer's opinion. This was delivered by Charles Campbell in reference to "Respectful Prostitute," the Jean Paul Sartre play current at the Antoine on a double bill with his "Dead Without Burial."

The Jim Crow theme resulted in a controversy about its offensiveness to Americans, causing the city council to fear it might damage tourist trade, and culminated in alderman Frederic Dupont moving that the prefect of police be instructed to have the run of the play stopped. Latter had already had some cuts made in the torture scenes of "Burial," which created disturbances in the audience.

Campbell opined that since freedom of expression was held by Americans as a basic principle, they would far more deprecate being involved, even indirectly, in a curtailment of freedom of the stage than having the play kept on, even if objectionable. This killed Dupont's motion.

Campbell, who first came to Paris for Paramount and is regarded as an authority on showbiz and copyrights, is a personal friend of Sartre and received from him a copy of the play autographed "from the grateful playwright—the corpus delicti."

U.S. DP Documentary Shown in Jerusalem

Jerusalem, Jan. 2.

"Home Are the Hunted," a 16m pic produced by the United Palestine Appeal of America, is being shown in the Palestine Foundation Bldg. in Jerusalem. Photographed by Laser Duenner in Technicolor, the pic records the arrival in Palestine of refugees, some still in concentration camp clothes, some wearing the Yellow Star of Judah and the partisan's cap, and their welcome by their kin.

The picture is the first of a series, of which the next will be called "The Jewish Agency," and the third "Tel Aviv—From Refugee to Citizen." The commentary, written by Meyer Levin, was read by actor Ralph Bellamy. Musical background is from Mendelssohn's "Fingal's Cave" and Smetana's "Moldau."

Metro's Shanghai Buy

Metro, adding to its string of new theatre acquisitions abroad, has purchased the Roxy theatre in Shanghai; which it will convert to a first run house under the supervision of Tommy Farrell, Metro manager in China.

Theatre seats 1,500 and is airconditioned.

Powell Alimony

(Continued from page 1)

five years but had never appeared in a picture. Powell, meanwhile, had ceased the $500 monthly payments he'd been voluntarily making to her.

Tax Court, however, overruled the Commissioner's charge that Powell had merely assigned part of his income to Miss Wilson to escape high taxes, declaring the actor had never directly or indirectly received any of the income paid her.

Emelco Buys Out B.A. Pampa Pix For Latin Prod.

Long a leader in the production of advertising films in the Argentine, Emelco Co. recently invaded feature production in Buenos Aires by acquiring the Pampa Film Studio there. Reason why plant was purchased, Federico W. Lowe, director general of the firm, said in New York Monday (13), was that "Emelco was already a stockholder in Pampa and we decided to buy it outright and go into production ourselves."

Studio, Lowe said, now has two sound stages and under an expansion policy his company is embarking on a modernization program which calls for construction of two additional stages. Lowe, who arrived in New York by plane last Monday (6) after a week's stay in Europe where he visited France and Switzerland among other countries on an equipment junket, planed to the Coast yesterday (Tues.) on a purchasing mission of new production gear. He stays there a week, then goes to Mexico and thence to Argentina.

Teeing off a program of some 10 features this year with "El Retrato de la Abuela" ("The Grandmother's Portrait") starring Mirtha Legrand, Emelco will also transfer its advertising film production from a smaller film studio elsewhere in Buenos Aires, Lowe revealed. Company annually produces some 200 advertising shorts which vary in length from one to five minutes. Unlike most U. S. advertising films, he said, Emelco's ad pix have a plot.

Currently Emelco has outlets for its ad pix with some 500 theatres in Argentina, Chile and Uruguay. Company also produces newsreel shorts and documentary films. These, however, are released through an organization known as Empa, of which 400 leading Argentine exhibs are stockholders.

Discussing the projected Argentine quota where the importation of U. S. films would be fixed in proportion to Argentine films used in America, Lowe said the measure is still being argued and for the present, unrestricted importation of U. S. product is permitted.

Canada Lifts Ceilings On Theatre Admissions

Montreal, Jan. 14.

Ceilings on admissions to motion pictures were lifted by the federal government Saturday (11) in a sweeping order which included the end of price control on many other articles.

Hard to say yet what the immediate effect will be on general b.o. figures, but it's no secret that for a long time exhibs have been lobbying around Ottawa to try and get controls off theatre admissions. Order lifting ceilings applies to all amusements.

Lifting of ceilings may also aggravate current tiffing between Canadian exhibs and distribs. The way the matter stands now, exhibs are fighting a distrib attempt to cut in on profits not directly derived from flicker showings, e.g., candy concessions, etc. If the various indies and chains decide to boost ducat prices, it's not unlikely that the distribs will ask a bigger percentage from the gross.

No Price Hikes for Canada

Toronto, Jan. 14.

Despite the fact that the Canadian government has announced the lifting of controls on theatre admission prices, J. J. Fitzgibbons, president of Famous Players Canadian Corp., has no intention of increasing prices in the immediate future in the company's 338 houses across the Dominion. The same decision has been announced by Odeon Theatres of Canada (Arthur Rank), which has 106 houses here.

"Although our operating costs have gone up considerably," said Fitzgibbons, "we believe this is not the proper time to make increases in admission prices. If they become necessary later, they will be very slight; we intend to maintain the present admission prices as long as our volume of business remains at the present level.

He pointed out that admissions are much lower than those prevailing in the United States or Britain.

Can. Pix Rentals Seen Crimping Exhibs by Outracing B.O. Ratio

Montreal, Jan. 14.

Claim that film rentals in Canada have increased disproportionately with boxoffice receipts has been made in a report to the Quebec Allied Theatrical Industries by B. C. Salamis, QATI's rep on the advisory council of the Federal Wartime Prices & Trade Board. WPTB function is similar to the now defunct OPA in U. S.

Report said that in three years before 1945, rentals went up 25.6% where b.o. receipts have gone up only 19.3%. Salamis claimed that even if it's assumed that flicker rentals should increase in the same ratio as b.o. receipts, then the distribs governed by the 19.3% figure, should have received $17,076,487 in 1945 instead of $17,976,467, a difference of about $900,000 since the beginning of price controls.

Release of these figures is taken in some quarters to be a straw in the wind, released by exhibs, to see what reaction would be toward attempt to raise admission prices which have been frozen for years.

Salamis report also pointed up the increasing tiffing between Canadian distribs and exhibs recently manifested by the exhib protests against attempt of distribs to cut in on profits of items not directly connected with film showing, such as candy concessions, etc.

Contention on part of Salamis is that U. S. exhibs rentals come to about 30% whereas in Canada cost is 32.41c on every dollar. It's pointed out that since most expenses are constant and cannot be cut, profit in theatre operation will nosedive if film costs increase and attendances decline.

Salamis claimed that French pix out of Hollywood should be rented at very little increase over regular films, since it takes little extra coin to dub in the French talk.

REPORT FILM STUDIOS SLATED FOR IRELAND

Dublin, Jan. 9.

With curtain drawn and reporters so far on the outside that nobody yet knows who's who, film interests in Dublin are reportedly working on plan to establish film studios in Ireland. Project is said to have the blessing of the De Valera government, but official sources have no information on the subject.

The name of J. Arthur Rank was rumored in connection with the project but a spokesman of Metropole & Allied Cinemas—representatives of the Rank organization here—said that they had no information about it. A similar denial has come from Korda interests.

Only Irish producing unit operating at the present time—and mainly on advertising shorts—is Hibernia Films, headed by Desmond Egan, with George Fleischman as chief technician.

Rank Acquires Rights To More Irish Stories

Dublin, Jan. 9.

J. Arthur Rank producing units have acquired rights of three more Irish story properties, according to director Brian Desmond Hurst, now here on vacation. Properties are James Stephens's "Crock of Gold," Liam O'Flaherty's "Famine" and Sean O'Casey's "The Shadow of a Gunman."

Directors of the J. Arthur Rank organization have shown considerable interest in Irish stories over the past 18 months, starting with the Frank Launder-Sidney Gilliat production of "I See a Dark Stranger," starring Deborah Kerr, now in Hollywood. This was followed by Hurst's "Hungry Hill" (tradeshown in London last week). Carol Reed's "Odd Man Out" (James Mason starring), with Launder-Gilliat now working on "Captain Boycott" at Pinewood Studios. All four pix have employed a high percentage of Irish talent, much of it new to screen work.

The Anchorage, Little Theatre, only incorporated little theatre group in Alaska, organized last fall with $10,000 subscriptions, recently completed its first season, having given four productions.

New Producing Unit Set For France, U.K. by Glass

Max Glass, French pix producer before the war, is launching a new producing outfit, Arkadia Films, with units being set up in France and England. Glass, who is also an author, is currently in New York awaiting publication Jan. 23, by Beechhurst Press of his first non-fiction work, "Liberation From Yesterday."

Arkadia has two films on its schedule for '47 and '48, both based on scripts written by Glass. Initial film, an historical romance entitled "Napoleon IV," will be lensed in France this summer. The second, scheduled for '48 for production in England, is titled "Suicide Altitude, 12,000" with story based on veterans' postwar problems.

British Isles Set for Oscar Feb. Polling

London, Jan. 5.

The National Film Award, Britain's approximation to the U. S. Academy Awards, is set for all-island polling during February, with the London Daily Mail behind canvassing of the public. British are to vote their preference as to the top native film released since Sept. 4, '45, and the outstanding actor and actress playing in any of the 44 Anglo pix which hit British screens during the period.

Half million votes were recorded in '46 when Britishers plunked for James Mason, Margaret Lockwood and "The Way to the Stars." Problem was then complicated by necessity of chosing from film output of six war years. Silver Star statuets are the British form of Oscars, with one apiece going to actor, actress and film producer.

Obbligato to the month of polling will be some typical Yank tubthumping. A series of exhibitions are to be staged in leading stores in many British and Scottish cities while a mammoth film festival is planned for London. British stars now in Hollywood are to be linked up via radio to stars still at home in a nationwide broadcast set for Feb. 2.

U.S. PRODUCT 64% OF PIX SHOWN SWEDEN IN 1946

Stockholm, Jan. 3.

With 265 films released in Sweden last year, American product accounted for 170 features or 64% of the total. Leading the U. S. importations in point of b.o. success were such pictures as the Ingrid Bergman starrers "Saratoga Trunk," "Bells of St. Mary's" and "Spellbound," while "House on 92nd Street," which featured Swedish actress Signe Hasso, also drew strong biz.

Runnerup to the U. S. were Swedish producers with 35 pix exhibited. British pix followed with 23. Others included France, 19; Russia, 6; Denmark, 5 and Norway, Italy, Belgium, Mexico, Switzerland, Germany and Hungary with one apiece. Topping Britain's pictures were "The Seventh Veil" and "Henry V." However, much British product failed to do better due to lack of proper exploitation.

Improvement was seen in the quality of Swedish films, observers noted, and it was evident that local producers are pointing toward the international market. Much Swedish product saw distribution abroad last year and it is anticipated that 1947 will find additional outlets. It is recalled that Swedish films were well rated in other countries in silent screen days.

DANES VS. DOUBLE TAX

Washington, Jan. 14.

Treaty with Denmark for elimination of double taxation, similar to those with Great Britain and several other nations, is now in the making.

A Danish tax delegation is due here shortly to work on the details with the State Department.

Clair, Chevalier 'Gold,' 1st French Pic Aimed For General U.S. Market, Due

Paris, Jan. 8.

Though getting very little publicity here while rolling, "Silence est d'Or" ("Silence Is Gold"), currently under production here at the Pathe studio, constitutes an experiment which if successful will open a new era to the French picture industry by permitting it to break into the American market in a big way and thus get out of its present rut.

"Silence Is Gold" is bankrolled half by RKO and half by French Pathe under a co-production deal, with RKO's Jack Votion producing the picture here. French rights go to Pathe, and American rights to RKO, who plan to give it the first general release a French picture will have had in the U. S. since silent days.

To effect this, both subtitling and dubbing have been given up. The picture is shot in the one French version, the dialog fading out in some of the scenes, to be replaced by a translation in English, and in others by a commentary explaining the action. The script has been prepared to permit the picture to retain its interest, and some scenes are specially prepared to facilitate the processing of the American version. For the latter the technical work will be done in Hollywood, where translations and commentary will be voiced by Maurice Chevalier, who will go there as soon as the picture is completed.

Directed by René Clair, the picture stars Maurice Chevalier in the part of a middle-aged picture producer of pioneer days, Francois Perier and Marcelle Derrien. Latter, a 20-year-old brunet, is a Clair discovery. Photowork is by Armand Thirard, crack French cameraman. Originally budgeted at $560,000, the picture, which includes some big mob scenes and extensive sets, will be turned out for a total cost of about $720,000.

Picture, which will have taken about 16 weeks to make, is almost completed. It will permit Pathe to own on the French market, which is the main source of revenue of local production, a picture of which they pay only half the cost, which is a huge advantage considering that up-to-date French product has only derived paltry returns from the American market.

Tax Closes Mex Houses

Mexico City, Jan. 5.

All five theatres of Torreon, in heart of Mexico's cotton belt, have closed as a result of the special tax of 10% of gross enacted by the local civic fathers.

Closure is the first of its kind in Mexico. National Exhibitors Assn., however, isn't going through with its threat to close all of Mexico's 1,245 houses in sympathy. But Assn. and other filmers are trying to induce the Torreon municipality to rescind the tax, which became effective Jan. 1.

Current London Shows

London, Jan. 14.

"And No Birds Sing," Aldwych.
"Anthony-Cleopatra," Piccadilly.
"Bertram Mills Circus," Olympia.
"Between Ourselves," Playhouse.
"Clutterbuck," Wyndham.
"Dante," Garrick.
"Fifty-Fifty," Strand.
"Fools Rush In," Fortune.
"Grace of God," St. James.
"Grand National Night," Apollo.
"Guinea Pig," Criterion.
"Here Comes the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Frederick," Savoy.
"Men From Ministry," Comedy.
"Message for Margaret," Duchess.
"Mother Goose," Casino.
"Night and Laughter," Coliseum.
"No Room at Inn," Winter Garden.
"Pacific 1860," Drury Lane.
"Perchance to Dream," Hipp.
"Peter Pan," Scala.
"Piccadilly Hayride," Wales.
"Poltergeist," Vaudeville.
"Red Riding Hood," Adelphi.
"Shephard Show," Princes.
"Shop Sly Corner," St. Martins.
"Song of Norway," Palace.
"Sweetheart Mine," Vic Palace.
"Sweetest and Lowest," Ambass.
"The Gleam," Globe.
"Under the Counter," Phoenix.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

Argentine Pix Production Bullish For '47 With Coin, Material on Hand

India Producer Homing After Setting Pix Deals

Indian producer C. Shantaram and his wife, Jayashree, Indian film star, leave the United States Saturday (18) on the first leg of their return trip to Bombay. They'll take the Queen Elizabeth to England and fly from there.

Shantaram, while in this country, set a deal with Mayer & Burstyn for release of two of his films, "Shakuntula" and "Journey of Dr. Kotnis." Distribs are understood to receive 50% of the proceeds. First pic will be released this spring.

Producer has named Al Margolies to represent him here.

Film Biz Booms In France; Prod. Costs Up 1,000%

Washington, Jan. 14.

Film business is starting to boom again in France, according to figures received from our Embassy by the motion picture office of the Department of Commerce.

A new survey discloses that 4,650 regular commercial motion picture theatres are now operating in the country, of which 340 are in Paris and 450 in the nearby suburbs. In addition, there are 1,100 permanent 16m theatres and 1,700 touring 16m theatres serving some 10,000 localities in France. During the fiscal year 1945-'46, the gross biz of the 35m theatres totaled 8,000,000,000 francs, representing a weekly attendance of about 8,000,000 persons.

The report adds that another 349 theatres are set up in French North Africa—224 in Algeria, 72 in Tunisia and 53 in Morocco.

Interesting figure is the average cost of producing a feature, showing a tremendous jump over prewar days. Average cost in 1946 was 25,883,000 francs, contrasted with 2,610,000 in 1938. The cost has jumped almost 1000% in the nine-year period.

There are now 14 studios operating in France, of which 11 are in the Paris area, one at Bordeaux, one in Marseilles and one in Nice. In addition, there are 11 laboratories. The government report shows that since the liberation, France has turned out 141 features by 93 producers.

SIRITZKY TO FRANCE TO RECOVER 63 HOUSES

Sam Siritzky, veepee of Siritzky International Pictures, sails to Europe on the America tomorrow (Thursday) to complete legal action in the company's suit against the French government for return of its theatre chain. The 63 houses were originally expropriated by the government following the liberation, on the basis of their having been held by the Germans, making them enemy alien property. Eighteen houses have already been returned. Justin Godard, former cabinet minister under Herriot, is representing the plaintiffs.

Siritzky will return in February, bringing with him Marcel Pagnol, French producer, who will begin work on a Technicolor feature in Hollywood shortly after his arrival. Film, called "Birth of Love" and written by Pagnol will be made in two versions, French and English. Company owns U. S. rights to distribution of all of Pagnol's 11 films, with one, "Well-Digger's Daughter," entering its fifth month at the Avenue. N. Y., arty theatre. Film was picked as one of the 10 best of 1946 by N. Y. critics.

Dolores Del Rio to B.A.

Hollywood, Jan. 14.

Dolores Del Rio, currently working in the Argosy production, "The Fugitive," in Mexico City, will hop to Buenos Aires on completion of that picture to star in an Argentine film.

Mexican actress is due in the U.S. late in spring for personal appearances with "The Fugitive."

Buenos Aires, Jan. 5.

Argentine film studios are looking forward to a prosperous year in 1947 and especially to renewal of studio buildings and equipment. Plenty of coin is available and San Miguel, Sono Film and Emelco (recently merged with Pampa Film) are all building apace, while studio technicians are clippering to the U. S. in search of cameras, technicians and material of all kinds. The supply of raw stock from Europe is coming in without hitch and the days of raw stock shortage are a thing of the past.

In the meantime, obstacles directors have to overcome in antiquated studios would be enough to drive any Hollywood director nuts. At one of the major studios recently, production was held up for a whole day while authorities were contacted to get an injunction against operation of a motor in a nearby factory, vibration from which was so deafening that sound cameras in the studio a block away were thrown completely out of gear. On another occasion, it was found that the studio roofing was so full of gaps that birds had nested under the rafters and their chirping cut into the sound, ruining miles of footage. It took three days to find the offending nests.

In yet another studio a constant sound of hammering upset shooting schedule for two days, because studio hands off duty were using surplus lumber to build themselves shelves for their own homes.

San Miguel has begun shooting on "La Cumparsita" at the Bella Vista studios, with Hugo del Carril in the lead and Antonio Momplet directing. Lumiton has everything set at its Munro studios to start work on "Con el Diablo en el Cuerpo," with Juan Carlos Thorry and Susanita Freyre teamed. Carlos Hugo Christensen will meg.

Marshall Pic

Argentina Sono Film has put forward production of its next Nini Marshall pic, as the star has a contract with the CMQ network in Havana for radio and theatre performances early in the year. Lumiton's much discussed picture, "The Naked Angel" ("El Angel Desnudo"), which rocketed Olga Zubarry to stardom, has run for five weeks at the Gran Cine Ideal, and encouraged by this success Carlos Hugo Christensen is to make another picture with the actress in the lead. Sono Film is blue-printing a production to start in March, teaming Zully Moreno with Arturo de Cordova, directed by Luis Cesar Amadori. Story will be an adaptation from the Joracy Camargo stage play "Que Dios se lo pague" ("God Bless You").

AAA (Artistas Argentinos Asociados) has signed director Luis Saslavsky, who was responsible for "La Dama Duende" ("The Ghost Lady"). In this way this major production unit, which has turned out such outstanding pix as "La Guerra Gaucha" and "Su Mejor Alumno," adds to its roster of directing talent. Saslavsky's first picture for AAA is slated to be "Un Tal Servando Gomez," adapted by Homero Manzi from Samuel Eichelbaum's play. Saslavsky has some chores to finish up for Sono Film before going to AAA.

A newly-formed studio, Alfar, starts work this month. Its first picture is to be directed by Fregonese. Just after the latter had signed up with Alfar he received a Metro offer to direct pix in Hollywood and Alfar granted him leave of absence to accept. However, Fregonese will plane down to Buenos Aires early in the year for a three-month chore at Alfar.

'Night, Laughter,' Costing 250G, Lagging at B.O.

London, Jan. 7.

Emile Littler's mammoth revue, "The Night and the Laughter," at the London Coliseum, which is reputed to have cost over $250,000 to produce, and the most expensive show ever staged at this house, is failing to hold up at the boxoffice.

Show has not proved hit expected, primarily attributed to too much glamor and not enough comedy, with Robert Nesbitt, London ace show producer, having given Bud Flanagan, one of the best local comics, not enough to do. Show is in its 13th week, having played several weeks to a loss.

'47 rhymes with Heaven

MARCH OF DIMES—Jan. 15-30

Jack L. Warner, Executive Producer

Friedl Retires As Minn. Amus. Co. Prez After 15 Years; Other Exchange Briefs

Minneapolis.

After 15 years in post, John J. Friedl has resigned as president and general manager of Minnesota Amus. Co. (Paramount circuit of 97 Minnesota, Wisconsin and North Dakota theatres). He's retiring from show business to fulfill lifetime ambition and become Texas citrus grower, having acquired two groves, Leonard Goldenson, Paramount Theatres head, announced.

Replacing Friell, Harry B. French, his assistant who pinch-hit for him during his recent long illness, has been promoted. French has been in film business in territory since 1912 and joined Finkelstein & Ruben circuit in 1923. When Publix acquired F. & R. chain he went with former company and has been with Paramount Theatres ever since.

Before coming here, Friedl was Publix division director in the south. During the war he was cited by the federal government for untiring efforts as northwest chairman of War Activities Committee and through his efforts the industry developed national plans resulting in theatres selling more than 15% of all E bonds.

Kane Allied Counsel

North Central Allied has appointed Stanley D. Kane executive counsel, a newly created post, replacing executive secretary Donald Guttman, recently resigned. For past three years he has been employed by National Labor Relations Board here, but in 1935-'37 was executive secretary of the Independent Exhibitors organization here, resigning to become executive managing editor of Dental Laboratory Review.

Directors set April 21-22 as date for annual convention here.

Steffes Twin City Mystery

Minneapolis.

A local mystery is the identity of the associates of George Granstrom, owner of two St. Paul de luxe neighborhood houses, in the purchase here of the late W. A. Steffes' World and Alvin theatres at a reported $225,000 price. The only associate so far divulged is Ted Mann, owner of several Twin City theatres and interested in an out-of-town circuit. It's stated that there are other associates, but their names are being kept secret for the present.

Sale of the World and Alvin liquidates the Steffes' theatre holdings, another loop theatre here, the Bijou, previously having been sold to Harry Dryer, its longtime operator, for $65,000. The 1,400-seat Alvin is under lease to the Minnesota Amusement Co. (Paramount circuit) for 21 months longer and now is sublet for burlesque. The Minnesota Amusement Co. has a booking deal for the 300-seat firstrun and moveover World which also will not expire for 21 months. New owners announce no change is contemplated in the World policy.

Liquidation of the Steffes' estate was necessitated when the widow decided to take her property rights under the law, instead of abiding by the will's provisions.

First Prefab House

Los Angeles.

National Theatres will open the first of its proposed string of prefabricated houses, the Crest, in Long Beach, Jan. 23, with a preview, guest stars and other ballyhoo. Theatre will serve as a pattern for mass production of prefashioned houses throughout the country. Idea, conceived by Charles P. Skouras, was worked out in cooperation with Henry Kaiser's engineers.

Crest is fashioned with gypsum panels in steel frames based on a concrete foundation, soundproof and fireproof to meet he most stringent safety laws. More such houses will be prefabricated in California for small towns throughout the U. S. and wartorn cities in Europe and the Far East.

Lust Increases D. C. Chain

Washington.

Ground is soon to be broken here for the newest of the Sidney Lust theatre chain. House will be a 900-seater in nearby Kensington, Md., designed by John Eberson, of N. Y.

Project, which should be ready in the spring, will include three stores as part of a shopping area. Building will be air-conditioned and include a private parking lot for theatre patrons. It will be the first new theatre to be started in this vicinity in several months.

Syracuse Gets Foreign Language

Syracuse.

Alfred DiBella, who long operated the Palace Theatre in Eastwood, is starting foreign film policy at the Happy Hour, North Side grind house which he took over this year.

Dixie Film Sells 50%

New Orleans.

Sale of 50% of the stock of the Dixie Film Corp. to John Jenkins and O. K. Bourgeois of the Astor Pictures Co. of Texas, Oklahoma City, Memphis and Atlanta was announced Sat. (11) by Jack Auslet, prez of Dixie. Auslet, who owns 50% of the stock, will continue as prez and general manager.

Dixie Film simultaneously announced that a contract has been closed with Madison Picture Corp. of New York to release in the New Orleans territory a large number of features and westerns.

PRC's Frisco Takeover

PRC has closed a deal to acquire the company's San Francisco franchise from Sam Sobel, original franchise holder in the Bay area. Company steps in immediately under an arrangement which hoists Sobel to the post of PRC's district manager for the Coast, Ralph Clark, formerly of United Artists, has been named branch manager of the San Francisco exchange.

WB's Stephens to Coast

Richard Stephens, formerly field public relations rep for Warners in upstate and western New York, has been assigned to handle the Coast territory. New headquarters will be in San Francisco. Art Moger, New England field rep, takes over Stephen' eastern territory.

Don Woods, formerly WB branch manager in Milwaukee, has been promoted to manager of the Dallas office, working under supervision of Norman Ayers, southern division sales manager. He succeeds J. W. Loewe, resigned. Successor in the Milwaukee branch managership is Nat Marcus, former salesman.

Mark Silver Upped

Shifting to the Pennsylvania-Washington territory, United Artists' New York branch manager, Mark N. Silver, was named district manager of UA's Philadelphia, Pittsburgh and Washington branches, according to J. J. Unger, general sales manager. Post was previously vacant. He'll headquarter in Philly.

2 Theatres Open in NW Area

Minneapolis.

Despite building restrictions and shortages, two new theatres in this territory have been completed and will open shortly. They are the independent Village (W. J. Glaser), a 622-seater, at Fairbault, Minn., and the Minnesota Amus. 600-seat Cameo at Eau Claire, Wis. Each cost approximately $100,000. Another Minnesota Amus. Co. 1,000-seat house planned for this area is partially finished. Indie theatre that Sheldon Grengs has under construction at Eau Claire, Wis., has been delayed because of trouble in getting material.

Shafer Expanding Chain

Huntington, W. Va.

W. R. Shafer, of Morehead, Ky., took over the Roxy and Westmore theatres Jan. 1 to add them to his chain—two houses at Morehead, one at Olive Hill and one at Flemingburg, Ky. He brought the Huntington theatres from C. B. Hukle who came here 14 years ago and reopened the closed Roxy.

Selznick Plans

Continued from page 3

ing Organization, which will distribute Vanguard product, will be well along in operation by May 1 and going full blast by July. Reissue of "Intermezzo" will follow "Duel" into release, with "Paradine Case," "Portrait of Jenny" and "Little Women" coming later. Product of outside producers may be sandwiched between these releases, MacNamara said.

Selznick aide admitted that dealings were in progress with National Screen Service as a possible agency for physical handling of SRO pix. Couple other deals are also cooking, he said, with a decision possibly to be made later this week, since Neil Agnew, distribution chief for Selznick, and Milt Kusell, sales manager, left for the Coast over the weekend for huddles to jell the SRO setup.

MacNamara also left for Hollywood over the weekend, after spending several days in New York interviewing candidates for the organization's eastern advertising-publicity post, from which Sid Alexander recently resigned. No final decision was made, with MacNamara due back late next week to finally set his appointee. Some 15 to 20 candidates were interviewed.

MacNamara admitted that after all the battling between Selznick and Samuel Goldwyn over occupancy of the Astor, N. Y., it still might become the Broadway home of "Duel". That will depend on how long Goldwyn's "Best Years of Our Lives" continues to do substantial biz. If the film doesn't run much beyond April or May, he indicated, "Duel" may well go into the house.

Dallas 'Outlaw'

Continued from page 5

That's 60c evenings, 50c matinees and 12c for kids at all times. Initial day's combined take was $19,870, with second day $19,768 (a drop because of number of kid admissions, it being Saturday) and third day $15,126. No squawk developed from ecclesiastic or civic circles on the moral qualities of the film, latter having been the basis of contention wherein its nation-wide sanctions have been concerned.

Because of the success of the Dallas experiment, Fred M. Jack, southern division manager of UA, and Harry Gold, Hughes' sales chief, are planning to duplicate it in other Texas towns and may extend the scheme to other cities throughout the country where they can't get circuit time. Only other Texas key to play the film was Houston, last July, although 532 small towns in the state have completed runs.

Deals were made independently with each of the Dallas houses, all of them calling for 50% of the gross to the distrib. Many of the theatres playing the pic are in considerable disrepair, but that didn't seem to stop them over the weekend from doing in the first two days double what they usually do in a week.

Following are the day-and-date houses: Airway, Arcadia, Beckley, Beverly Hills, Capitan, Casa Linda, Cliff Queen, Ervay, Gay, Granada, Grove, Haskell, Hill, Kessler, Maple Peak, Rita, Sunset, Urban, Grand Prairie and Garland.

Insurance Sales

Continued from page 5

tions. Exhib, on his part, should have no kick, and should even be able to benefit by the arrangements, since, if a sleeper came along, he could materially increase his business with added publicity. He would then have all the benefits of the upped take which, distribs concede, is due him through his showmanship abilities.

Opponents of the plan among both distribution and exhibition personnel, however, predict it will run into many snags that might preclude its ever operating smoothly. Some stars, for example, might mean more in certain territories than they would in others. Wallace Beery pictures, for example, are heavy grossers in the southwest but fall flat in other situations. For exhibs in the other situations, to get a break on such pix it would be necessary for the distrib to check practically every picture with a different star, setting up his tables on each. This would mean, it's pointed out, merely constant checking of each theatre and a reversion to the same old system.

Cheating

With the proclivity for cheating on percentage pictures already evidenced by many exhibitors, some distribs are also afraid the exhib would have too good a chance to lower his potential flat rental fees by cheating, especially during the time his house is being checked. Blind checking, of course, would be the answer to these fears.

French Deal

Continued from page 3

istries would have to okay the dubbing licenses.

The American embassy in France, on directions from U. S. State Department went into huddles with the French authorities last Friday and strongly supported the complaint of MPA. The French agreed to maintain the status quo all along the line but this does not settle the ultimate issue of whether imposing the regulations would be in violation of the Byrnes-Blum trade protocol of last May.

Officials here say it will take about 18 months to use up the backlog of product more than two years old, except for Technicolor, for which the period will have to be longer. After that, the French would install their regulation against dubbing import films more than two years old.

The French also agreed that only the Film Commission of the Ministry of Information would be required to approve dubbing licenses, as in the past. The embassy telegram explained another point in the new regulations, namely that in the past, on a few occasions, after films were dubbed in France, the French censors then rejected them. Now they will be censored first.

Almost Every U. S. Co. Seen Ready For 16m Distrib by End of 1947

Bolstered by predictions from various foreign sales managers that distribution of 16m prints overseas will add at least 10% annually to foreign grosses, almost every company in the industry will probably be well-started on narrow-gauge distribution abroad before the end of 1947.

Paced by Loew's International, which launched the industry's newest offspring on its foreign career, and RKO, which followed soon afterwards, both Warners and Universal have already begun distribution of 16m prints of their regular product to foreign exhibitors. Paramount and 20th-Fox, currently engaged in an intensive survey of situations in which they plan to begin narrow-gauge operations, rounds out the Big 5 picture. Smaller companies, such as Republic and Columbia, have indicated an early decision to enter the program, with every probability that they'll also be actively engaged in 16m distribution before the end of the year.

Inclusion of all companies in the program scuttles the chief stumbling block in the path of an all-embracing 16m venture—that of a lack of sufficient narrow-gauge product to keep 16m theatres in operation for a full 52-week year. Indications of such fear on the part of foreign exhibs were brought back to this country by Seymour Mayer, sales manager of Loew's 16m division, from a recent survey of Metro operations in Europe and the Near East. Pointing out that Metro was carrying the ball alone in many countries, Mayer noted his company was prepared to offer only 20 or 25 pictures a year on narrow-gauge stock. Because of the small audiences from which they can draw, exhibs would probably need at least two changes of program weekly. Without that, they couldn't hope to operate throughout the year.

Chief reason for the optimistic predictions of high grosses to be earned by 16m distribution is that American distribs can reach a new and as yet untapped public with the narrow-gauge pix. Utilizing mobile units of installing specially-built 16m theatres, the majors believe they can expand their foreign markets to millions of customers who have never before seen a motion picture of any kind. The Philippines, which has served as the guinea pig for all company operations, has offered the most lucrative market to date, but the industry is looking ahead to the time when conditions will permit them to truck the films into the farthest hinterlands of China, India and other such densely-populated lands. Metro, for one, has already teed off its program in India.

Companies will not permit exhibition of narrow-gauge prints in foreign cities in order to protect 35m accounts. System is a certain assuager for the the fears of 35m exhibs, most of whom have welcomed the idea after their first gripes had been overcome. Exhibitor associations in such countries as England and Sweden, moreover, have even gone so far as to help campaign for the industry's newcomer and have set up special regulations to insure there will be no competition.

Program has opened up avenues of entertainment for the first time to millions of people, and so far has been welcomed by these new customers with open arms.

'Joke' Bow for Texas

Austin, Texas, Jan. 14.

Eagle-Lion's "It's a Joke, Son" will have its world premiere here at the Paramount on Jan. 21. Date is also inauguration day for Governor-elect Beauford Jester.

Following the opening here, film will bow in San Antonio at the Aztec on Jan. 22; at the Metropolitan, Houston, Jan. 23, and at Dallas' Majestic, Jan. 24.

Kenny ("Senator Claghorn") Delmar, featured in the film as well as other stars and executives of Eagle-Lion, are expected to be here for the inauguration and premiere.

RKO-PATHE MAKES EXECUTIVE CHANGES

Swing into full production of the new RKO-Pathe New York studios brought about a switch in the company's top brass, giving prexy Frederick Uullman, Jr., a free rein to set corporation policy while detail work is assumed by new appointees. Studios will have their formal opening Friday (17).

Topping the changes is the move of Walton C. Ament, former veepee and editor of Pathe News, into the spot as veepee and general manager, where he'll supervise newsreel, documentary and commercial picture operations. Alfred Butterfield, former news editor, will take over Ament's old duties in addition to his own current spot as promotion head for RKO Pathe. Meanwhile, William K. McClure has been named assistant publicity manager.

In the "This Is America" division, Phil Reisman, Jr., is in the newly created post of editorial manager, overseeing scripts and writers for the shorts series. Ament was wartime chairman of the U. S. newsreel pool, and was named veepee and a director of the corporation in 1942. Butterfield was with the radio March of Time and an associate editor of Life mag before going with the company in 1942.

Company is planning increased emphasis on commercial and industrial films for advertising sponsors in the future, with probable resultant de-emphasis on attempts at feature pix.

Mayer Puts Stable On Auction Block

Hollywood, Jan. 14.

Louis B. Mayer, Metro production chief, is reported negotiating for the sale of his racing stables and breeding farm to eastern interests. Mayer is said to have declared that running the bangtail project leaves him insufficient time to devote to his Metro interests. Reported offer is $5,000,000 for his properties at Perris Valley, Calif.

Syndicate comprising the prospective purchasers include Mrs. Elizabeth Arden Graham, cosmetic manufacturer; Warren Wright, industrialist; Ed Moore, racing stock owner, and Brownell and Leslie Combs, Kentucky horse owners.

COMET'S 'SUSIE' SEQUEL

Hollywood, Jan. 14.

Comet, headed by Buddy Rogers and Ralph Cohn, will make a sequel to "Susie Steps Out," with Nita Hunter continuing in the title role.

Picture will be the sixth on Comet's program for United Artists release this season.

Jesse Lasky

Continued from page 5

story as closely as possible, and Janney leaves for the Coast next month to huddle with the duo on the final draft. Lasky said that a number of stars might do spot appearances in the picture in the final sequence where the heroine is buried, adding that Eddie Cantor had already proffered his services.

Lasky declared he'd postponed production of "Intermission," originally slated as his next picture, in order to get "Miracle" started. Intermission" now is slated to roll in July, to be followed by a filmization of John Galsworthy's "Apple Tree" and "Caruso Sings Tonight," latter a biopic of the late Metropolitan opera tenor.

Briefs From Lots

Continued from page 9

Marquesas Islands to shoot backgrounds for "Wake of the Red Witch"...Janet Martin draws the top role in "The Finger Woman" at Republic...Metro added Ava Gardner to the "Hucksters" cast, which includes Clark Gable, Deborah Kerr, Sydney Greenstreet, Adolphe Menjou and Edward Arnold...Sam Coslow is prepping another musical for Andy Russell, to follow "Copacabana," currently in production... Richard Ney draws the romantic role opposite Gene Tierney in "The Ghost and Mrs. Muir" at 20th-Fox.

P. J. Wolfson draws production chores on "Dream Girl," Paramount's forthcoming film version of the Elmer Rice legit play...Arturo de Cordova will star in another film this year for Jules Levey...Florence Bates inked for a character role in the Alexander Knox-Ann Sothern co-starrer, "Indian Summer," starting this week at RKO.

AUTRY'S BACK
to
the
box office...
BACK to his millions of Rodeo fans... Border-to-Border!
BACK to his millions of Radio fans... Coast-to-Coast!
BIGGER
and BETTER
than EVER!
BACK to REPUBLIC and his millions of movie fans ...
Gene's First
SIOUX CITY SUE
with CHAMPION, Wonder Horse of the West and LYNNE ROBERTS • STERLING HOLLOWAY • CASS COUNTY BOYS
Directed by FRANK McDONALD • Original Screen Play by Olive Cooper • A REPUBLIC PICTURE

House Reviews

State, N. Y.

Jimmy Palmer Orch (13), Jean Carroll, Ben Dova, Roy Smeck, Olsen & Joy; "The Return of Monte Cristo" (Col).

Current State show represents one of the minor lapses in the string of strong layouts the house has been having. Theatre seems to display a falling in presentation of bandshows, probably because of lack of equipment to properly show-off a musical stage layout. It's been evident during the past few times when the pit-band moved to the higher level.

The podium occupant this week, is Jimmy Palmer, whose crew of 13 seems sparse both in musical calibre and in numbers. Arrangements aren't properly tailored for this comparatively sparse detachment as the band tries to emulate the effects of larger bands and doesn't quite hit it off. Palmer is a likable lad, although he displayed nervousness during show caught, and baritone fluttered frequently. For added entertainment, three bandsmen in fright wigs do "I'm a Big Boy Now" but effort is too borscht-beltish to be effective here.

The rest of the divertissement has its moments; although there are occasional lapses. The acts do comparatively well, but routining doesn't quite hit it off. Olsen and Joy, a personable dance team (New Acts) provide a good opener, while Ben Dova's standard drunk turn hits the crowd nicely.

Roy Smeck gives the crowd a glimpse of what the banjo looks like. About the only place they're seen these days is in pawnshop windows and when Gene Sheldon and Smeck are working. Smeck's opening number on that instrument gives an idea of why the banjo has passed into limbo. Fortunately he discards it after the opening to work the electric steel guitar and a uke. He's virtuoso on these strings, but act shows insufficient modernization, and Smeck must go into an undue amount of hoke to get across.

Closing is by Jean Carroll, the femme monologist, who gets a good amount of laughs with her characterization of a not-too-hep dame, and takeoff of a racetrack announcer. *Jose.*

Oriental, Chi

Chicago, Jan. 9.

Milt Herth Trio, Fred Lowery & Dorothy Rae; Paul Remos & Toy Boys (3), Terry & Ralph Rio, 3 Wiles, Ray Lang Orch (15); "Strange Woman" (UA).

Hedy Lamarr in "Strange Woman" with an "Adults Only" tag is the magnet that will attract them here for the next three weeks. However, customers will also see a vaude show that's a pleaser.

Bill opens with the Three Wiles, two men and gal who do a tap routine while flashing magic tricks. Do some Hollywood impreshes which are weak but finish strong with "Parade of the Wooden Soldiers."

Fred Lowery and Dorothy Rae follow and register neatly. Lowery's whistling of "By The Waters of Minetonka," and "Holiday for Strings" gets solid returns. Miss Rae sings several numbers to nice response and closes with Lowery in a duet.

Paul Remos and his midgets are always a crowd pleaser with their smart acrobatics and clever comedy. Heavy applause is given flash finish of two small guys atop 15 foot pole; one pounding on xylophone while other does acro stunts. Terry and Ralph Rio clown around with femme pulling a got-to-go routine a la Fannie Brice, which while old stuff, gets heavy yocks.

Closer is the Milt Herth Trio, with Les Wavrinek on piano, and Loring Gilmore on drums coming up from the pit to put on fast 15 minutes of swing. Herth at the Hammond organ kicks the pedals around for fine effects on "Dark Eyes" and "St. Louis Woman." Finishes with "Shine," which features sustained drumming by Gilmore, for plenty applause.

Tower, K. C.

Kansas City, Jan. 10.

Major Bowes All-Star Graduates with Sid Raymond, Crandall Sisters (3), Jack Murray, Jesse James, The Crawfords (2), Chet Clark, The Okies (2) and Tower Orch (9) with Jack Parks; "Land Rush" (Col) and "Lone Star Moonlight" (Col).

Unit takes over the Tower stage this week in place of the usual variety bill. Major Bowes label helps out considerably at the box-office, but troupe otherwise has no name value. Leans heavily toward the novelty side, but scores neatly on entertainment.

Sid Raymond doubles as m.c., giving the Crandall Sisters trio the nod for the opening spot. Hadn't worked out all the details of registering through the house mike, at the Friday night show, but not enough to bother the customers. Threesome are lookers, but are so-so in a duo of songs. Jack Murray in the deuce has a try at vocally imitating name band instrumentalists, rating pretty fair on Tommy Dorsey's trombone but missing the mellowness of several trumpet men.

Crawford couple dance out their inning, upping the pace of the show with a trio of snappy precision routines, much to the patrons' liking. Harmonica specialist, Chet Clark, follows. Long on boogie; swings it solid on trio of pop songs and plays a more difficult Hungarian dance straight.

Jesse James, Negro lad, does his stint on crutches; comes on whistling, winds by beating out rap-tap with his feet and crutches. Two Okies pull the stops on hillbilly musical instruments, and inject some much-needed comedy into the show. They run the gamut of musical saws, jugs, rubber gloves, inner tubes and guitar tunes for comedy effect.

Raymond has the closing spot for session of impersonating established names such as Bert Lahr, Clem McCarthy, Raymond Gram Swing. Facial resemblance helps him in copying Edward G. Robinson, but also registers strongly on Cantor and Jolson. *Quin.*

Capitol, Wash.

Washington, Jan. 11.

Stan Kenton Orch (19) with June Christy & The Pastels (5); Meribeth Olds, Steve Evans; "Black Beauty" (20th).

Capitol rarely shells out for top name bands, but when it does, ante pays off. This week, Stan Kenton has the hookey gang, plus hep fans from miles around and a surprising number of oldsters beating a path to find out what makes the outfit click.

Smooth rhythms, novel arrangements, hot jazz, and appealing batoning seem to be the answer. To this reviewer, band seems heavy on the brasses, but roof-raising returns indicate payees think otherwise.

Standouts in an unusually long program were drummer and trombonist individual stints, plus a flashy jazz "Concerto to End all Concertos." Ray Wetzel's trombone and vocalising of "Best Man" and a comic version of "Trees" make solid fare. Drummer Shelly Mann does some dazzling work in "Artistry in Percussion," if the ear drums can take it. Kenton's solo of "St. James' Infirmary," with heckling from the bandstand, pays off with plenty laughs.

June Christy, sultry blonde blues singer, with a husky voice to match her looks, does neatly with "It's a Pity to Say Good-Night," "She's Funny that Way" and a fast scat number.

The Pastels, recent addition to the Kenton troupe, seem to be just another quintet of harmonizers. Group—four men and gal—do okay with a trio of songs.

Fillers-in on bill are emceed by Kenton, who works to get them share of appreciation. Meribeth Olds is tops in her field, and does all sorts of twists with her body. Gets rousing returns for her contortioning. Steve Evans, in the comic spot, impresses better in a trimmed down routine than he did when he appeared at local nitery some weeks ago. Customers indicate impatience to get back to the business of the day, except for Evans' laughing imitations, which get warm reception. *Lowe.*

Hippodrome, Balto

Baltimore, Jan. 12.

Murtah Sisters (3), Ray & Nardo, Jack Leonard, Felice Iula House Orch (12); "The Jolson Story" (Col).

Abbreviated stage layout employs only three entries but they are well selected. A bit top heavy on vocalizing, combined talents nevertheless provide sufficient variety to make brief time allotment count.

Ray and Nardo, male mimics, share impressions of Cagney, Barry Fitzgerald, Vaughn Monroe and other familiars for okay starter after which Jack Leonard, singing comic, takes hold for a portion. Whacks out parodies and comedy songs along with gags good for laughs.

Murtah Sisters, trio of smart-working femmes, lean on personality vocals and travesty treatments of "Chiquita Banana" and "The Hawaiian War Chant." Make for bill's highlight and a perfect clincher. Biz big. *Burm.*

Earle, Philly

Philadelphia, Jan. 10.

King Cole Trio, Luis Richardson & Orch, Ernie Williams, Edwards Sisters, Lee Richardson, Dusty Fletcher; "The Falcon's Adventure" (RKO).

The Earle is in for heavy business this week with the King Cole Trio show, an all-sepia bill that packed the customers to standing room on opening day (10).

The audience was reminiscent of a Frank Sinatra show, as plenty of squeals, screams, giggles and comments from the audience interpolated the routine of the King Cole Trio, and a vocalist with the band, name of Lee Richardson.

Richardson is a youthful crooner who knows how to put over a song with a bang. His "Lonesome Road," "Don't Take Your Love From Me," and "The Very Thought of You" garners plenty applause.

King Cole Trio pleases with presentation of "Route 66," "For Sentimental Reasons," "Best Man," "Beginning of the End," and a medley of excerpts from some of their more popular recordings.

Edwards Sisters, a fast-stepping tap team, and Dusty Fletcher, comic, round out the bill. Ernie Williams steps down from the bandstand to do a solo.

Luis Richardson's band runs through "1280 Jive," "Tea for Two," and "Boogie in the Basement," with Richardson performing at the piano. Russell announced the feature acts. Show should play to fine biz for run, if opening crowd's any indication. *Shal.*

RKO, Boston

Boston, Jan. 10.

Duke Ellington Orch, Peck & Peck, Marion Cox, Freddie Douglas, Howell & Bowser; Kay Davis, "Nocturne" (RKO).

As usual, Duke Ellington puts on a wow band show—his is the standard used in judging others—and takes the current big houses at the RKO right into camp. Supporting numbers gain in value on Ellington's band wagon, too.

Band gets off the mark from the outset with "Just You," and musical numbers from then on include "Happy Go Lucky Local," "Mood Indigo," "Sophisticated Lady" and others, all in rich, individual and inventive idioms, with the Duke taking off from the piano.

Plenty of soloists, too. Kay Davis warbles "Minnehaha," Ray Nance gets "Just Squeeze Me," Albert Sears does a sax solo on "Hiawatha," Marion Cox sings "St. Louis Blues," and Albert Hibbler, blind singer, gets an ovation for his stint. Thus musical part has plenty of contrast and interest and registers very big.

Howell and Bowser, song and patter team, click the best of the vaude offerings, but Freddie Douglas, with sleight-of-hand novelty added to his dancing routine, and the slow-motion pantomiming of Peck & Peck are equally solid with the customers. It's a top ranking show with pace and variety.

Arthur Fiedler, conductor of the Boston Pops orchestra, made presentation of Esquire's Gold award to Ellington on the stage of the house Friday night, with kudos also for Harry Carney, baritone sax, and Al Hibbler, vocalist. *Elie.*

Circle, Indpls.

Indianapolis, Jan. 11.

Connee Boswell, Freddie Slack Orch, Freddie Bartholomew, Leonard Barr & Helen Estes; "Falcon's Adventure" (RKO).

Freddie Slack plays subordinate role to other headliners in this show at Circle, providing only background music for more than half the running time, and that in one big lump. Result is rather one-sided affair in which Connee Boswell is a brilliant standout. The husky-voiced thrush offers 10 or 12 songs without a break and has customers still asking for more when she finally calls it quits. Her solid repertoire includes "Five Minutes More," "Stormy Weather," a lengthy "Show Boat" medley, "Ole Buttermilk Sky," "South America, Take It Away" and a fine version of "Dinah" in which Slack provides a snappy boogie accompaniment at the piano. These, and more.

Freddie Bartholomew impresses as a likeable chap with versatile talent in better than average personal appearance turn. He has a clever routine suited to his needs as an ex-child star, a pleasingly rich singing voice and a clever way of telling a character or dialect story. Much of his gab is devoted to telling how he came to be making the tour, but it's well done. His song, a special, is "Growing Up." Leonard Barr and Helen Estes get a few laughs with their comedy dance routines and pantomime.

Show was handicapped at start when illness of Ella Mae Morse made last minute changes necessary, but soon settled down to smooth running order. Slack, who has his inning first, impresses most with his boogie-woogie piano style. Band gets fair response to "Play, Fiddle, Play," "It Had to Be You," "This Is Always" and "Stardust." Biz was moderate when caught Sat. p.m. *Corb.*

Million Dollar, L. A.

Los Angeles, Jan. 10.

Carmen Cavallaro Orch (13), Gloria Stewart; Doodles Weaver, Babs and Bobby; "Shadowed" (Col).

Piano work of Carmen Cavallaro is solid pleaser on this week's offering. He participates in all of the 10 numbers allotted orch and snagged sock reception at show caught. Opener is the oldie, "Lullaby of Broadway." Cavallaro then goes into medley from film, "Time, Place and the Girl," in which he appeared. Numbers showcased in top fashion are "Through a Thousand Dreams," "Oh, But I Do" and "Gal in Calico."

Midway, leader docs special workout on "Dizzy Fingers" that was well-liked. "Warsaw Concerto," "Carioca," "Toselli Serenade" and "Sorrento" were others that clicked. Cavallaro brings curtain down on "Polonaise" to great palm-pounding.

Gloria Stewart, orch canary, does pleasing selling job on "Temptation" and "For Sentimental Reasons" but doesn't shine as well on "The Coffee Song." Doodles Weaver takes care of comedy on bill with zaney impressions, clicking with baseball pantomine, an auto race, and his version of "The Flying Trapeze." Babs and Bobby, young terp team, display good taps. Male needs better costuming, making appearance at show caught in outsize sports jacket and slacks that distracted. *Brog.*

Govt.-Majors' Decree Battle

Continued from page 5

it unlikely that the case could be heard before the summer recess, the legalities now say.

Postponement of three months after an early winter decision by the Supreme Court brings the industry into the spring of '48 before the system could be applied. While many company lawyers are fairly confident that the new method will be upset on appeal, it's still more than probable, it is said, that some, if not all, of the majors will pre-test the bid method of selling in selected situations before final word comes down from the nine judges. Sales toppers want to avoid being caught flatfooted, and 90 days is hardly considered sufficient time to iron out wrinkles in a highly complex sales machine.

Big Five petition points out that exhibs will be protected by two other decree provisions on which no delay in operation is being sought. Those are 8(b), which provides that each license is to be granted "solely upon the merits and without discrimination in favor of affiliates, old customers or others" and 8(d), which compels theatre-by-theatre and picture-by-picture licensing.

Prize Legal Puzzler

Clarification on the prize legal puzzler—whether the statutory court intended an absolute theatre expansion freeze against the Big Five except in the breakup of partnership holdings—is also sought in the application. Petition asks a decree amendment so that Big Five members may acquire houses to protect investments or to enter a competitive field. This would be in addition to buying out current partners under partial divorcement proviso.

Two-year deadline on pooling agreements and leases in which theatre is turned over to another defendant or indie on profit-sharing basis is also sought in the Big Five petition. Situation in which majors in some instances have operated indie houses for many years is "involved and complicated," petition notes. Determination of rights following dissolution of pools and shaping of other arrangements for theatre operations will require the full two-year period, it is claimed.

Separate Moves

Separate clarification moves by United Artists, Universal and Columbia were not as all-inclusive as the Big Five petition. UA joined with the theatre-owning defendants in seeking delay in initiating competitive bidding until the Supreme Court has ruled. Columbia is seeking postponement not only of bid selling but also imposition of the blockbooking ban pending appeal determination.

Envisioning that its program for acquiring showcases will be hamstrung by the ban on long-term franchises, Universal has asked the court to redefine its terms. Specifically, U would like permission to grant franchises to non-affiliate theatres in chosen spots where such deals will not mean restraint of trade. U points out that the decree preserves rights of defendants to showcase their pix in their own houses, and that a ban on all franchises will compel the company to buy houses rather than arrange for exhibs.

New Acts

JULES MUNSHIN
Comedy
25 Mins.
Cafe Society Uptown, N. Y.

The new crop of GI comics is now beginning to assert itself. The N. Y. cafe scene has already been given a lift by appearances of Peter Lind Hayes, Harvey Stone and Sid Caesar, and numerous funnymen have been aided considerably by the added experience of working before service-audiences. Latest cafe entrant who's made somewhat of a rep in the service is Jules Munshin, a minor nitery and vaude performer before induction, and who showed potentialities during his run in the Army-projected "Army Play by Play."

He's completed his conversion to peacetime comedy with his long run in the current "Call Me Mister" and his postwar boite preem at the Barney Josephson bistro indicates that he'll do extremely well before class audiences.

Munshin is a clever and personable chap whose comedic efforts are fresh and literate. He has a hep line of routines with satiric viewpoints. His material strikes a fresh note opening with a bit calculated to satirize performers who make a fetish of their lingual abilities. He also satirizes psychological films, cowboy songs, opera and does an extremely funny flamenco number.

His work is polished and he shows a highly developed sense of comedy. Currently, he's doing the late show at the cafe as during the early hours he's working in the legiter. *Jose.*

MONS. CHOPPY & MODELS
Novelty
10 Mins.
Latin Quarter, Miami Beach

Delayed by customs restrictions on his costumes, Mons. Choppy, one of Lou Walters French importations didn't show at opening night nor for a week afterward. Which was too bad for the show, for here is one of the better novelty acts to be brought over in many a year.

Containing all the Gallic sauciness associated with Parisian tradition, the artist utilizes the nifty show-gals backs on which to paint his caricatures for what he calls a "Marriage In Brittany." When all the characters from the Mayor and in-laws down to the bride are drawn and costumed (to the waist), he brings on the zest with the groom, full front and breastily funny. It must be seen to be appreciated. There is no offensiveness and all adds up to top novelty.

Though not for vaude-family houses, the act looks a bet for any nitery using production gals, or for a Broadway musical which needs an extra filip. Aud reaction to the stint was terrific. *Lary.*

OLSEN & JOY
Dance
10 Mins.
State, N. Y.

Olsen and Joy are a pert pair of terpers who apparently have been around, but weren't caught for VARIETY's file. The duo are energetic and personable and display likable routines interspersed with a good amount of acro work.

O&J do a jitterbug version of apache dance with the lad in gob's garb and gal in a sexy midriff outfit. There are some song interludes, but it's virtually a stage-wait, as their real forte is their dancework. They're okay for vauders and cafes. *Jose.*

Lightman, 8 Major Firms Seek Separate Trials In Memphis Trust Suits

Memphis, Jan. 14.

M. A. Lightman, his associates of the Malco circuit, and the eight major distributors moved in federal court this week for separate trials of the joint suit for $3,000,000 brought against them by six local indies under the Clayton and Sherman Acts.

Motions for separate trials were filed by Warner Brothers, Universal, United Artists, 20th Century-Fox, RKO, Loew's (Metro) Columbia and Paramount; the L. & L. Theatres, doing business as the Capitol Realty Company, M. S. McCord, Edwin Sapinsley, Herbert Kohn and Lightman.

The motions ask that the indie film houses suing under charges of conspiracy to monopolize should separate their claims into separate complaints or in separate counts of the joint suit.

The suit was brought by Chalmers Cullins, Nate Evans and E. O. Cullins, of the Idlewild theatre; Kemmons Wilson, Mrs. Ruby L. Wilson and Louie A. Weaver, of the Airways theatre; Augustine J. and Agnes Cianciolo, Luciann theatre; James West, Hollywood theatre; E. R. Giliette, Bristol theatre; Mrs. Lebora Cianciolo, Rosemary theatre; and Chalmers Cullins and Evans as individuals formerly operating the Orpheum theatre, now Lightman's first-run Malco.

Judge Boyd is taking the motions under advisement.

THE MOST BELOVED NAME IN MOTION PICTURES!

Survey Sh... Is Films' Best-...

A nationwide survey covering cities of all sizes from rural communities to the largest cities in the country, and from the Atlantic seaboard to the Pacific, has revealed that the best known motion picture "personality" ever to appear on screen is Rin Tin Tin, the animal star. The survey was conducted for new P. R. C. Pictures, Inc., in connection with the forthcoming release of "The Return of Rin Tin Tin," Vitacolor feature starring Rin Tin Tin III and scheduled ... the nation's screens early ...

The ... cent of ... ing in ... and ... vealed ... 70.3 per- ... people ... ed—rang- ... ps from ... o 15 years ... new th... e of Rin ... centage ... s is a ... her ... er ... people ... na... Tin Tin's ... had ... identified him ... of mo- ... to their ... ee the pic- ... in Tin Tin," ... plies were: "I ... nt of th... ms." ... and d...

Dur... course of the ... interviews were tabulated ... half males and half females. ... cities covered represented one-third large cities—New York, Chicago and San Francisco; one-third medium sized cities—Columbus, Bridgeport, Ft. Wayne and Covington, and one-third small cities and their surrounding rural areas—Holyoke, Hoboken and Charlotte.

From Brooklyn Eagle, Wednesday, Nov. 27, 1946

"THE RETURN OF RIN TIN TIN"

starring

RIN TIN TIN III

DONALD WOODS · BOBBY BLAKE

Gaylord Pendleton · Claudia Drake

Directed by Max Nosseck

Produced by William Stephens

Filmed in the GORGEOUS COLOR of the valley of the California Missions

NEW PRC Pictures

Film B. O. Continues Strong

(Continued from page 1)

fortnight is attributed to a drop in general commodity price levels. With the end of the Office of Price Administration, sending living costs soaring in late November, public was seen as frightened and retrenching by cutting down on theatre attendance, among other ways. As normal economic brakes began to slow down the inflation, the panic was off by the beginning of January and results started to be favorably felt at the b.o., as showmen see it.

Following is a roundup of film b.o. status in typical spots throughout the country.

L. A. Slips 10-15% Matinees Worst Hit

Los Angeles, Jan. 14.

It's generally admitted by representative exhibs that grosses are down slightly. Percentage guesses run from 10-15%, but any slack is fastened on type of product available. For example, Pantages-Hillstreet hit a very big $192,900 for December, 1946, as compared with $133,800 for same month of the previous year.

Difference results from the fact that this past December "Jolson Story" was screening to big grosses. January, 1947, will be under the previous year for these two houses, as a year ago "Bells of St. Mary" was dragging them in, January, 1946, hit a big $313,300, but the two spots are not expected to approach that figure this month.

The two first-run Paramounts are about the same story, "Blue Skies" giving them a big December, 1946, with a total for the month of $231,600 as compared to $177,000 for the previous December. January, 1946, accounted for $167,000 in the two houses and about the same is expected this month.

The three Warner theatres, with "Humoresque," hit a fine $262,200 in December, 1946, as compared to $197,800 for the year previous. Current January outlook is bright to equal last January's $216,100. A representative Fox-West Coast unit, playing 20th-Fox pix, came through with a hefty $264,000 in December, '46, as compared with $173,900 in '45. In January, '46, because of "Leave Her to Heaven," it clocked a socko $232,800 and "Razor's Edge" run is figured to keep this month's total up. Latter film is playing four houses compared to three by "Heaven" and take is not quite so great.

Weekends all over town are still big, but weekday trade, particularly in the downtown sector, is about 10% under a year ago. Matinees are most affected by the slight slump. Post-New Year's trade augurs well for the year if product keeps coming in strong. Los Angeles has always been known as a town of discriminating filmgoers, so it's less affected than other spots where war years saw public buying of most any type of film.

War Plant Closings Hit Oakland

Oakland, Cal., Jan. 14.

Business here has fallen off considerably, but it's figured to be due principally to closing down of many wartime industries. Weekdays are spotty, with the average down 20% or more from a year ago, depending mainly on the attraction at the moment.

Christmas biz was about even with 1945, but New Year's Eve and Day were 7 to 10% off.

Everything's Nifty in Denver

Denver, Jan. 14.

Film biz is holding excellently here. Grosses for December and January are up from 15 to 20% over the same period a year ago.

Good product has contributed to the situation.

Phoenix Sees New B.O. Marks

Phoenix, Jan. 14.

Phoenix biz continues generally staunch, with overall picture auguring well for 1947. Grosses suffered inevitable letdown during December, but drop wasn't as bad as expected, and firstruns more than recouped during first half of January.

Orpheum had bonanza Christmas week with "Blue Skies," clipping previous house record by 23%. Film shifted to Palms the following week, where it also chalked up new standards. Fox enjoyed banner Yuletide sesh with "Time, Place, Girl," while Vista and Palms did okay with "Lady Luck" and "Nobody Lives Forever," respectively. Fox checked in "Razor's Edge" for New Year's week and reaped walloping grosses, including record $3,800 for a single day.

Matinee trade continues to lag in all situations, although evening biz is brisk, with heavy accents on weekends.

Strong Pix Give Chi Great Holiday B.O.

Chicago, Jan. 14.

Christmas and New Year's Day showed a fantastic all-time high for the city due to a record breaking aggregate of first run pictures.

Lush take for the week was approximately 470 grand, an increase of 30% over the take for the holiday week a year ago. Post-holiday period showed a drop to approximately 365Gs, which is still far ahead of the figure for the same period of the year before, topping it by 22%.

Nine new film releases pulled the crowds in so that most of the 11 houses grossed improved figures. Four of the houses, Chicago with "Blue Skies," Oriental with "Show Off," State with "Razor's Edge" and Woods with "Best Years" did close to sensational business during the holiday week for both matinee and evening shows and actually had a return of the sidewalk queues which had disappeared during the pre-holiday slump.

A couple of the houses, the Palace with "Song of South" and "Falcon's Adventure" and the Roosevelt with "Never Say Goodbye," saw a drop in their take as against that of a year ago. Fall was 47% for the Palace and 26% for the Roosevelt.

Increase in gross of the Chicago over that of last year's Christmas period was 30%, Oriental 40%, State-Lake 20% and the Woods, 25%. Nevertheless great as these increases are, they still are not as much as expected from such a strong array of top productions. Extremely bad weather, with snow storms, was a vital factor in keeping them down.

Sioux City Doing Nicely

Sioux City, Ia., Jan. 14.

Grosses in key theatres for December and January were very satisfactory. Christmas, New Year's Eve and New Year's Day were better than last year, though the weather was bad.

There has been no general change in status of matinee, evening and weekend business. Subsequent runs have not been doing so well as the keys.

Madison NSH, Studes Shop for Cheapies

Madison, Wis., Jan. 14.

Four Fox-affiliated Ashley theatres report December business approximately 10% below that of a year ago. Christmas biz was slow and year-end take not peppy, due largely to vacation absence of 18,000 University of Wisconsin students.

Currently the Orpheum is doing peak business with "Razor's Edge," to hold for two weeks, a long run for the hinterland capital. "Razor's" two-week gross, it is estimated, will be between $22,000-$25,000. Early fall business was brisk due to record university enrollment, but January is not promising, say Ashley interests.

Warner's Capitol business for December was upsa shade over that of December, 1945, and January is holding at level of year ago. Majestic, Warner's second-run house, was off in December and is down a mite this month.

Wisconsin Union Play Circle, operated by University of Wisconsin, along with two other student neighborhood residential show houses, report tremendous weekend business, with midweek and matinees very slow. University scale at high of 30c prompts many a GI, on $65 subsistence, to seek out these campus houses.

Cincy Same as Year Ago

Cincinnati, Jan. 14.

In this city of diversified manufacturing, grosses of downtown and suburban motion picture theatres for early January are practically duplicating those of a year ago. In December the volume of business was slightly better than for the same month in 1945.

Christmas week was bullish, but there was a general falloff New Year's Eve. Attendance at firstrun houses is normal weekday matinees and nights and consistently stronger on weekends.

Minn. Topping Year Ago; 'Skies' Sets New Mark

Minneapolis, Jan. 14.

Brisk start to which 1947 got off is generating optimism here. Film grosses have been running ahead of the corresponding period in 1946, a record-breaking year. One picture, "Blue Skies," already has set a new all-time local high for straight film, roadshow or otherwise, $38,000, at Radio City. This mark, in fact, was only exceeded on two occasions in the theatre's early days, the 1928-29 boom period, with vaudfilm at much higher admissions. One of such occasions was the theatre's opening week when, with Paul Whiteman as the stage attraction, $45,000 was chalked up.

Contrary to expectations, Minneapolis supper and night clubs, with few exceptions, had the biggest New Year's Eve business in their history. "The Glass Menagerie," legiter at the Lyceum here, pulled a hefty $14,000 for four nights and a matinee New Year's week. Wrestling, boxing, basketball and hockey are also getting a big play this month.

For the ensuing year a high level of employment in the territory is foreseen by the Minneapolis Federal Reserve bank, with expansion in construction work expected to offset a decline in manufacturing.

Detroit Off 15-25%; Dec. Particularly Bad

Detroit, Jan. 14.

Grosses for December and January are generally off from 15 to 25% from the corresponding period last year. Especially disappointing was the December business, which took an even sharper pre-Christmas nosedive than expected.

The post-Christmas comeback was practically wiped out when a two-day ice storm paralyzed the city's streets. One exhibitor called the two days the worst for business since the race riots of 1943.

Detroit exhibs are agreed that the "easy money" days are over and henceforth they will have to dig with the digging becoming increasingly difficult as the year progresses.

Fox theatre topped the December-January business with "Razor's Edge" although the film failed to reach the high figures predicted for it. Its best week was $52,000.

A rush to beat the change in prices from matinees to nights returned in December and has been more evident since. A year ago the average patron didn't give the price tag a second thought, one manager said.

Christmas and New Year's business was slightly below a year ago, but these days were the only ones that came near meeting expectations.

Pitt Skids From Year Ago

Pittsburgh, Jan. 14.

December and January so far are just fair. Business is being concentrated on weekends. Matinees are up, but evenings declining.

Overall picture is a substantial decrease over the same time last year, although managers don't seem to feel that's a reflection of national conditions so much as local ones, pointing out that the town still hasn't really recovered from devastating power and hotel strikes of three months ago.

Boston Keys Up 10%; Nabes Below Average

Boston, Jan. 14.

Film grosses here are running about 10% ahead of last year in key spots, with no indications thus far of either film or legit biz dropping off. It's too early to tell about 1947, but optimism among theatre operators is generally high.

Chief problem in the film houses has been product, rather than business. The Metropolitan is off as against last year, but did great biz when it had "Blue Skies," which went well over $50,000 the first week. RKO-Boston has been doing better than last year. State and Orpheum, both Loew's houses, are keeping up to average. Paramount, Fenway and other houses are a little above average, while "Henry V" did solid business in 36 weeks at the Esquire. "Best Years of Our Lives," current at the Esquire, is doing fine but is off slightly at matinees.

Biggest surprise is the Exeter, an indie house specializing in British pix, which is clicking. Outlying houses, nabes, etc., however, are well below average this season.

Philly Holiday Biz Blooey

Philadelphia, Jan. 14.

Philly holiday biz got a body blow New Year's Eve when combination of bad weather and lethargic celebration put a crimp in b.o. grosses all over town.

Deluxers in midtown as well as nabes got the brush-off from celebrants. Midnight shows were way off.

Christmas biz and post-Christmas biz was okay, however, about on par with Christmas and post-Christmas of 1945. General week-end grosses here have been good. Week-day matinees, especially during Christmas shopping period, were down compared with 1945.

Picture Grosses

Continued from page 16

PITTSBURGH

Work" (RKO). Reissue of Grant-Fontaine thriller the main pull here, of course, and looks like it'll lift house into nice dough at $3,500. Last week, in 6 days, m.o. of "Return of Monte Cristo" (Col) was over $2,500.

Stanley (WB) (3,800; 40-70)—"Time, Place and Girl" (WB) (2d wk). Picture liked well enough but too much competish and taking it on the chin. Poorest of the big holiday pix. Won't get $12,000 this week and only did $22,000 last, on a holiday at that and with a New Year's Eve midniter at $1 top tossed in.

Warner (WB) (2,000; 40-70)—"Her Sister's Secret" (PRC). Brought in at last minute when Stanley decided to hold over "Time, Place, Girl" and push "Notorious" (RKO) back a week. Only new pic in town and getting some biz as a result. Pushing in direction of $8,500. Last week, "Man I Love" (WB), on m.o., pretty weak for a holiday at barely $6,000.

'PLAINSMAN,' STAGE 38G, 'PILGRIM' 16½G, CINCY

Cincinnati, Jan. 14.

Clicks of two new bills and above par returns on holdovers have downtown houses in velvet for third consecutive week. Albee is fronting the pack currently with "Plainsman and Lady" and Kathryn Grayson, Johnnie Johnston and others on stage. Other newcomer is "Shocking Miss Pilgrim." "Razor's Edge" and "Song of South" are strongest holdovers.

Estimates for This Week

Albee (RKO) (3,100; 55-95) — "Plainsman and Lady" (Rep) plus Kathryn Grayson, Johnnie Johnston, others on stage. Smash $38,000. Last week, "Two Smart People" (M-G) plus Alvino Rey orch, others on stage, fairish $22,000.

Capitol (RKO) (2,000; 55-70) — "Secret Heart" (M-G) (3d wk). Alright $6,500 following fine $10,000 second round.

Grand (RKO) (1,430; 55-70) — "Shocking Miss Pilgrim" (20th). Socko $16,500. Holds. Last week, "Song of South" (RKO) (2d wk), sensational $14,000.

Keith's (UP) (1,542; 55-70) — "Wicked Lady" (U) (2d wk). Okay $8,000 after swell $10,000 teeoff, during which Ann Blyth did a p.a. at one night screening linked with sneak preview of "Swell Guy."

Lyric (RKO) (1,400; 55-70) — "Kings Row" (WB) and "Wild Bill Hickok Rides" (WB) (reissues), so-so $5,000. Last week, "Time, Place, Girl" (WB) (m.o.), $6,000.

Palace (RKO) (2,600; 55-70) — "Razor's Edge" (20th) (2d wk). Excellent $16,000 on heels of enormous $29,500 opening sesh.

Shubert (RKO) (2,100; 55-70) — "Song of South" (RKO). Moveover for third downtown week. Continues to rock 'em, whammo $9,000. Last week, "Time, Place, Girl" (WB) (m.o.), nifty $7,000.

Holdovers All OK, L'ville; 'Sue,' 'Brennan' Big 7G

Louisville, Jan. 14.

H.o.'s are holding down the overall take this week, with Strand only firstrun in town showing new product. "Sioux City Sue" and "That Brennan Girl" are big. Couple reissues at the Brown are making surprisingly good showing, "Captain Caution" and "Captain Fury" pulling 'em in. H.o.'s are healthy.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,000; 40-60)—"Captain Caution" (UA) and "Captain Fury" (UA) (reissues). Oldies going to town for swell $7,000. Last week, "Song of South" (RKO) (m.o.), neat $6,500.

Kentucky (Switow) (1,200; 30-40) —"Martha Ivers" (Par) and "Black Beauty" (20th). Satisfactory $3,200. Last week, "Make Mine Music" (RKO) and "Time of Their Lives" (U) split with "Runaround" (U) and "Black Angel" (U), about same.

Mary Anderson (People's) (1,100; 40-60)—"Time, Place, Girl" (WB) (3d wk). Holding up for good $6,000. Last week (2d) okay $7,500.

National (Standard) (2,400; 40-60) —"Magnificent Doll" (Rep) and "Rolling Home" (Screen Guild) (2d wk). Fair $7,000 after first week's sturdy $10,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Blue Skies" (Par) (2d wk). Looking for healthy $14,000 after initial week's big $21,000.

State (Loew's) (3,300; 40-60)—"Till Clouds Roll By" (M-G) (2d wk). This is a big one, and currently indicates solid $16,000. Last week same film came through for smash $26,000.

Strand (Fourth Avenue) (1,200; 40-60)—"Sioux City Sue" (Rep) and "That Brennan Girl" (Rep). Only new bill among the firstruns, and getting strong play at the wicket; likely big $7,000. Last week, "Sister Kenny" (RKO), mild $5,500 on eight days.

'Rage' Fine 12G, Seattle; 'Time, Place' (2d) $10,200

Seattle, Jan. 14.

"Blue Skies" is rolling into seventh and final week at Music Box, after starting with record-smashing stanzas at the Paramount. Liberty is going okay with "Jolson Story" in third week. Fifth is holding "Razor's Edge," following great opening week over New Year's. "Time, Place and Girl" is at Orpheum for second week. Elsewhere it's new fare.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Blue Skies" (Par) (7th week). Eight days, steady $5,500. Last week, swell $5,600.

Fifth Avenue (H-E) (2,349; 45-80) —"Razor's Edge" (20th) (3d wk). Great $12,000. In second week got great $18,900.

Liberty (J&vH) (1,650; 45-80)—"Jolson Story" (20th) (3d wk). Good $11,000. Last week, swell $13,000.

Music Box (H-E) (850; 45-80)—"Bedlam" (RKO) and "Wanted for Murder" (20th). Okay $4,000. Last week, "Nobody Lives Forever" (WB) and "Great to Be Young" (Col) (2d wk). Fair $4,900.

Music Hall (H-E) (2,200; 45-80)—"Rage in Heaven" (M-G) (reissue). Swell $12,000. Last week, "Show-Off" (M-G) and "Phantom Thief" (Col) (2d wk), $8,000, okay.

Orpheum (H-E) (2,600; 45-80)—"Time, Place and Girl" (WB) (2d wk). Excellent $10,200 in eight days. Last week, landed great $17,900.

Palomar (Sterling) (1,350; 45-80)—"Accomplice" (PRC) and "Singing on the Trail" (Col), plus vaude. Good $7,000. Last week, "Roll on Texas Moon" (Rep) and "Lady Chaser" (PRC), plus stage. Good $7,500.

Paramount (H-E) (3,039; 45-80)—"Undercurrent" (M-G) (2d wk). Okay $10,000 after getting immense $16,800 in opener.

Roosevelt (Sterling) (800; 45-80)—"Banjo On My Knee" (20th) (reissue) and "In Old California" (Rep). Slow $2,200 in five days. Last week, "Never Say Goodbye" (WB) (3d wk). Bad $2,500.

Winter Garden (Sterling) (800; 35-50)—"Step by Step" (RKO) and "Holiday in Mexico" (M-G) (3d run). Slow $2,800 in five days. Last week, "If I'm Lucky" (20th) and "Gallant Journey" (Col), split with "Monsieur Beaucaire" (Par) and "Rebecca" (UA) (all third runs). Mild $3,100.

'Undercurrent,' 'Day' 20G, Denver; 'Skies' (3d) 15G

Denver, Jan. 14.

"Undercurrent" with "Great Day" packed Orpheum to best gross here. "Blue Skies" still fine at Denham and holding for fourth week. Policy to run films one week only at Denver, Esquire, Webber reacted against second week for "Razor's Edge." Folks who wanted to see film tried to get in first week so second took big drop.

Estimates for This Week

Alladin (Fox) (1,400; 35-74)—"Margie" (20th) and "Decoy" (Mono). Good $5,000. Last week, "Time, Place, Girl" (WB) (m.o.), big $6,000.

Denham (Cockrill) (1,750; 35-70)—"Blue Skies" (Par) (3d wk). Fine $15,000 and holding. Last week, big $20,000.

Denver (Fox) (2,525; 35-74)—"Razor's Edge" (20th) (2d wk), day-date with Esquire, Webber. Poor $9,000.

Esquire (Fox) (742; 35-74)—"Razor's Edge" (20th), day-date with Denver, Webber, 2d week. Poor $3,000. Last week, big $6,000.

Orpheum (RKO) (2,600; 35-74)—"Undercurrent" (M-G) and "Great Day" (RKO). Big $20,000. Last week, "Secret Heart" (M-G) and "Dick Tracy vs. Cueball" (RKO), fine $17,500.

Paramount (Fox) (2,200; 35-74)—"White Tie and Tails" (U) and "Dead of Night" (U). Okay $9,000. Last week, "Scandal in Paris" (UA) and "Spook Busters" (Mono), fine $11,000.

Rialto (Fox) (878; 35-74)—"Time, Place, Girl" (WB), after week at each Denver, Esquire, Webber. Okay $5,000. Last week, "Nobody Lives Forever" (WB) and "Wife Wanted" (Mono) (m.o.), fair $4,500.

Webber (Fox) (750; 35-74)—"Razor's Edge" (20th) (2d wk), day-date with Denver, Esquire. Fair $3,000. Last week, big $5,300.

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Roadshow Deals

Continued from page 5

which states that defendants are "enjoined and restrained from expanding present theatre holdings in any manner whatsoever." Fixing minimum admish prices thus does not become a problem, since UA is its own exhibitor and has no agreements to make on this score.

Decree makes no mention of roadshows at all, thus impliedly forbidding them. A second brake is the prohibition against fixing minimum admission prices in contracts, since an upped b.o. tap is virtually fundamental to a roadshow.

In addition to UA's plans, David O. Selznick rep last week stated flatly that his outfit would roadshow "Duel in the Sun." He said since the company was an indie and not historically guilty of any of the acts which the decree aimed to correct, DOS felt free to go ahead with the two-a-day policy. Likewise, he said that in consultations with the Dept. of Justice it was indicated there would be no opposition.

Attitude and Vigilance

It was agreed by all attorneys, as a matter of fact, that the whole business of roadshows hinged on the attitude and resultant vigilance of the D. of J., and it might well be the Government had no objection whatsoever to the special runs if indies weren't harmed thereby. On the other hand, there will always remain the danger of an indie suing for triple damages on the basis that he is being injured by such a policy in a competing location.

Problem of minimum b.o. levies was getting most attention from the legalites, with a couple explanations prevalent of what could be done in this regard. One attorney suggested that nothing in the decree prohibited a distrib from stating the minimum bid he'd accept for licensing his film while knowing full well that the price he was asking would force an exhib to up his admish.

Another Blackstone declared the court "didn't mean" that the minimum admission fee couldn't be placed in the contract, but meant that a distrib couldn't force a minimum on an exhib. There was nothing, however, he said, to stop the exhib from volunteering, and inserting in the licensing agreement, that he'd charge no less than so-and-so.

How, the attorneys were asking, could a distrib know which was the highest percentage bid without knowing what the various bidders were going to charge at the box-office. If Theatre A with 2,000 seats and Theatre B with 2,000 seats were both offering 35% of the gross, obviously the admission price would be an important factor, they pointed out.

Situation on roadshows for the Big Five via UA's process of leasing houses may be clarified by their request last week for modification of the clause in the decree prohibiting expansion of theatre holdings. In any case, whether through greater leniency in this clause on theatre acquisitions or in interpretation of the minimum admission clause, roadshows appeared to be here to stay.

UA-Duel

Continued from page 3

company, Selznick Releasing Organization, to handle his pictures, so it was known that last week's tender would be meaningless in everything but a legal way.

Who Walked Out?

Point on which Davis' firm concurred with Raftery's opinion is that UA's whole dispute with Selznick revolves around the critical point of who walked out on the contract first. Chaplin and Miss Pickford maintain, of course, that Selznick did, but by refusing to handle "Duel," in the view of the attorneys, UA would give the producer a great chance to maintain the reverse.

Acknowledging that UA might have a case in its claim that Selznick breached his contract in selling package deals to RKO, the attorneys pointed out, nevertheless, that under the law a breach or several breaches are not, per se, reason for abandoning a contract. Whether they are of proportions important enough for abandonment is for a court to decide in a declaratory judgment, the lawyers asserted, and UA's decision to abandon the pact (which included not accepting "Duel") was called "rash."

30-Day Clause

UA's reversal of its original resolution to withhold distribution from "Duel" was okay legally and did not leave it open to a suit by Selznick—say the lawyers—in that the company under its distribution contract has 30 days in which to "rectify violations and comply with this agreement" after notice of alleged breaches has been served on it.

Selznick has already filed suits against the company, Chaplin and Miss Pickford, asking for a total of $13,500,000 in damages.

Davis' law firm, after finally agreeing to represent UA, appears destined for no more than a consultant's role, since the battleground has since moved from New York to the Coast. Selznick's suits were filed in Los Angeles and UA's likely also will be instituted there. As a result, a Coast outfit likely will be chosen this week or next to actively represent UA in the courts. Just as in N. Y., it very probably will be a firm that hasn't before been close to the film business.

'Lady' Lensing

Continued from page 9

Co., who told VARIETY he'd suggested use of the technique to producers Kenneth MacGowan and Wesley Ruggles as far back as 1933, but both scoffed at the idea.

Going a step further than the other inventors, Littleton developed a 24-page thesis titled the "subjective filming technique," which he filed with his attorneys in August, 1944. Thesis outlines in detail 15 variations of the method, with a note that "in view of the fact that the public has to be reeducated to an appreciation of the final forms to which STF (subjective filming technique) can be developed, it is imperative that a definite order of presenting the various types be maintained."

Groucho's 'Ziegfeld' Offer

Hollywood, Jan. 14.

Groucho Marx, currently playing in "Copacabana," goes to New York on completion of the picture to huddle with the Shuberts on an offer to star in their forthcoming "Ziegfeld Follies" on Broadway.

While in New York, Marx will confer with Norman Krasna about his new play, "The Middle Ages."

Prod. 'Escape'

Continued from page 9

unions in the east are less demanding than in the west.

"I do not cry depression, but I do say be prepared for business to return to its normal level. That means that film rentals must also return to normal levels."

Homeoffice Execs Scoff at Exhib Threat

Threats of Trueman T. Rembusch, board member of Allied States, that unless Hollywood reforms its film production methods, production would move to the east coast, were scoffed at by industry homeoffice executives. Moves to shift production eastwards have always fallen through, they point out, for the simple reason that no eastern studio offers equal facilities for film-making that can be found in Hollywood.

Newest and most-completely equipped New York studio — the RKO-Pathe studio in Harlem — is only large enough for "average" pictures by admission of Pathe execs themselves, and several Hollywood producers who've glimpsed the new setup have expressed doubt that it's big enough for any major film. Attempts to produce feature-length pix in other N. Y. studios have never succeeded, with the Paramount stages in Astoria the only ones probably large enough for large-scale production, still in the hands of the Army.

Rebutting Rembusch's accusations of "Hollywood wastepots," homeoffice execs cited the fact that most major studios had already embarked on large-scale retrenchment programs, with Metro in particular leading the way with attempts to slice production costs all along the line. Rembusch apparently failed to take into consideration, they declared, that costs have practically doubled during the last several years and not even the most economically-minded producer today can predict with any degree of certainty whether he'll be able to bring his picture in under the original budget estimate.

FDR Pix

Continued from page 4

Spangled Banner." Big Three are pictured via newsreel shots.

"Roosevelt Story," which will run 80 minutes, is now being edited for release in late February. As with "Beginning or End," it has the Roosevelt family's okay. Elliott Roosevelt was an editorial consultant. It's being produced by Martin Levine and Oliver Unger in association with Harry Brandt. Major release is being sought.

Negro actor Canada Lee will be among the narrators. Theme song, "Toward the Sun," has been composed by Earl Robinson and Lewis Allen for the film.

Roosevelts gave Metro comparatively little headache on "Beginning or the End," atom bomb story, but the White House requested that the scene in which President Truman is depicted be reshot with a different actor. Roman Bohnen played Mr. Truman in the initial version and was replaced by Art Baker, a radio announcer. Final okay on the picture was given last week.

Okay "Beginning"

Hollywood, Jan. 14.

Metro drew the official nod from the White House and the War and Navy departments for release of the revamped version of "The Beginning or the End," which deals with the atom bomb. First version was turned down because President Truman's approval of the dropping of A-bombs on Japan was not treated seriously enough.

In the remake, Art Baker replaced Roman Bohnen in the Presidential role, and Edward Earle subbed for Harry Carey in the part of Charles Ross, Presidential secretary. Bohnen was unable to resume his role because of another commitment, and Carey was ill at the time of the reshooting.

'Years' Refutes 'Problem' Pix

Continued from page 9

geles, and Esquire, Boston. Each of the houses is getting a top of $1.80, which in Goldwyn's viewpoint proves that the public is not only willing to pay for "significance," but pay well.

Goldwyn sees his argument proved primarily by the manner in which the picture has built. It opened Nov. 22 at the Astor, for instance, and did a first week's gross of $52,236. Last week, its seventh, the week following the holidays, it did $52,976. That was only $5,000 less than the $57,634 it did the previous week, which included the New Year's holiday period. Here's the complete lineup of Astor grosses, showing what "Years" did each week and on opening days (Friday) and Saturdays of the respective weeks.

Week	Total	Opening Day	Saturday
1	$52,236	$6,799	$9,829
2	49,436	7,464	9,716
3	43,697	5,888	9,180
4	40,753	5,322	8,799
5	44,229	4,537	6,691
6	57,634	7,657	9,255
7	52,976	8,059	10,256

Astor suffered at the teeoff by a $2.40 top for evenings midweek. That was cut down to $1.80, with the $2.40 reserved for Saturday evenings only, improved results being seen almost immediately at the b.o. Pic's length, limiting it to six shows a day, of course, severely cuts down the maximum potential of the 1,300-seat Astor.

Pic opened at the Woods, Chicago, Dec. 18 (Wednesday) and the story has been pretty much the same. Here's the tabulation:

Week	Total	Opening Day	Saturday
1	$44,819	$5,305	$7,011
2	50,896	†7,200	7,963
3	50,031	‡9,137	7,664
4	*46,000	6,303	.....

(*Estimated.) (†Xmas Day.) (‡New Year's Day.)

While b.o. results have been equally good in Boston and Los Angeles, situation is different inasmuch as pic is being roadshown in both cities. Most significant factor is the manner in which the advance sale has built up, latter increasing right along.

Beverly, L. A., has 850 seats and gives two shows each day, except Sundays, when there are three. Evenings are $1.80, matinees $1 and $1.25. Film opened evening of Dec. 25 and first week did $16,782, second week $16,159 and third week (current) an estimated $16,000.

Esquire, Boston, is a 941-seater and gives two shows every day, including Sunday, at $1.40 and $1.80 evenings and $1.20-$1.40 matinees. Pic likewise had a Christmas night opening there and did $12,216 for the first week, $12,394 for the second and is hitting the same mark, which is capacity, for the current third week.

Next opening is tomorrow (Thursday) at the Colony, Miami.

100 Pix In '47

Continued from page 3

M-G is next, since 9-10 are lined up for first quarter release. Other major plans are as follows: UA, seven or eight; Paramount and RKO, seven each; Warners, 20th and Universal, six each.

Eagle-Lion has definitely set three pix for first-quarter release. PRC plans 11 films, three of which are westerners, Monogram is due for 10 releases and Republic for five features and four westerns.

Newly launched industry decree will not affect the releasing pace, sales toppers say. Impact of single pic selling has been absorbed during the long period between the court's decision and the handing down of its final expression in decree form. New gimmick, bid sales method in competitive areas, doesn't go into effect until July 1, 1947—if then—and therefore won't slow down first-quarter releases. Pace may bog considerably, however, sales toppers say, if untried sales method does become effective at the summer's outset.

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NAB Board Nixes Net-AFRA Plan, Local Outlets Tangling Miller; Move Widens Breach in Industry

San Francisco, Jan. 14.

Tempers are still flaring over the manner in which the NAB Board of Directors at its three-day session here last week repudiated both prexy Justin Miller and the networks in refusing to go along on the proposal for a 16-man industry-wide committee to study the AFRA situation.

If anything, the board meeting served to point up anew the widening breach within NAB ranks between the networks and the local stations. But beyond that, the fact that the directorate slapped down prexy Miller in nixing his proposal for a committee of network, local and national AFRA, as well as local station representation, left a decidedly sour note. It was the AFRA impasse that consumed most of the emotion and time at the three-day parlay.

The networks, whose chieftains struggled for weeks to effect a working compromise with AFRA, feel that the NAB, in refusing to go along with the proposal for a committee so as to acquaint the stations with AFRA's problems and AFRA with the station problems, has put the networks in a position where AFRA can throw a "bad faith" tag back at them.

The networks in drawing up negotiations with AFRA had promised the industry-wide study, with Miller giving the go-ahead to the plan. The webs were anxious to avert a strike and succeeded, obtaining a year's grace on the "secondary boycott" issue pending a full study. Nor were the networks oblivious of the fact that, during the 12 months of grace, Congressional legislation (such as Sen. Ball's proposal last week which would reduce such negotiations to a purely local level) might automatically nullify the validity of any such "secondary boycott" issue.

That's why the web representation on the NAB board did a burn last week when the board—in language that implied that it didn't care whether it meant a strike or not but that the local stations didn't want any truck with AFRA and its proposals—wound up by naming a committee of its own. This was interpreted to mean that the whole thing would get the brushoff treatment; that nothing further would come of it.

At worst, it meant that AFRA, on the "bad faith" premise, could decide to open up again the whole matter of negotiations. At best, AFRA could take the position that it isn't particularly vital what the NAB board does since the four networks have agreed to the terms. The middle course could well be that each of the four webs, appreciating the problems, will make committee appointments from their affiliate advisory boards and so undertake the study.

Int'l Radio Gets Cap and Gown

Increase of interest in international radio as result of the United Nations, postwar problems, etc., has brought about the scheduling of a series of 15 lectures on international broadcasting this winter at the New School for Social Research in New York. Believed to be the first experiment in this field, series will be conducted by Arno Huth, consultant and author of several books on international radio.

Series will be given weekly for two hours, Tuesday evenings, starting Feb. 4, and will cover political, social and economic aspects of broadcasting, structure of broadcasting in various countries, international networks and programming, radio and propaganda, etc. Guest speakers will also be used for part of the evening, guests lined up already including Benjamin Cohen, UN; Kenneth Fry, State Dept.; Christopher Cross, UN; Fred Bate, NBC; Lyman Bryson, CBS; and Douglas Ritchie, British Information Service.

JORDIE McLEAN BACK

Jordie McLean, radio and legit actress, is back in New York all cured after a bout in Saranac.

She's resumed her radio contacts interrupted couple of years back.

What About Radio?

Austin, Jan. 14.

Radio as an occupation has been overglamorized, a group of educators were told here as they were discussing the future of radio at a Univ. of Texas conference on radio and audio visual education.

Sherman Lawton, radio director of the University of Oklahoma, told the group: "Radio has been overglamorized. There are not as many jobs in radio as students think, and the jobs in radio are not as well paid as most students think."

The conference agreed that a student entering the field of radio needed to study history, government, journalism, speech, drama, psychology, advertising and the arts and sciences.

NAB Nods to BMB, But Where's Coin For New Survey?

San Francisco, Jan. 14.

The Broadcast Measurement Bureau got a vote of confidence from the NAB Board of Directors in session here last week, and before adjournment the directors started the ball rolling toward a second station measurement survey. But apparently there's a little question of money that'll have to be solved before a new yardstick is undertaken, not to mention finding new techniques.

It appears that BMB has practically exhausted its $1,250,000 on the initial nationwide survey, and it's reported that there are only sufficient funds to carry the BMB through to April. The NAB board adjourned without approving an okay on going to the stations to refill the cash till, and since the Board isn't scheduled to meet again until May, by which time the new survey would have to get rolling, the budget problem seems to be in a state of flux.

It could well be that 10 or 15 of the larger stations will agree to advance their share of the coin, which would be enough to carry BMB along.

Despite the NAB voicing of commendation for the work already accomplished, it's apparent that new techniques will be applied to a second survey, to satisfy BMB critics.

Frank Stanton, CBS prexy; Frank "Scoop" Russell, of NBC; and J. O. Maland, of WHI, Des Moines, resigned from the board, latter because of illness. Succeeding them are J. H. B. (Jimmy) James, of Mutual; Hugh Terry, of KLZ, Denver; and H. M. Beville, Jr., of NBC, latter filling Maland's unexpired term.

Syrup Sweetens Ride For 'Hop' on Mutual

"Hop Harrigan," last sponsored on ABC network by General Foods and more recently a sustainer on Mutual, will be bankrolled over the latter web by Taylor Reed on behalf of its Koko Marsh syrup. Sponsorship gets under way Feb. 3 with an approximate 40-station hookup.

Taylor Reed will pick up the tab three days a week (Monday, Wednesday and Friday) with a contract proviso that show remain on sustaining the other two days without benefit of local co-op sponsorship deals.

Walter O'Keefe's Quiz Spot

Walter O'Keefe makes his comeback in radio via the CBS daytime audience participation show, "Winner Take All."

He moves into the quizmaster spot next Monday (20) succeeding Bill Cullen. "Winner" is heard cross-the-board in the 3:30-4 o'clock slot.

CBS had originally auditioned O'Keefe for a nighttime show, but it didn't pan out.

KLZ's Triple-Threat Announcer
BILL JONES
Bill is one of KLZ's ace newscasters and, in addition, emcee's two KLZ shows and does character parts in KLZ dramatic productions.
KLZ, DENVER.

'Hill' Pot Boils With FCC Hopes

Washington, Jan. 14.

Several signs point to a speedy White House appointment to fill the vacancy created by Paul Porter's resignation from the FCC.

For one thing, powerful GOP Senators Wallace White and Owen Brewster of Maine, saw President Truman last week to boost their candidate—Marion Martin, of Bangor, Me., former head of the women's division of the Republican National Committee. White is chairman, and Brewster a member of the Senate Interstate Commerce Committee, several of whose members have proposed an FCC investigation and for new radio legislation.

On the same day, FCC Chairman Charles R. Denny, Jr., was called over to see Mr. Truman, presumably to talk over potential candidates for the vacancy and the fate of FCC on Capitol Hill this session. Denny turned off all queries on his visit with a terse "no comment" but did say that Mr. Truman could appoint a man or woman of any political complexion he chose under the present FCC membership. The commission is made up of three Democrats, two GOP'ers and one independent. The law merely limits membership to no more than four of one party, which means the President may appoint either a Democrat, a Republican, Independent, or what have you.

Another Martin rumor was revived again later in the week with a report that she met Friday (10) with FCC Chairman Denny. Her appointment would aid FCC in staving off an investigation, and probably would help the agency in stopping a GOP cut in its budget, already below what is needed to staff FCC with enough lawyers and engineers to process the record flow of applications.

Meanwhile, it was speculated, that Mr. Truman may hold out for a Democratic appointment. In this case, a Democrat "lame duck" Senator is the most probable bet. Former Sen. James Mead (D, N.Y.) leads the candidates here, and is conceded a good chance of winning two-thirds vote necessary for confirmation in the GOP-controlled Senate. Former Sen. Hugh Mitchell (D., Wash.), was reported offered the job but refused. Another Democratic name in the picture is that of ex-Congresswoman Chase Going Woodhouse (D., Conn.), who refuses to comment on the source of her support.

Senator Homer Capehart (R., Ind.), has acknowledged endorsing Thad Brown, Jr., a radio attorney, whose father served on the FCC in the early '30's.

Coca-Cola Retrenches Further, Downey Off

Mutual has lost another Coca-Cola show, following on coke's recent bow-out with "Spotlight Bands."

Morton Downey's "Coke Club," on Mutual five days a week, Mondays-Fridays, 12:15 p. m., is going off at the end of this month. Reason for the exit, says the sponsor, is the sugar shortage, which has affected Coca-Cola sales.

Downey's show has been on Mutual two years, and before that was on the former Blue (ABC) net.

Downey will do personal appearances, going into the Wedgwood Room, N. Y., this week (17) for a four-week stretch.

FM Hits Fast 'This Is It' Stride With Washington Confab of Assn.; Real Production, Shows Now Seen

FMA and NAB

Washington, Jan. 14.

Parallels between NAB and the new FM Assn. are already being drawn. Not to be outdone by NAB, FM'ers started out by electing a former judge as their prexy. He is Roy Hofheinz, a Texas broadcaster, who at 21 was the country's youngest judge—a county judge in the Lone Star State.

Like NAB, FMA will have a standing liaison committee with FCC and has an invitation from commission chairman Charles R. Denny, Jr. to lunch with FCC members on a regular basis. A similar agreement was reached with NAB last October in Chicago.

What's more, NAB is showing signs of willingness to cooperate with FMA to promote the new radio service. This week NAB coincident with the first meeting of FMA, distributed to its members a brochure on "How to Promote FM."

Commission Spurs FM Broadcasting; Mulls 'Duopoly'

Washington, Jan. 14.

FCC moved on three fronts last week to speed up the process of getting FM stations on the air, and to clarify the duopoly picture in both FM and television.

The commission first named Feb. 7 as date of oral argument to decide when FM and television applicants may or may not own two or more stations whose service areas overlap. Commission said the rule which forbids one licensee from owning more than one standard broadcast station in any one community is comparatively clear. However, some 21 FM bidders are held up on grants until FCC decides whether they may have two FM stations close by, with service areas that partially overlap.

Only similar situation in television is Crosley Broadcasting Corp.'s bid for stations in both Dayton and Cincinnati, O. The FCC hopes, Chairman Charles R. Denny, Jr., said in an address last Friday (10), to fashion a "consistent and intelligent" duopoly rule to apply to all radio services.

On another front, FCC opened the door to requests for metropolitan type FM stations in towns not assigned Class B channels under a tentative allocation plan released in Dec., 1945. Commission said it has no intention of rearranging its 1945 allocation plan, but will entertain requests for a shift in channels wherever there appears to be a need for FM service.

FCC's final move was to encourage holders of FM construction permits to go on the air with temporary, makeshift equipment pending construction of their stations and delivery of their high-powered transmitters. Commission said that such interim operation "is important in the interests of providing FM program service at the earliest possible date." Authorizations for such temporary operation will be issued for 90 days, and FCC will check the progress of the regular construction before reissuing them.

Denny warned FM'ers, however, not to try to make the public believe they were getting the best there was in FM with this temporary equipment. He urged applicants to go on the air with as much power as possible, particularly in the big cities.

James Quits FCC

Washington, Jan. 14.

H. Irvin (Red) James, assistant to FCC's general counsel and former assistant to Commissioners C. J. Durr and Paul Porter, leaves FCC Feb. 1 to set up a private law practice in Montgomery.

James came to FCC in 1941.

Washington, Jan. 14.

First get-together of the brand new FM Assn. got off to a rousing start here last Friday (10) with 300 FM enthusiasts in attendance, and FM inventor Edwin Armstrong and FCC Chairman Charles R. Denny, Jr., acting as godfathers at the christening. Over 100 new members paid out their $100 yearly dues in the course of the Hotel Statler meeting.

Four pioneer FM boosters won offices in the new organization. Roy Hofheinz, KTHT-KOPY (FM), Houston, was elected president; Everett Dillard, consulting engineer with FM stations KOZY, Kansas City, and WASH, Washington, D. C., vice-president; Arthur Freed, executive vice-president of Freed Radio Corp., treasurer; and Frank Gunther, Radio Engineering Laboratories, Secretary. J. N. (Bill) Bailey becomes executive director of FMA on Feb. 1.

"Promotion from within the industry is all that is needed to put FM out in front in 1947" was keynote of the FMA meeting. The sessions were sparked by attendance of all six FCC commissioners, with chairman delivering the keynote address. Also on hand were Rep. Clarence Lea (D., Calif.), former head of the House Interstate and Foreign Commerce Committee, and Sen. Edwin Johnson (D., Colo.), member of the Senate Interstate Commerce Committee. Senator Charles Tobey (R., N. H.) author of a resolution to probe FCC's FM allocation, was scheduled to attend but was detained by a last minute committee meeting on Capitol Hill. Highlights of the FM sessions were:

700 by Xmas

Denny reaffirmed FCC's support of FM as the finest aural broadcast service, predicted 700 stations on the air by next Christmas, and told FM broadcasters their toughest and most important job of the moment is selling dealers on the advantages of FM. Denny acted on a suggestion of Arthur Freed, manufacturer, and said the commission would distribute monthly lists of FM station grants to set-makers to aid them in sending their receivers into FM-rich markets.

"Don't turn FM over to the advertisers," Denny urged his luncheon audience, reminding them FCC stood by its Blue Book charges that AM radio is over-commercial-

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Clears Fear Foggy Future

Washington, Jan. 14.

FCC's high hopes for FM as reflected in its proposal for clear channel broadcasting on the AM band of the future may dynamite ambitions of the bigtime, big city AM'ers to continue raking in the dough.

The FCC is expected shortly to release its own plan for clear channel operation and, with its avowed reliance on FM to replace AM in the big cities, the clear channel men are fearing the worst. The FCC blueprint will be released in time for the final round of hearings due to open the latter part of February.

Some industry prophets say FCC's plan may center entirely around the use of FM stations to cover the populous east, including the radio-poor South Atlantic states. In the Rocky Mountain area, on the other hand, the commission is supposed to favor use of superpower AM stations to cover the wideopen areas. FCC is rumored ready to go along with a Clear Channel Broadcasting Service proposal for 750kw power in this section of the country. But fear is that use of superpower stations in the Mountain states may require surrender of favored channels by networks and big city operators in New York City, Philadelphia, etc.

Although no final blueprint has been drawn up at FCC, clear channel representatives are already preparing an attack on the alleged coverage of FM stations. They will marshal facts to show that FM service areas are overestimated and FM cannot be counted on to reach rural areas now served by AM east of the Rockies.

SEE STARS IN THE AFTERNOON

Status of Heller Seen Next On AFRA Agenda; Lotsa Gripes on Tap

With a half dozen loose ends still dangling—most of them in the West—the networks and American Federation of Radio Artists are, nevertheless, practically ready to sign a new series of contracts to replace those that expired last Oct. 31. And, with that done, the AFRA national council as well as leading members in various key chapters are reportedly ready to turn to the next major point on the agenda, which is the status of national exec secretary George Heller and his type of AFRA leadership.

Inquiries are going to be made into what happened to Heller's promise to divorce himself from his doubling in brass as executive chief of both the national and New York chapter offices; gripes will be voiced on allegations that he is too dictatorial; and above all he will be challenged on why he built the AFRA-net negotiations on a basis of strike threat when, it's said, the other side was quickly convinced AFRA wouldn't strike at any cost.

These matters, however, are being held in abeyance, for the sake of union unity, until the new codes are inked and the other loose strands gathered together.

Trouble spots on the West include refusal of Seattle stations to go along with the networks' acceptance of the proposed new national codes; slowness on the part of Earle C. Anthony of KFI, Hollywood, in discussing the new terms with the local AFRA people; and the threatened withdrawal from AFRA of sound men.

Sound men have been unhappy for weeks about the deal they are

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Mutual's Moppet Mob in Chi Meet

An effort to establish a common approach to a strip of five shows, each handled by a different agency for a different sponsor, will be made by Mutual at a meeting to be held in Chicago tomorrow (Thursday) to consider the web's late afternoon kid shows.

With "Hop Harrigan" now sold on Mutual for Koko Marsh, the network's moppet parade will be continuous from 4:45 to 6 p.m., the shows in order being "Buck Rogers," for General Foods; "Harrigan"; "Superman," for Kellogg; "Captain Midnight," for Ovaltine; and Tom Mix, for Ralston-Farina.

The agencies handling these shows, respectively, are Benton & Bowles, Ruthrauff & Ryan, Kenyon & Eckhardt, Hill Blackett, and Gardner.

Dorothy Kemble, director of the net's continuity acceptance, has arranged the Chi meeting at which reps of all the agencies will toss around the content of their shows, commercials, contests and offers, promotion, etc.

In addition to Miss Kemble and the agency reps, those attending the meeting will include Mutual prexy Edgar Kobak, and Ade Hult, net's veepee in charge of the midwest.

This is believed to be the first time that those responsible for a strip of shows similar in audience penetration, although differing as to bankrolling and agency handling, will have got together to discuss their common problems.

Mpls. Radio News Famine

Indianapolis, Jan. 14.

While some cities are getting more coverage in their newspapers, this town is down to only one radio column, the one by Martha McHatton on the News.

The Times had no columnist of its own, but ran a paid ad in the form of a column sponsored by WFBM. Latter has now cancelled that ad.

The Star has dropped the Molly Star column, and uses no radio news at all now. Irony is that the Star is owner of the local NBC affiliate, WIRE.

Just Like Old Times

Bob Hope and "Fibber and Molly" have moved back into 1-2 position on the Hooperatings on the basis of advance tallies, both shows copping a 30.2. That's a new listening high for the season.

Jack Benny, who led the Top 15 on the previous (Jan. 1) tally with a 27.5 rating, is in the No. 3 slot with a 29.05. Other advance Hoops include Charlie McCarthy, 27.4; Red Skelton, 25.4; Fred Allen, 24.9; Lux Radio Theatre, 23.8.

Lucky Strike's 'Operation Com'l' Joins Coast Trek

American Tobacco Co. has finally decided to save itself a cool $100,000 a year by switching its five-man "Operation Commercial" from New York to the Coast. The 100G has been the tab for the N.Y.-to-L. A. line charges on the three American Tobacco shows, Jack Benny and "Hit Parade," both plugging Lucky Strike, and the Frank Morgan program on behalf of Pall Mall.

Decision to move the auctioneering F. E. Boone-Speed Riggs & Co. west stems, of course, from the fact that all American Tobacco shows now originate from the Coast. Originally it was intended to keep the commercial origination in New York because Foote, Cone & Belding, agency on the tobacco account, wanted to retain complete control of the commercial copy in the New York office. The tri-hammered plugs have been subjected to the same painstaking production as the shows themselves, with pre-broadcast recordings, playbacks, etc.

Even with the commercials going West, plan is to continue putting them through a platter rehearsal sufficiently in advance so that the recordings can get a final New York okay. Boone-Riggs Co. shove West on Feb. 1 under present plans.

Meanwhile, F-C-B agency continues in the process of overhauling the Saturday night "Hit Parade" format, with a rotating guest vocalist policy getting the final nod. Dinah Shore has been set, with Betty Hutton, Dick Haymes and Judy Garland also being lined up.

LaG. Looks Good To Labor, Co-ops

Things began looking up for Fiorello H. LaGuardia last week in his new co-op Mutual network deal. The anticipated emergence of labor-cooperative groups into the radio sponsorship picture on a large scale has already started to take definite shape, with the Farmers' Co-operative of North and South Dakota buying the LaGuardia 15-minute weekly show on a six-station splurge of farmers' cooperatives into bankrolling air time.

There was a deal cooking for the Amalgamated Bank in Chicago to buy the LaG. stanza on the McCormick WGN station in Chi, but the deal looked cold as of last week. Nevertheless, labor groups around the country are reported as setting their sights on the commentary program aimed at co-op sponsorship.

LaGuardia bowed in on Mutual Saturday, Jan. 4, with a check currently being made to determine how many affiliates are picking up the program.

WHCU SETS NEW PATTERN

With more and more talk being bandied about in the trade as to where the future pattern lies for daytime radio and what will take it out of its present day doldrums, sponsors are cocking an attentive ear in the vicinity of Ithaca, N. Y., and the commercial daytime operation that's been promulgated by WHCU for the upper New York State listeners.

WHCU, a CBS affiliate, signs off daily at sundown. And like many another affiliate, the station takes stuff off the line and transcribes and plays it back later. But going a step further, WHCU has evolved a programming pattern of sponsored shows that virtually transfers nighttime listening appeal to daytime audiences. In place of the usual afternoon soap sagas and audience participation shows, the station has punctuated its daytime skeds with the big-league, after-dark top coin production — and with increasing evidence that audiences prefer it that way.

The station has wrapped up deals with the sponsors of half a dozen nighttime CBS shows and has sold them daytime space on WHCU. Three of these, "Sparkle Time," (Canada Dry), Ginny Simms (Borden) and Durante and Moore (Rexall) are slotted on Saturday afternoons, with the result that the station has managed to put together a 90-minute afternoon segment of top nighttime radio. In addition the station has sold Friday afternoon time to Hallmark for "Radio Reader's Digest," and Tuesday afternoon time to Frigidaire for "Hollywood Star Time."

New Daytime Appeal

To the sponsor it means that nighttime shows can be played daytime, providing there are enough of them to set a program pattern, which is what WHCU has effected on Saturday afternoons. And it saves money for the sponsor on billings. But of top importance to the trade is the fact that such programming appeals to daytime listeners.

The segue-to-daytime on major league programming was inaugurated by the station when daylight saving faded out (station is on until 9 in the summer). The sponsors apparently are satisfied that it's paying off. In the case of Borden's, the commercial copy has been adapted to the new audiences, with the local announcement plugging chicken feed that's right down the farmer's alley.

Station also airs the Bing Crosby Philco show on Sunday afternoon; the Arthur Godfrey "Talent Scout" show on Thursday afternoon; and has reserved a Wednesday daytime slot for the new Norman Corwin "One World Flight" series.

That more and more attention is being paid to evolving a nighttime pattern of radio for the daytime has been reflected of late in the holiday programming on the networks, with sponsors now joining in the parade of top flight talent spotlighting before dark.

Prof. Morgan, Kyser's Kollege Run Into Rating, Gubernatorial Jams

Frank Morgan hopped into New York from the Coast for a one-day quickie last week, with the visit cued to reports that American Tobacco Co. may wash up Morgan's Wednesday night NBC show. Both Morgan and the sponsor have been reported for some time as unhappy over the show's audience pull.

The Morgan-Pall Mall program is bracketed with the Kay Kyser-Colgate show. From all indications, not all's serene on the Kyser front, either, and the Ted Bates agency, which handles the Colgate account, is said to be wrestling with the problem of keeping Kyser happy.

Situation is believed in some quarters to stem from Kyser's anxiety to get his campaign started for the Governorship of North Carolina, which has been in his craw for a long time.

ABC Net Tightening Money Belt As Noble Experiment Faces 1947 With Shifts, Cuts, Curtailments

The ABC network appears to be going through a general tightening up process—financially and otherwise—cued to an overall "watch and see" attitude on the part of Ed Noble & Co. as to what 1947 has in the offing.

It's regarded as one of the chief factors in bringing WJZ, ABC's key station in New York, back into the web fold and dissolving its autonomous operation. But the tightening up is embracing even wider areas. The resignation of Keith Kiggins, who was veepee in charge of station operations until a year ago, when John Norton stepped into the spot, is also viewed as part of the new modus operandi pattern. Kiggins' duties in the past year involved that of a general troubleshooter for the web. His future plans appear to be indefinite but he may open his own agency in the near future.

Meanwhile there's considerable speculation as to ABC's role in the television picture. The web execs say they are switching the emphasis in 1947 away from programming and into exploring the engineering po-

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Samish's Status

Despite denials from the ABC hierarchy, don't be surprised, is the word from authoritative quarters, if the web's programming dept. undergoes a drastic upheaval soon, with veepee Adrian Samish bowing out.

Several weeks back ABC execs chimed in with a vigorous 't'aint so and announced appointment of Samish to also head up television, but the Samish divorce is said to be on the upcoming agenda.

Parr's Censorship Squawk

Looks like the Jack Parr comedy buildup via the Vaughn Monroe, Saturday night, CBS, Camel show has hit a censorship snag.

Parr yesterday (Tuesday) asked Tom Luckenbill, of the Wm. Esty agency, which produces the show to release him from the program, which he joined as a regular only last week after a couple of previous guest shots. Parr claims that the agency's censorship of his scripts is "impossible." Esty agreed to a parting of the ways.

WJZ 'Capture' Reverses Trend Of Key Stations

Exit of John H. McNeil as manager of WJZ, the N. Y. flagship of ABC network, with the web deciding to merge the station's operation with ABC departmental activities, has occasioned considerable surprise not only in New York but in industry circles in general. For ABC's decision comes at a time when the entire trend of key station operation is toward autonomy and away from too close identification with the network.

On the other hand, WJZ reverts to the status of a station completely dependent on the network for programming, etc., much in the manner that WNBC (then WEAF) was being fed NBC programming right down the line.

In the five years that McNeil headed up the station's operation since the web's divorcement from NBC, WJZ's autonomy in terms of local sales (distinct from share of network income) paid off in billings that spiraled from $600,000 to more than $2,500,000 a year.

McNeil is taking a vacation, then plans entering the FM-tele field. Murray B. Grabhorn steps in as manager of WJZ, increasing the number of specific assignments held by Grabhorn to five. He is also manager of the net's o. & o. stations, head of spot sales, chief of the co-op sales dept., and head of station sales.

Don Rich has also bowed out as publicity director of WJZ, which now operates out of Earl Mullin's office, and several other resignations are reported pending.

Let Me Take You Out of All This

Mercedes McCambridge, one of the most-in-demand radio performers in New York, whose income in recent years has spiraled into the $25,000-$30,000 annual bracket, has decided to chuck it all to live in the West Indies with her husband, William Fifield, and their five-year-old son, John.

Miss McCambridge, who has been acting in radio for the past nine years, has also made a number of excursions into the legit theatre, all with discouraging results. While she herself has been singled out by the crix for standout performances, all the legiters wound up as flops.

Currently Miss McCambridge is most prominently identified with the lead role of "Big Sister," daytime serial, and is also acting in "Inner Sanctum," "Thin Man," "Gangbusters" and "The Falcon." At one time or another she's circuited all the air faves, daytime and nighttime, emanating out of New York.

She quits N. Y. the end of January and heads for San Juan, where her husband will write a book.

'Pacific Story' Headache to NBC

NBC is thinking hard these days about folding one of its top, wartime public service shows, but execs can't agree on whether the war is over or not. Show concerned is the Sunday, 11:30 p. m., "Pacific Story."

One reason, reportedly, for the hesitancy is that nobody in high quarters at NBC is anxious to start another "Words at War" squabble from which, it is still felt, the net came out second best through public reaction against closing out that show.

"Pacific Story" has been on the air since shortly after Pearl Harbor, when the net was convinced that it should help dramatize the importance of the Pacific front at a time when most American eyes looked toward the European war front. Since V-J Day, the show has continued, being kudosed as one that contributes to the peace.

One high NBC exec feels definitely that "the war's over" and that the Sunday slot should be devoted to other matters. The net, it's understood, will not make the mistake it did with the "Words at War" time which was switched to music. This time, plans are under way to revive a solid public service stanza, perhaps putting on the air again the old "Unlimited Horizons" show. Latter was a sock sustainer done prewar with the help of six Western universities, dramatizing scientific advances.

As of this week, the tentative schedule is to drop "Pacific Story" as of the end of this month. But word has got around, emanating chiefly from the Coast, that this show is threatened, and the network is moving cautiously.

As one exec phrased it: "We may drop it anyway, but we're not going to get caught in any charges that we're not interested as much in the peace as we were in the war."

N. Y. Indies See Thackrey Technique As Applied to WLIB a Potential Threat

New York City's indie picture, already splotchy with a multiplicity of stations which range from dead losses to veritable gold mines, was further complicated last week when Mrs. Dorothy S. Thackrey took over personal managership of WLIB, which she owns. She's the third general the station has had in a year. Jackson Leighter, latest incumbent as WLIB prexy and g.m., resigns officially as of Feb. 1.

Mrs. Thackrey's assumption of the general managership (plus the presidency) of WLIB was seen by the trade as opening the possibility that that station, which had been losing coin, might make a real run for its money in the next year or so. This would be true, especially, if the station gets the FCC's green light for extending its present daytime operation into the night hours, and for upping its power to 5,000 watts daytime and 10,000w nights.

As owner of the New York Post, Mrs. Thackrey took that paper out of the red a few years ago. The paper lost $1,250,000 in 1940, and is a money-maker now. Since then, she has extended both her newspaper and radio properties, being owner of KLAC, Los Angeles, and KYA, San Francisco, and being strong in the lineup for an FM license in New York City.

The manner in which WLIB has been chopping heads of late has irritated many among New York's indie radio people. Some feel that the station had used some experienced radio brains as long as it needed them to work up FCC presentations for higher power, FM, etc., firing them when they were no longer needed for such purposes.

Thackrey Technique Pays Off

Fact is, however, that, regardless of the justice or injustice of these feelings, Mrs. Thackrey has shown in the past that she knows how to pyramid losses into neat profits. And the trade was watching carefully to see just what she would do with WLIB.

An interview with Mrs. Thackrey in her penthouse office atop the N.Y. Post Building showed her to be a woman with plenty of business savvy who, at the same time, is deeply interested in the theatre and looks on radio, as she says, "primarily as showmanship."

Mrs. Thackrey has angeled two profitable Broadway productions in her time—"Dead End" and the current "Call Me Mister." She is also a heavy investor in the Playwrights Co. At the same time, she knows radio, not only as an operator, but, she insists, as a listener.

One of the few people to come out openly in defense of the much-criticized soap opera, Mrs. Thackrey insisted there was nothing wrong with the serial format but only with the manner in which it's being handled.

"The soap operas," she said, "were swell during the war. It's since then that they've gone down hill, becoming mystery stories and dealing in forms of life that's unrealistic. Soap opera could be improved, and I hope it will be. Let the kids on the serials be brats—

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AM Licensees, Papers Still Dominate in FM; Only 19.2% Brand New

Washington, Jan. 14.

Standard broadcasters and newspapers still loom as majority groups in FM, FCC revealed in the latest of a series of status reports on FM released here.

Commission said that, as of year-end, there were 901 bids for FM operation on file, 603 conditional grants and construction permits outstanding, and 136 FM stations actually on the air.

Continuing a trend reported earlier, standard broadcasters accounted for 69.7% of all FM bids, 19.2% of the applications were from persons with no radio or newspaper affiliation, and 33.1% were from newspapers, many of which were also in AM radio.

Of the non-AM-newspaper bidders, FCC said, most common type of application came from corporations composed of persons with diverse business interests. Engineers, lawyers, doctors made up next largest group of FM bidders. Six labor unions are represented in FM, but only one bidder is found in the entertainment field.

Gillette's Hialeah Deal

Gillette Razor Co. is going to sponsor two Hialeah Park race broadcasts on the Mutual network, both to be voiced by Bryan Field. Events are the Widener Cup Race, Feb. 22, and the Flamingo Stakes Race, March 1.

Both shows will air on those dates, both Saturdays, 4:30-4:45 p.m. Deal placed by Maxon agency.

Guedel Keeps 'Party' On CBS Despite GE Bow, Hoping to Bait Coin

John Guedel, who owns the "House Party" package on CBS, has changed his mind about pulling the show off the network until a new bankroller is found. General Electric bowed out of the sponsorship picture last Friday (10), and originally Guedel said "no dice" to efforts by CBS to keep the show running in the 4-4:25 afternoon slot on a co-op basis. But, at the last minute, Guedel gave the go-ahead sign to the web, with the result that when Monday (13) rolled around "House Party" stayed intact, on a sustaining basis, with stations hanging out the co-op shingle to woo local bankrollers.

General Electric during the past year sponsored the show three days a week, and on the other two days it was being sold on a co-op basis. Guedel figures that, since the show has a wide station acceptance and has built up a sizable audience, it would be the better part of wisdom to retain that audience sans the GE commercials until a new coast-to-coast client comes along, rather than yank it.

CLEVE. MELTING POT GETS WGAR SUSTAINER

Cleveland, Jan. 14.

A new public service program, "Inside Story," designed to crack the problems of racial difficulties, is making its appearance over WGAR. Scheduled to run for eight sustaining weeks, the show dramatizes problems in the city's racial and religious backgrounds without pulling punches.

Dave Baylor, program manager, and Frank W. Baldau, director of the city's Community Relations Board, thought up the idea. Sidney Vincent is the author, and John Saunders producer. Supporting the project are the Jewish Community Council; Urban League, National Council of Christians and Jews; and the National Assn. for the Advancement of Colored People.

Sinatra Exit May Cue New Crosby Slot on ABC

Possibility of an early Frank Sinatra bow from his CBS Wednesday night show for Old Gold last week cued speculation on whether Bing Crosby's ABC show will move down to 9 o'clock if Sinatra goes out.

When Crosby was signed up by Philco, dope was that he refused to let the sponsor or network spot him opposite Sinatra, feeling that such opposition would do neither of them any good.

Now the 9 o'clock Wednesday spot on the ABC net is becoming vacant, the current incumbent, "Ann of Scotland," bowing out next week (22). That would leave the time open for Crosby and Philco, if Sinatra vacates.

'Triumph' Triumphs

In seven weeks of new show-idea tryouts aired by Mutual, Saturdays, 5-5:30 p.m., on the "For Your Approval" program, one show has worked up enough interest so that it will be given regular network time.

The show is "Will Justice Triumph?" which will be spotted by itself on a Wednesday night, 10:30 slot late this month.

Next Saturday's (18) "Approval" tryout will be given over to a jazz session. Following week (25) will preem "I Hate Divorce," by Robert Jennings, producer of "Married for Life." The week after that (1) will try out a new quiz show based on the Richard Pack-Joe Ranson book, "The Seven Arts Quiz."

D'ARTEGA

In "Variety" (Dec. 11th) this column announced that Lang-Worth's 400 station platter-net was enthusiastic in its praise of D'Artega's new composition "Dream Concerto." Jack (BVC) Bregman read the announcement, telephoned D'Artega . . . heard the concerto and signed contracts same day. Concert orchestras throughout the world will feature it.

LANG-WORTH, INC., NEW YORK

KSTP Pot Boils, Pro & Con AVCO Advocates Tiff

Minneapolis, Jan. 14.

Two bids for 75% of stock in KSTP appeared here to be stirring up a civic controversy. After a group of Minneapolis and St. Paul businessmen had made a bid countering that of Stanley Hubbard, president and founder of the station, who owns the remaining 25% of stock, arguments began to pile up.

A. G. Bush, vice-president of Minnesota Mining & Manufacturing Co., revealed in a letter printed by St. Paul Pioneer Press that another group of industrialists had approved deal by which Hubbard planned to purchase the stock, previously held by two estates.

Hubbard's bid would be financed by Aviation Corp., owner of the Crosley Broadcasting Corp., AVCO retaining option to purchase the stock from Hubbard at an increased figure.

Bush said his group, assembled to discuss financing of Hubbard's bid, had voted he accept the AVCO deal because it provided, in event of exercise of option, that Hubbard be retained as chief station executive for a period of at least 10 years thereafter.

Bush letter said, "Only the peculiar regulations of FCC prevented closing of the deal at that time. . . . Hubbard has been responsible for development and growth of the station and has done much for the community. . . ."

Bush implied that had his group disapproved the AVCO deal, it would have made an effort to supply financing itself. Subsequently, he said, he was asked to join another group opposing the Hubbard application, but refused in view of his faith in Hubbard and his belief that purchase by the group would mean Hubbard's leaving the station.

Hand of Ridders

Meanwhile, other critics of the businessmen's bid were pointing to a possible finger-in-the-pie on the part of the Ridder family, which owns a number of newspapers, including the St. Paul Pioneer Press and Dispatch, and an interest in station WTCN.

One of the group of bidders, it was pointed out, is W. F. Johns, Chicago, former general manager of the St. Paul Ridder newspapers and former president of WTCN. He is now reported to be partner with the Ridders in a Chicago advertising agency.

Still another bidder is William F. Johns, Jr. The group has asked the Hubbard bid of $825,000 be denied by FCC on the ground of the AVCO tie-up, and has itself bid $740,000, of which Johns and his wife are listed as buying $111,000 in stock, and Johns, Jr., $14,000.

St. Louis—WIL has applied to FCC for permission to change its broadcasting frequency from 1230 to 1430 kc and increase its power from the present 250 watts to 5,000 watts.

FCC Freezes Applications in Try To Break Bottleneck on AM Bids

Hires Title Switch

Because a number of CBS stations plan doing a delayed broadcast later in the week of the Hires "Sunday Party" show after it moves over from ABC later this month, N. W. Ayer Hires-CBS execs went into a huddle this week on switching title of the program.

It's been changed to "Here's to 'Ya."

'Fat Man' Nets Fat Morsel to ABC Net Via 9G Overall Nut

ABC's sale of its "Fat Man" sustainer to the Norwich Pharmacal Co. represents a neat coin turnover for the web, which gets a fat chunk on both time and talent in view of the fact that the Dashiel Hammett show is an ABC package.

Deal involves an approximate $9,000 weekly talent-time nut, with the web cashing in on both ends, and grabbing itself a reported 10% take on the package in view of the fact that it developed the show as sustainer over many months. Hammett reputedly was getting somewhere around $3,000 for the show under non-commercial auspices, but his fee, too, moves into fancier digits.

"Fat Man" moves into the Friday at 8 slot. It was formerly heard Monday nights at 9.

RADIO EXECS CLUB JOINS IN HUNT FOR TALENT

An effort to improve live programming and, especially, to help develop new, young talent, will be made by the Radio Executives Club of New York through a new contest to be announced at this week's (16) meeting by prexy Robert D. Swezey.

At this meeting, tomorrow (Thursday), the National Laugh Week Foundation will present an award to the best postwar comedian developed during the last year. Harry Hershfield will emcee these proceedings.

Swezey's idea, however, is to go beyond comedians, to embrace various types of talent, from singers and musicians to actors. The contest, open only to local New York stations (with network flagships eligible only for talent used on non-net airers) will allow each station to make a maximum of six submissions. Deadline will be April 30.

Submissions will have to be platters, and judging will be done by a jury of radio editors. The winner will receive the club's official award, plus a cash prize of $250.

Hope is that if the contest indicates there's a possibility of hypoing new talent development, it will become an annual event.

Doughten Into L&M N.Y. Managership, Vice Mullen

Reshuffle in Lennen & Mitchell radio dept. puts Thomas P. Doughten in as manager of the New York office. He succeeds Bill Mullen, resigned. Doughten takes over the business end, with Mann Holiner continuing to head up production on the Coast and John Loveton in the east. However, it's strictly an all-Coast L & M setup today with the two Old Gold shows, now that "Mr. and Mrs. North" is off in New York.

Doughten has been with L & M since 1944 as asst. to exec veepee Ray Vir Den on the Old Gold account. He'll continue with that, too.

Mess of Mesa Stations

Phoenix, Jan. 14.

The small desert town of Mesa—16 miles east of here—was on the receiving end of a radio windfall last week when two stations popped up where none had been before.

First to take to the air was KARV, which began operating Jan. 6 as 250 watter on 1400 kilocycles. Station is owned and operated by Arizona Radio and Television, Inc.

KTYL bowed Friday (10), offering immediate competition in burg which is geared to population of only 9,000. KTYL is also 250 watter, operating on 1490 kilocycles. Outfit belongs to Sun Valley Broadcasting Co.

Washington, Jan. 14.

FCC has clamped a three-month freeze on the filing of standard broadcast applications in a final effort to catch up with its heavy backlog of AM station bids. Commission announced it would consider no requests for standard stations filed between Feb. 7 and May 1, but by May hopes to have acted one way or another upon all of the applications for AM operation now in its files.

The idea is said to have originated with FCC Chairman Charles R. Denny, Jr., and met with approval of most industry engineers at a preliminary conference last week. FCC will continue to accept AM bids of all kinds until Feb. 7, but any received after that date will be placed in a pending file and not acted upon until May.

FCC said it has managed to keep abreast of the simple station requests, but has 188 applications involving complicated engineering which, in the normal course of things, stand no hope of decision for another nine months or a year. Many of them have been on file for a year. Bottleneck is lack of staff, FCC explained.

In the Feb.-May freeze period, FCC will accept only applications to modify permits which it has specifically requested, or those which do not involve change of power, frequency, or hours of operation.

First Come —

Commission said it will continue to act periodically on applications filed prior to Feb. 7 during the freeze period. Procedure on complicated engineering applications will probably call for channel surveys, with oldest applications taken up first, and studies made of all conflicting bids on the same channel.

The freeze policy is expected to have little impact on FM, Denny said, since FM and television requests will continue to be filed. Commission has always kept abreast of these applications, through it has taken several months to decide FM contests in the big cities.

The Commission also released with its freeze announcement a list showing status of all standard broadcast applications on file. It showed 820 cases still to be decided, a figure slightly under earlier lists put out in July and October.

St. Loo Looks for Row As New 50G Cards Deal Nixes Dizzy as Gabber

St. Louis, Jan. 14.

Ruthrauff & Ryan, through Oscar Zahner, local v.p. for 25 years, last week tied up the Cardinals baseball club for the exclusive broadcasting of the 154-game 1947 schedule, both at home and on the road. Falstaff Brewing will sponsor. Pact removes Dizzy Dean as a baseball gabber during the forthcoming season.

Harry Caray and "Gabby" Street, former big league player and manager, have drawn the gabbing assignment for the third consecutive year for Grisedieck. It is reported that the Cards will receive approximately $50,000 from the suds maker for the exclusive contract.

Zahner, who arranged an eight station web in Missouri and Illinois for airing the local ball games last year, said the number would be increased for the forthcoming season.

It also was announced that KSD, owned and operated by the St. Louis Post-Dispatch, (Pulitzer) will televise some of the local games. The station expects to start televising in March.

Under Zahner's deal WEW will carry the daylight games while WTMV, in East St. Louis, will carry the night contests. The games will be aired over both AM and FM frequency. Both stations are making intensive improvements that will be completed by the time the season gets under way.

The Browns, who sold their broadcasting to the Falstaff Brewing last season and hired Dizzy Dean and Johnny O'Hara of KWK to do the mike work, have not announced any broadcasting plans for the forthcoming season.

It's expected that the absence of Dean, with his continuous slaughtering of the King's English, will raise a row among local baseball fans.

WELCOME HOME, WWVA!

WE'RE GLAD YOU'RE COMING BACK TO CBS!

You make the 19th CBS 50,000-watt station in the U.S. With Wheeling as your home base you blanket the rich coal, iron, and steel belt of Ohio, West Virginia, and Pennsylvania.

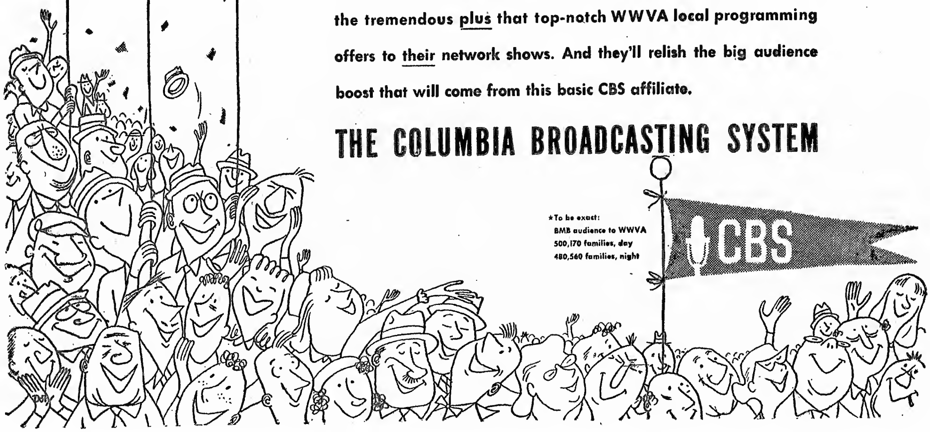
YOUR HALF MILLION* RADIO FAMILIES WILL GIVE THREE CHEERS!

For, starting June 15, over their favorite radio station, they will enjoy radio's top entertainment and information programs carried by the Columbia network.

—AND ONE CHEER MORE FROM CBS ADVERTISERS!

Who have long been aware of the professional quality and technical skill typical of Fort Industry radio stations. They know the tremendous plus that top-notch WWVA local programming offers to their network shows. And they'll relish the big audience boost that will come from this basic CBS affiliate.

THE COLUMBIA BROADCASTING SYSTEM



*To be exact:
BMB audience to WWVA
500,170 families, day
480,560 families, night

ONCE UPON A TUNE
With Dort Clark, Richard Leone, Howard Smith, Billy Linn, Art Carney, Hedley Rainnie, Lee Brody; Olin Tice, announcer; Joseph DeSantis, narrator.
Music: Morris Surdin
Lyrics and Script: Ray Darby
30 Mins., Sun., 2:30 p.m.
Sustaining
WCBS-CBS, N. Y.

Out of Canada and the Canadian Broadcasting Corp. has come something new for radio, a series of musical narratives written and composed by Ray Darby and Morris Surdin. They've been delighting Canadian audiences for the past couple of years, and now CBS has lined up the Darby-Surdin duo and their unique presentations for a once-weekly network airing of a 13-week series. After a four-week Sunday afternoon showcasing, the programs will be switched over to the Columbia Workshop Saturday period.

"Once Upon A Tune" preemed Jan. 5 with the tuneful saga of "Tugboat Danny," wherein the gifted Canadians presented in prose and music the innermost soul of a tugboat that yearned to be an ocean liner, its frustrations (all that the Navy could hold out for it was the life of a minesweeper) and its blissful satisfaction (when the tug finally emerges a hero). In technique, Darby and Surdin have hued to the pattern of Prokofieff's "Peter and the Wolf" and the more recent "Tubby the Tuba." But whereas "Tubby" is geared strictly for juvenile appeal, "Tugboat Danny" is offered for adult consumption.

The first in the series left doubts as to its maturity as adult fare. In "Danny" there were teasing moments, particularly in the delightful musical sequences and bridges. But they tended to exasperate, because of their lack of fulfillment. The format, new to radio, gives evidence of affording delightful, relaxing moments and as such "Danny's" chief merit lies in the potentialities that fantasy promises.

One of the principal shortcomings in the initial presentation was its lack of imagination. The idea was there; but, in treating of it, Darby and Surdin were fettered by too much reserve. The finished job was earthbound. Its fantasy remained a promise; its thoughts didn't soar and weren't sufficiently intriguing. But if "Once Upon a Tune" should encourage its writers to cut loose and really improvise, and if other composer-lyricists throw out their inhibitions and let their ideas take excursions into this new realm, there are limitless possibilities for imaginative radio fare without necessarily resorting to the oversimplification of childhood. *Rose.*

MURDER AND MR. MALONE
With Frank Lovejoy, Francis Robinson, Tom Collins, Bill Conrad, Pete Leeds, Betty Lou Gerson, Frank Graham; Dick Aurandt and orch; Art Gilmore, announcer
Producer: Bill Rousseau
Writer: Craig Rice
30 Mins.; Sat., 9:30 p.m.
GUILD WINES
WJZ-ABC, N. Y.
(Honig-Cooper)

First radio series of the well-known writer of whodunits, Craig Rice, ("Home Sweet Homicide," "Having Wonderful Crime"), is familiar stuff, patterned on a by-now well-used radio formula. But the writing is breezy, and incidents dramatic, so that the program—judged by Saturday's (11) premiere—is fast and still intriguing. It will do.

Miss Craig employs too many glib wisecracks, while her characters, too, are stock. Such as the smooth private investigator, the smoother gangster chief, the dick's loyal secretary, the gangster's dumb henchmen. Some of the gang's voices are too soft and gentlemanly for their vocation, too. But in the main these faults are hidden in a script that is written tightly, that moves fast, mixing up various factors intriguingly, and working up to a trick finish. It's what the customers want.

Saturday's session (each episode, presumably, will be complete in itself) dealt with a double or triple cross among gangsters and horse-

There were two commercials, dovetailed into the yarn instead of at either end. First commercial breaking in just at the first murder was a little unexpected, thereby making a definite impression. Effect was dissipated by spiel being a little overlong. *Bron.*

"MEL VENTER'S PICTORIAL"
15 Mins.; Mon.-Wed.-Fri.
S & W FOODS
KFRC, San Francisco

Using an adroit choice of stories of the great and near-great, which lend themselves to treatment in profile-dramatic form, Mel Venter is an engaging yarn-spinner, using usually three stories of approximately four minutes each to regale his listeners. Approach is in serious vein and his easy style and good diction make them good listening.

Some of his stories are slightly needled to achieve a super-dramatic or eery appeal, but the sum total is okay and Venter is culling a good listening audience in the network area. Yarns include hardy perennials such as Mata Hari's apprenticeship as a vamp, Neil McDonald's bank robbing and Jean Lafitte's privateering. *Ted.*

You Put 'Em On; We'll Review 'Em

In a desire to spotlight local live programming, VARIETY invites stations throughout the country to send in transcriptions or recordings of their new shows. One sampling of each series, preferably the premiere, would be sufficient.

We'll review them.

In this way VARIETY can let everybody know of the contributions being made by stations toward improving programming on a community level; of tackling problems peculiarly native to their locale, and of the attempts being made to foster new talent for radio.

You send them in. We'll review them.

ONE WORLD OR NONE
With Mercedes McCambridge, Joe Julian, Ralph Bell, Leon Janney, Teresa Keane, Joseph DeSantis, Joseph Boland; Paul McGrath, narrator; Hugh James, announcer
Writer: Dexter Masters
Producer-Director: Mitchell Grayson
Music: John Gart
30 Mins.; Fri., 9:30 p.m.
Sustaining
WMCA, N. Y.

The chain reaction of radio shows touched off by the A-bomb that fell on Hiroshima a year-and-a-half ago is still popping with unabated sound effects and fury. Latest in the cycle is this new series of dramats presented by public service-minded WMCA as its contribution to the solution of the world's most complex and dangerous problem. Prepared with the aid of an imposing advisory board of physicists and staged with the panoply of a topnotch network feature, the series was launched last Friday (10) with a documentary-style fantasy entitled "The Death of Manhattan."

Despite the expressed intention in the program's preamble to inform public opinion, the preem dramat failed to make a point, or, at least, a point not already familiar to any primary school student. Reduced to its simple meaning, it was the story of Hiroshima and Nagasaki transplanted to New York City at the outbreak of a hypothetical third World War about four years hence. In his attempt to bring the meaning of atomic warfare closer to home, scripter Dexter Masters indulged in a lot of morbid rhetoric full of hysterical sobbing, tumbled landmarks, the dead, the dying and the rest, the non-dead.

It was florid, but routine stuff done many times before. Scripters ought to declare a moratorium on describing the effects of the atomic bomb, especially, as in this case, where it becomes a pretext for pure indignation untempered by any positive intelligence beyond a few platitudes about the necessity for world cooperation. The new, fourth dimension of horror now running amok has been unshakably established in the public consciousness by the bomb itself. And if anything is calculated to paralyze the general will in face of this Frankenstein, then it's these endlessly reiterated prophecies of doom which never get around to defining a practical way out. Perhaps the question of atomic power just can't be discussed in dramat form.

Productionwise, the show was handled flawlessly. A group of expert radio thespers, headed by Mercedes McCambridge, in a particularly eloquent piece of hysteria, and Paul McGrath as narrator, squeezed the last ounce of violence out of the script. Special music by John Gart also added effectively as did the sound effects, which played one of the prominent parts in the show.

As an epilog, Dr. Philip Morrison, one of the atomic physicists who helped assay the damage at Hiroshima, came on to testify to the accuracy of the broadcast, and attacked the narrow nationalist bias with which some politicians and scientists approach the problem of atomic control. WMCA is offering this series, in platter form, to other indies on a cost-share basis. *Herm.*

YOUNG AMERICA SINGS
With Jerry Reed
Producer-Writer: Jerry Reed
15 Mins.; Sat., 1:45 p.m.
Sustaining
WLIB, N. Y.

A batch of singers seem to be latching onto the ballad bandwagon since such notables as Burl Ives and Richard Dyer-Bennett discovered that they're potent boxoffice. Latest entrant is Jerry Reed, whose sister Susan has already established herself in that field. However, Reed has far to go to get the true feeling of the ballad.

On his preem program, accent seemed to be on voice rather than interpretation. He has yet to get the ease and rhythm that topnotchers get into their renditions. He's also too self-conscious, a fault which may be corrected on subsequent airings.

On the plus side, he seems to be a serious student of this song form. His spoken backgrounds to the various numbers are concise and authentic. Vocally, he's okay albeit a bit too precise to get that folksy feeling into his work. He varies his tunes with an eye to tempo and origin and thus creates sufficient variety.

With further experience, Reed should work out nicely. *Jose.*

CROSS-SECTION—USA
With Dwight Cooke, Bill Downs, Joe McCaffrey, Bob Lewis, Mac Switzer, Douglas Edwards; announcer, Olin Tice; others
30 Mins., Sat., 3 p.m.
Sustaining
WCBS-CBS, N. Y.

Last year, CBS put on a "Cross-Section" show which, for varying cycles, was devoted to presentation of viewpoints on important problems by reps of the National Assn. of Manufacturers, AFL people, CIO members, etc. This year, the net reshuffled its "Cross-Section," appending "USA" to the tag and making it all-inclusive. As heard on its preem Saturday (11), the show covered much too much ground geographically and not enough ideologically, turning the title into something pretentious and unfulfilling.

Using its facilities for remotes as if the mere fact of switching from New York to Washington to Cleveland to Denver was in itself a fascinating feat, the net failed to pay attention on this debut to the quality of the material being brought with each successive switchover.

The subject for discussion was the labor situation and Washington plans for tightening labor legislation. But instead of hearing from a letter carrier, one heard from the prexy of the mailmen's union; the general manager of the U. S. Chamber of Commerce was interviewed, rather than the owner of a haberdashery on some Main Street; no machine-shop owner really worried about day-to-day problems, but the president of the National Assn. of Manufacturers was heard. And so on.

This was not a cross-section of American opinion, but a dossier of the publicity releases handed out by the organizational publicity guys—even though the boss in each case voiced the release. *Cars.*

HATS OFF TO MUSIC
With Jimmy Bunn, Ken Heady; Marie Green, guest vocalist
Writer: Ann Fitzgerald
Producer-Director: Ken Heady
30 Mins.; Sunday, 6:30 p.m.
STEVENS HAT CO.
KCMO, KANSAS CITY

A variation on platter shows, this is one frequently used in other areas, but new to listeners here. Idea is a combination of live vocals over some of the more established transcribed and recorded tunes. With Jimmy Bunn, who rates a good baritone along ballad lines, as the vocal regular and a femme guest singer, half hour comes off as a neat local entry and even fair competition against the Sunday eve net programming.

Ken Heady, station's production director, doubles to produce the show and spin the platters. Instrumental music is carefully chosen for backgrounds, with Bunn and guest as carefully rehearsing to time their vocal entrees over the tunes. Show thus gets considerably more preparation than the average disk session, and extra work shows up on listening end.

As the only straight music show available here at this time of day, it's one of the few with which a sponsor could hope to get a commercial in edgewise against the heavy competition of the Sunday nets. That it's having some success is evident from fact show has already stood the gaff for four months. *Quin.*

SO THIS IS LOVE
With Eddie Dunn, emcee
Producer: Tom McDermott
15 Mins., Mon. thru Fri., 12:45 p.m.
MAXWELL HOUSE COFFEE
WOR, N. Y.
(Benton & Bowles)

Another aud participation show based on the deflated standards for early afternoon airers, this program's sole capital is in its emcee, Eddie Dunn. Dunn is a snappy, witty, off-the-cuff spieler who dishes out the queries to the visiting hausfraus and their ever-loving hubbies—all of whom are subjected to a prying search into some of the most intimate details of their love life. As a result, this program probably packs more embarrassing moments (for dialers as well as participants) per rating point than any other show extant. That's program value, brother.

Sample question to a married man: "Why did you pick your wife to marry as against your other girl friends?" Typical answer: "I dunno." Another question to a middle-aged housewife: "Do your husband's kisses still thrill you?" etc., etc. Four long commercials for Maxwell House during the quarter-hour session definitely did not thrill. *Herm.*

COLUMBIA RECORD SHOP
With Fred Robbins
Writer: William Redman
Producer-directors Cliff Lubkert
30 Mins., Sat., 10 a. m.
COLUMBIA RECORDS
WCBS-CBS, N. Y.
(Kenyon & Eckhardt)

A watered-down version of Fred Robbins' evening jive session, this Saturday ayemer puts a disk jock show to its most obvious use, and for aficionados of indiscriminately chosen pop records listening is okay. It's seldom that a platter spinner is as-

(Continued on page 34)

1. 2. 3.
ed cashman
HOLLYWOOD

Heard by most...
Preferred by most
in the BUYING Ark-La-Tex
Write for Availabilities
KWKH
SHREVEPORT
50,000 WATTS
The Shreveport Times Station
Represented by The Branham Co

Why a Radio Agency Should Own a Radio Station

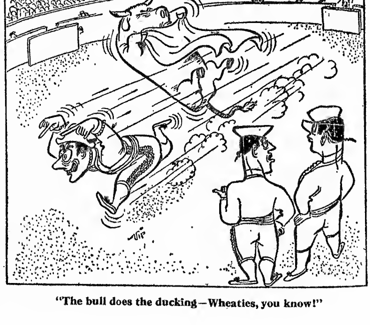
★ ★ ★

1. Test programs and campaigns under controlled conditions.
2. Help sell your clients that you know radio from the ground up.
3. Gain valuable experience for your personnel.
4. Make money.

Here is a station in a key wholesaling city, isolated from outside influences. It delivers a whale of a signal over a compact, populous, primary market just a short plane hop from New York. It is a basic network affiliate. Although fairly new, the station's first year's billing approximates $100,000.

The present owner is willing to sell his controlling interest for what it cost him provided the buyer is acceptable to the station management which will continue and will own remaining interest.

You don't often get a chance to buy at cost. Drop a note to Advertiser, Room 258, Park Square Building, Boston, Mass., and our management will give you the whole story confidentially.



"The bull does the ducking—Wheaties, you know!"

The MURPHY SISTERS

NOW RECORDING EXCLUSIVELY *for* **APOLLO**

Hear—
THEM ON THE AIR

Hear—
THEM ON RECORDS BY APOLLO

See—
THEM IN PERSONAL APPEARANCES

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★

DIRECTION
WM. MORRIS AGENCY

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APOLLO RECORDS, Inc. • EXECUTIVE OFFICES 342 MADISON AVE., NEW YORK CITY

Radio Reviews

Continued from page 32

sociated with sponsors other than the ragtag and bobtail peddlers of deodorants, laxatives, special shoes, etc., and yet the "Columbia Record Shop" format would seem to be the most obvious connection with record programs. What better way for a company to sell its records than by playing them?

Robbins, who is better known for his generous use of abstruse jazz terminology during an evening session on WOV's "1280 Club," made like a normal citizen for his morning network audience; so normal, in fact, that at times the patter sounded like it came straight from a script. But then, this jock is an ex-lawyer, as good an explanation as any for the fast gab.

Records played were mostly pash material by Dinah Shore, Frank Sinatra, Frankie Carle, Les Brown and other Columbia artists, with each acting, in effect, as a commercial. Robbins gilds the lily with adjectives after each record. Other than the fact that only Columbia platters are spun, this is pretty much a standard record program. Engineering on preem show was bad in a couple of spots. *Tomm.*

ROCHESTER CIVIC ORCHESTRA
Writer: Vincent McConnor
Producer: Lowell H. MacMillan
30 Mins., Tues., 11:30 p.m.
Sustaining
WCBS-CBS, N. Y.

CBS completes a continuous Sunday-through-Thursday schedule of serious music in the 11.30 p.m. to midnight slot with this program. Lineup now has Columbia Concert Orch in "Music You Know," Sundays; Eileen Farrell, or substitute singers, Mondays; Rochester Civic Orch, Tuesdays; "Invitation To Music" with CBS Symphony Orchestra under Bernard Herrmann, Wednesdays, and Juilliard School, with a chamber music program, Thursdays. Lineup is an impressive segment of late-evening longhair fare, and a worthy rival for such established purveyors as WQXR (N.Y.) etc.

Rochester Civic, a 45-musician core of the Rochester Philharmonic, has established its own entity and reputation in the past 25 years as a superior symphonic ensemble. Evidence was ample in Tuesday's (7) premiere, when conductor Guy Fraser Harrison led the organization in attractive presentations of Ravel's "Le Tombeau de Couperin," Rubinstein's "Valse Caprice" and a Minuet and March by Gluck-Mottl. *Bron.*

MAXINE SULLIVAN
With Joe Bolton, announcer
Producer-Director: Bob LaBour
Writer: Bobby Cone
Music: Claude Morgan
15 Mins.; Sunday, 3 p.m.
Sustaining
WNEW, N. Y.

Here's an indication of either some fast footwork on the part of WNEW or surprising laxity on the part of the networks and their N. Y. flagships. For slotted into her first radio show in six years on the local indie is Maxine Sullivan, a singer who has been, for some time, rather large potatoes on the nitery wheel.

Recognized as one of the outstanding exponents of jazz and blues chanteusing, Miss Sullivan swung out in her characteristic free and easy style in the opening show of the series (12). Little of her nitery warmth was lost in the airing and the tunes, from the "Loch Lomond" theme through "Come Rain or Come Shine" were right in the Sullivan vein. Announcer Joe Bolton acted as narrator, interspersing Miss Sullivan's biography between songs, telling mostly how she wowed 'em wherever she sang. This probably will stand as the listeners' intro to a new radio chirp. A plug was stuck in for her current appearance at the Village Vanguard nitery.

Claude Morgan, Miss Sullivan's regular accompanist, backed her on the piano and Hammond organ in fine style. Would probably be a good idea for Morgan to have one tune to himself to break the vocalistics. Beside the theme and "Rain or Shine," she tuned "I Want a Sunday Kind of Love," "Surprise Party," and "Molly Malone." This is a topper on the local listening list. *Tomm.*

FOOTLIGHTS FORUM
With Sid Andorn, Sol Heller, Anthony Blair, Ted Goldsmith; Tom Armstrong, announcer
Producer: Sid Andorn
15 Mins.; Sat., 11:15 p.m.
ZUCKER'S
WGAR, Cleveland

This is another phase of the stump the experts quiz, bringing key stage and drama persons to the mike to answer questions submitted by listeners. What makes this a bit different, is that it is staged in a room just off the main stem of the Hanna theatre and is held after the final curtain comes down on the Saturday night performance.

A live audience is assured as theatre-goers stop to watch the act. The experts change each Saturday night, depending on what show is in town or who is available. On the night reviewed, Anthony Blair, of "Blossom Time," Ted Goldsmith, advance p.a. for "Magnificent Yankee," were two of the three, while the third was a Clevelander, Sol Heller, who promotes many outstanding features and shows.

The questions are adroitly handled by Sid Andorn who keeps the 15-minute stanza moving. The questions are sticklers, with those stumping the experts bringing a pair of ducats for the next Hanna performance to the sender. The show caters to a select clientele—which it must do in order to compete with the jazz demands and disks on other stations at that hour. Finally, the experts so far have fluffed few questions, thus presenting more of a challenge to listeners submitting queries. *Mark.*

WQQW PREVIEW
(One Shot)
Producer and Commentator: Paul Martin.
180 Mins., Sunday 2 p.m.
WQQW, Washington, D. C.

WQQW, D. C.'s latest candidate for a share of radio's audience and advertisers, and heralded as the first station patterned along lines of the Blue Book, made its debut in a three-hour pot pourri of plugs, greetings, music, and dramatics. General effect was good, and interest surprisingly well sustained throughout such an oversized stretch. It is doubtful whether many listeners stayed with the program all the way, but format was such that the thread could be picked up at any point and dropped at will.

WQQW has announced it will use no more than four commercials per hour and the purpose of the initial airer—to give an idea of the kind of fare the station would offer—was well achieved by the program. Any half-hour would give a concrete idea of the type of show the station will put on display.

Paul Martin, station manager, who produced and announced, wisely spotted the samples, giving a taste of early ayem programs, moppets' hour, symphonic offerings, etc. Most of the programs in the early stage of this small watter will be recorded, so the debut was an accurate preview.

Opening show format avoided monotony. Musical recordings, mostly longhair, which station will feature, but with a sample of its weekly "hot jazz hour," were interspersed with reproduced greetings from such Hollywood figures as Gregory Peck and Margo, plus live well wishes from locals, and plenty of house advertising by Martin. Also worked in were selected dramatic and narrative features, such as Jimmy Stewart's rendition of Norman Corwin's "We Hold These Truths......" a plattered performance of a 1941 script.

Music included some folk singing plus platters of Hans Kindler conducting the National Symphony Orch.

Station is making its bid with the slogan, "free speech, good music, unbiased news and limited commercials." If it keeps this stance, it has a chance to click. It sets an experimental pattern which other, more commercially-minded outlets will watch with interest. *Lowe.*

Follow-up Comment

"The Warrior," one-act opera with music by Bernard Rogers and book by Norman Corwin, which the Metropolitan Opera gave in its world preem Sat. (11) over ABC, proved a succes d'estime—and little else. Book (a modern treatment of the Samson-Delilah story) was written originally as a radio drama, although the music was subsequently composed for the operatic stage, not for radio purposes. Either way, the business didn't jell. The music is pedestrian, written on one, monotonous level; the libretto is persuasive rhetoric rather than poetry, and the combination is dreary, uninspired stuff. Opera sounded static and wordy throughout, with only a few moments—such as the shearing of Samson's hair scene; the closing scene of blind Samson pushing the pillars down—being dramatic. A slow operatic bout, this.

John Reed King's ebullience provides the mainspring of the "Give and Take" CBS show now being bankrolled by the Toni Co., but which shares commercials with the firms which contribute a multitude of prizes. Show is no better (nor worse) than the flock of similar programs which attract big studio audiences consisting mainly of housewives hoping to get in on the valuable loot being distributed. Most dependable feature is King, who knows how to handle the quizces to get the most out of each contestant. Questions are fairly simple, and method of distribution isn't too involved. The studio audiences seem to have a gay time, which is more than can be said of the fireside listener.

CROCKETT SUICIDE IN CHI

Chicago, Jan. 14.

A coroner's jury last week returned a verdict of suicide in the death of Alan Crockett, member of Prairie Ramblers, Barndance hillbilly group, who shot himself in his Chicago home.

Crockett, 30, was formerly a member of Hollywood's Crockett Family, heard for several years from KNX. Surviving is his widow, Mattie.

Television Reviews

MELODY BAR RANCH
With Hal Horton, Elsa Miranda, Eddie Manson, Rosalie Allen, Nick Persoff, Jan Sherwood, Dave Denny
Producer-Director: Harvey Marlowe
Writer: Malcolm McGlasson
Set: Rudy Lucheck
30 Mins.; Thurs., 8 p.m.
Sustaining
WABD-ABC, N. Y.

"Melody Bar Ranch," one of the first live oatuners to hit the videowaves, represents ABC's attempt to snare part of the Thursday night tele audience usually attuned to NBC's "Hour Glass" show. An ambitious and high-budgeted production, it doubtless would have succeeded, given a few more sessions to iron out the wrinkles.

With WABD, ABC's only available N. Y. video outlet, shutting down for a month on Jan. 27 to install its new transmitter, ABC has decided to sever all relationships with the Du Mont web. Last Thursday (9) night, consequently, constituted ABC's swan song in N. Y. television until it gets its own Manhattan station. "Ranch," therefore, will have to be judged on its merits to date.

Show was packaged by Hal Horton, who also starred in the production. Format, consisting of songs and dances pegged to an innocuous story theme, resembled a variety show more than anything else, and therein lay the wrinkles. Horton reportedly wants to bring true western music to video but he certainly overdid it on this show. Cast gave out with at least 10 different songs during the half-hour, which is too much to take no matter how well they're presented. More stress on the story, regardless of how insipid that was, would have aided considerably.

Young cast did much to perk up the proceedings, with Horton making out okay as the romantic cowhand. Elsa Miranda, radio's "Chiquita Banana" girl, shone in her songs and Eddie Manson provided excellent accompaniment with his harmonica virtuosity, ABC's method of skirting the ban on live musicians. Rest of the actors were competent, although Nick Persoff, as the bearded and rustic old ranchhand, caricatured his role too much.

Producer-director Harvey Marlowe made good use of WABD's four camera setup for the most part. He still has a tendency, though, to overaccentuate his camera work to the detriment of the show, and his method of panning in for a closeup of one character while cutting out another one is n.s.g. Direct cut to the closeup would be much better. Rudy Lucheck's indoor-outdoor set was a faithful reproduction of a Hollywood ranch. *Stal.*

BERT ALLERTON, MAGICIAN
With Bert Allerton, Jimmy Savage
Producer-Director: Beulah Zachary
15 Mins.; Thurs. (9), 8:30 p.m. (CST)
Sustaining
WBKB, Chicago

This attempt to bring more variety to WBKB's programming by aiming their cameras at a polished magician falls short of really good television entertainment but it does show, for experimentalists, that the video screen is no place to prove the hand quicker than the eye.

Strictly a low budget affair, set uses as prop a few tables with lamps borrowed from the Hotel Ambassador East's Pump Room, in an attempt to create the atmosphere of the lush nightery. No mention is made of the Pump Room and the only way the listener would be able to get the point is if he were a frequenter of the place and was able to recognize head waiter George Sotos, also borrowed to wait on "guests" who were to be amazed by Allerton, who performs nightly in the room.

Format has Allerton pausing at tables, with camera taking one table at a time, and dispensing some idle chatter along with some nifty bits of magic. Guests were comprised by WBKB staffers who didn't have anything else to do when show went on. One exception to this was Jimmy Savage, Balaban & Katz theatre publicity staffer, who dominated most of Allerton's time.

Magician unfolds to Savage's apparent amazement, several card tricks which are lost to the television camera in that the viewer cannot distinguish the numerals on the cards. It is practically impossible to tell an ace from a jack, even though the camera comes in for extreme close-ups, cutting, everything but the cards from the picture.

Other gimmicks include placing a sponge in a girl's hand to have it multiply into several smaller sponges when she opens her paw, several variations of cutting a piece of rope, and the disappearing bird cage.

Although the magic is tops the effect isn't too startling as it is difficult for the listener to realize that the stooges weren't prompted or the props weren't planted prior to the show's airing. This, in itself, keeps the show from coming through with better quality. Surprise is the performance of head waiter, who lends a professional touch to the scene. *Donn.*

JOE DOOLEY'S WFIL POST

Philadelphia, Jan. 14.

Joseph E. Dooley has been named news editor of WFIL and WFIL-FM, effective yesterday (13). Dooley will supervise preparation and broadcasting of all news programs.

He was employed in the station's publicity department since his release from the Army a year ago.

on the ball

This lad is really on the ball and it looks as if he is going to drive a long one. Weed men are always "on the ball" and they hit all prospects hard and often.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood

"The Birthday Club"

A tested show with plenty of individuality. High response by mail. Complete format. Famous biographies for each day. Original transcribed songs. Build your own show. We can handle all necessary services. Sponsored on the following stations:

WWSW	Pittsburgh, Pa.	WOV	New York City, N. Y.
WITH	Baltimore, Md.	WPAY	Portsmouth, Ohio
WIOD	Miami, Fla.	WAGM	Presque Isle, Maine
KPAC	Port Arthur, Texas	KLO	Ogden, Utah
KALL	Salt Lake City, Utah	WFOY	St. Augustine, Fla.

Write for details and sample script

THE W. E. LONG CO., Radio Division
155 N. Clark St., Chicago 1, Illinois

WANTED:
Television Personality For Ad Lib Show
Something New Starting in March Over Key New York Station
Phone for Appointment
JOHN WILDBERG
TELEVISION PRODUCTIONS
LO. 3-5878

RALPH N. WEIL, General Manager
JOHN E. PEARSON CO., Nat'l Rep.

Bonus Payments to Station Execs Draw Criticism at WTOL Hearing

Washington, Jan. 14.

FCC may clamp down on radio contracts which provide for payment of station and/or program managers on a percentage of gross or net earnings basis. Such an arrangement, the commission apparently feels, tends to overcommercialize a station's program format and disregard public interest.

This, at any rate, was indicated by FCC Commissioner Paul Walker last Friday (10) in a hearing on the license renewal of WTOL, Toledo. WTOL was one of seven stations placed on temporary license following citation in FCC's Blue Book last spring.

Counsel for WTOL, J. Theodore Pierson, agreed that bonus arrangements for station supervisors were not in the public interest. WTOL's principals were away from the station during the war, which accounted for a percentage-contract made with temporary manager Arch Shawd. Station manager Thomas Bretherton, Pierson said, is now paid on salary basis only.

Station, which was on the mat for over-commercialization and failure to live up to program promises made in various renewal applications, now has no more than four spots in a 15-minute period. When Shawd got a cut on the amount of time sold, WTOL had as many as 10 in a quarter-hour segment. Some form of bonus-payment to managers is a common practice in radio, it was pointed out, since otherwise salesmen would often get more money than station directors.

WTIC Loses Lone Status In Conn. Gov. Office, All Stations Now In

Hartford, Jan. 14.

New policy of radio relations has been inaugurated by the Governor's office here, meaning that the WTIC stranglehold on utterances of Governor has been snapped. During the tenure of Gov. Raymond Baldwin, he favored WTIC to the exclusion of remainder of stations in the state. Latter took a terrific burn but were unable to do anything about it.

Now with Gov. James McConnaughy in office, the new policy of radio press relations has been laid down by Charles Keats, press secretary. All stations of the state will have opportunity to carry the Governor's voice.

However, according to Keats, stations will get same treatment as press. If a station approaches with an exclusive idea, it will be that station's privilege to carry it out in the form of a scoop. Keats is interested in the goodwill and grace of all radio stations.

Understood that WTIC had approached the Governor's office for exclusive airing of his voice, and told that it will be given cooperation on any ideas for coverage but cannot, as in past, have Governor as property.

Plans are being laid for a weekly fireside chat by the Governor. This will be carried by any and all stations interested in it. Plans are still in formative stage, however.

WCPO's New Exclusive On Cincy Reds Games

Cincinnati, Jan. 14.

As for the past two seasons, WCPO will do exclusive airings of the Cincy Red's baseball games this year and in 1948, with the Burger Brewing Co. continuing as sole sponsor. Waite Hoyt, former big league pitcher, is to do the play-by-play accounting, which he started here in 1941 with WKRC, switching to WCPO in 1945.

New two-year contract was signed last week by Mortimer C. Watters, general manager of WCPO, and Warren C. Giles, president of the Cincinnati Baseball Club. It permits WCPO to continue linkings with several Ohio and Kentucky stations on the baseballcasts.

No. 16 for Red Barber

Red Barber's cross-the-board co-op sports program on CBS has been bought on WCBS, key outlet in New York, by Reid's Ice Cream, through Doherty, Clifford, Shenfield agency. Deal brings to 16 number of co-op sponsorships of Barber stanza.

WCAU EXIT PARADE

Philadelphia, Jan. 14.

Resignation of three men from WCAU was announced last week. They are Philip J. Sharkey, treasurer; Boyd Lawler, of the program department, and Al Taylor, newscaster and staff announcer. The resignations are effective this month.

Taylor will become station manager of studios in Haverhill, Mass. WCAU also announced Joan Myers has joined the program department.

Henry Morgan Vs. Hockey In Cleve. Sweepstake

Cleveland, Jan. 14.

The battle of comedy versus sporting event for popular appeal continues to spark the local scene. Latest are the Cleveland Hockey Club broadcasts by WJW. The pickups come the same time as the Henry Morgan show.

So far, the hockey fans are ahead, according to News radio editor Elmore Bacon, who says since the station broadcasts the hockey games, apparently more hockey fans are writing letters favoring the move than Morgan fans. Bacon, however, seems inclined toward Morgan. Both shows are commercial.

Station Can't Abdicate Program Control by Contract, Sez Court

Washington, Jan. 14.

The U. S. circuit court of appeals for the 10th circuit ruled in Denver last Saturday (11) that a "radio station may not by private contract limit its right or duty to select programs that are in the interest of the listening public." The decision spared KOB, Albuquerque, from upsetting choice NBC talent shows to clear time for the Univ. of New Mexico, which under a 1935 contract has an option for an hour a day on the station.

This is the first time a federal court has ruled on the validity of contracts which may impair a station's control over its program time. As such, it is of importance in pending court appeals by the Churchill Tabernacle of Buffalo against WGR and WKBW, Buffalo, and by A. J. Felman, a former owner against WJOL, Joliet.

In both cases, the FCC questioned the license renewals of the stations because of contracts which turned over control of program time to outsiders.

Here are the results of independent block programming initiated on WCKY, April 15, 1946. Let's look at the record—the Hooper record.

In December, 1946—

WCKY was No. 2 in Cincinnati, 8 A.M. to 12 Noon, Monday-Friday.
WCKY was No. 2 in Cincinnati, 12 Noon to 6 P.M., Monday-Friday.
WCKY was No. 2 in Cincinnati, 6 P.M. to 8 P.M., Monday-Friday.

One month not enough? Let's look at Oct., Nov., Dec., '46. Let's compare these three months with July, August, September, 1946, and July, August, September, 1945. Here is the Hooper record:

C. E. HOOPER SPECIAL RETABULATION OF CINCINNATI FINDINGS

8 A.M. to 8 P.M. MONDAY-FRIDAY

	Sets in Use	WCKY	Sta A	Sta B	Sta C	Sta D	Others
July, August, September, 1945	17.5	13.0	35.9	18.6*	19.8	12.7	.0
July, August, September, 1946	16.4	17.2	33.2	18.3*	15.0	15.6	0.7
October, November, December, 1946	20.0	21.6	33.2	12.9	16.4	15.4	0.5

(*INCLUDES BASEBALL BROADCASTS.) (NOTE: THE ABOVE MEASUREMENTS ARE BASED ON SAMPLES EXCEEDING 600 HOMES CALLED AND THEREFORE ARE ACCEPTABLE AS CONCLUSIVE.)

WCKY IS UP OVER 65%!

WCKY delivered 45% more Cincinnati audience in October, November, December 1946, than Stations B, C, and D averaged.

INVEST YOUR AD DOLLAR WCKY'S-LY

THE L B WILSON STATION

WCKY

CINCINNATI

FIFTY THOUSAND WATTS OF SELLING POWER

Ask Free & Peters for Details About the Greatest of All Mailpull Programs

THE WCKY JAMBOREE

From the Production Centres

IN NEW YORK CITY . . .

Alma Marks of Wm. Morris office got in four days of skiing in Vermont ....Mary Hunter of American Theatre Wing GI schools copped a fortnight of sun in Nassau....Beside resuming his radio acting chores, Earle Larimore is pro tem with Theatre Guild, understudying "Iceman Cometh".... CBS had special signs painted to identify the "realism," "sub-realism" and "surrealism" microphone groupings used for Saturday's (11) Columbia Workshop presentation, "The Surreal Marriage," by Elwood Hoffman.... Radio writer James Hart enroute home from holiday fortnight in Texas was taken off train in wheelchair after all-night vigil with ptomaine ... Contact, which is the British equivalent of Fortune mag, has "Profile of a Monopoly" in current edition. It's a story of BBC, by Frederick Lewis, radio editor of London News Chronicle....Don Hirst now doing the scripting on "You Are An Artist," televised on WNBT Thursday nights.

Century Circuit putting on a half-hour "Show Business" stanza on WNEW, Sundays, beginning Jan. 26, at 5 p.m.....Marty Goodman recuperating from appendectomy....Dr. Kurt Schlesinger, senior engineer at CBS dept. of engineering research, reading paper on tint video before American Institute of Electrical Engineers in N. Y., Jan. 28....Wylie Adams of ABC in bed with ptomaine poisoning....Frank Behrens and Amzie Strickland parents of a boy, named Timothy Frank....Submission deadline for this year's national radio awards of CCNY's annual radio confab is Jan. 31.... John Witten upped from research dept. manager to newly-created post of assistant to the prexy at Young & Rubicam agency. Witten's research job taken over by Dr. Peter Langhoff, formerly chief statistician of Army Service Forces and research director for Veterans Administration... Jean Meegan succeeded Willa Martin as theatre reviewer and columnist for Associated Press, continuing also to report on radio....William J. Breen, Jr., has shifted from Young & Rubicam to Sherman & Marquette agency, acting for latter as account exec on Colgate-Palmolive-Peet billings.... Scripter Paul Milton has quit Gabriel Heatter show....Jill Warren now with Newell-Emmett agency as director of promotion for "Chesterfield Supper Club"....Tom Carr has quit Carr & Stark, Inc., which now becomes Charles Stark, Inc.....Dorothy Lewis participating in a panel discussion today (Wednesday) at the annual confab and luncheon of the Federation of Jewish Women's Organizations....Mother of Bessie Mack, who handles auditions for Arthur Godfrey's "Talent Scouts," died last week (7)....Mother of Jim Miller, assistant trade and television publicity man at NBC, died....Alois Havrilla doing a disk jock whirl two hours every afternoon, Mon.-Sat., on WPAT, Paterson....Taylor Caldwell, author of best-selling "This Side of Innocence," is coming down from Eggartsville, N. Y., to be defense attorney on Jan. 20, "Books On Trial," over WHN, when Jan Westcott's "The Borderland" is placed on docket....Nancy Ranson, wife of Jo Ranson, WHN publicity director, captured the most popular painting prize at recent Critics' Choice exhibition at Grand Central Art Galleries.

CBS' Bob Shayon making a week's production out of real jury duty.... Mary McKenna shifted from media research to spot time buying for Benton & Bowles accounts except Procter & Gamble biz, which will be handled by Ruth E. Jones....Mutual news director Milton Burgh married to Anna B. Lindsey of NBC newsroom....Joe Bigelow sporting a cane after pulling a couple of leg tendons while tobogganing in the hills of Pennsylvania.... Priscilla Kent giving a series of lectures on radio writing at New York Univ....Wildroot may sponsor "What's the Name of That Song?" on Don Lee net, and may buy it for full MBS net soon.

Art Henley addressing Carl Glick's class in Foundations of Playwriting at NYU next Monday (20) night....Nadine Miller, director of information for the Kansas City public school system, joining C. E. Hooper organization Feb. 1 as director of press and public relations....Haila Stoddard, Scott McKay and Patsy O'Shea added to "Our Gal Sunday"....Jeanne Cagney, Elaine Rost, Ken Daigneau and Kermit Murdock new quartet on "Front Page Farrell" series....Owen Jordan joins "Stella Dallas" players. ...Rosalie Allen, of WOV, inked for a series of television shots by WABD ....As a trailer for the fund raising drive of American Women's Voluntary Services, Mrs. Bernard F. Gimbel threw a cocktail party last week for femmes radioites....J. Barton Loeb's federal court suit against CBS, Milton Berle, et al re "Court of Petty Grievances" and "Kiss and Make Up" settled out of court....Dwight Cooke now occupying Dick Sanville's former 18th floor office at CBS....Jeanne Meyer leaving CBS program writing division Feb. 1....Hobe Morrison this week convening members of radio committee of former Writers War Board to mull possible continuance of work through other organizations....Bob Stuart, former assistant producer at WOR, quit to join the advertising staff of U. S. Rubber, working with Campbell-Ewald staffers on radio and television shows....Gene Shefrin, planter at Dave Alber's flackery, expecting family addition in summer....Florida Citrus Commission signed Johnny Olsen and ABC's "Ladies Be Seated" to air from Winterhaven for a week beginning Feb. 17 ....Michael Carr, associated with Larry Hammond's radio production setup, recovering nicely after appendectomy at Manhattan General Hospital....Benson Inge, of Ted Bates agency, doing jury duty.

Disk jock Fred Robbins, of WOV's "1280 Club" and CBS' Columbia Record Shop, profiled in this week's (16) Time Mag....Richard Kollmar chosen one of the 10 best dressed men in U. S. by Mayfair Fashion Guild.

IN HOLLYWOOD . . .

Larry Berns recovered from his heart attack and back steering the Jack Carson show....Don Stanley replaced Don Forbes on the Richfield Reporter, oldest of the Coast newscasts....Sam Fuller shopping around for a show but he insists it isn't as a replacement for any of the going Colgate shows of Sherman & Marquette....Raymond R. Morgan heading east to talk over a deal for "Heart's Desire"....Tom Breneman started his seventh year of "Breakfast in Hollywood" (and Sardi's) and his p.a. has it all figured out that during the time he gave away 25,000 orchids and pecked at the cheeks of 10,000 fine old ladies....Dick Uhl has been dropped by Ruthrauff & Ryan for reasons of economy and Sam Pierce, production supervisor for Ruthrauff & Ryan, flips the cues for Dick Haymes & Co..... Bob Swan, veteran announcer, taken on staff at ABC....KFI's Bill Ryan ordered all commercial station breaks for a 20-hour period new year's eve to keep up a constant tatoo of traffic warnings to tipsy drivers. It cost the NBC affiliate around $2,500 in station break biz....Ed Gardner and his tavern help may do a show for President Truman at the White House while broadcasting from the east. It's his favorite program, it says here ....Richard Sanville, staff producer with CBS in New York, trained in for his nuptials with D. J. Thompson, stage and radio actress. They'll make their home in Pasadena....W. B. Lewis called off his Coast trek for reasons that must have stemmed from talks with Borden....Rotation of comics will be used on the Joan Davis show to arrive at a permanent zany to fill the spot vacated by Wally Brown, Jack Oakie led off the trial horses ....Art Moore, producer of "County Fair," in town for talks with Bill Gernannt, owner of the package.

Jack Benny and Mary Livingstone turned 20 years of wedded life Tuesday and observed the event quietly on the desert....Robert E. Lee and Jerry Lawrence back from their N. Y. stage venture to lend their personal writing and production touch to "Favorite Story" for one of the big department stores....Victor Bay of the baton tribe making his home here.... Betty Rhodes' guest shot with Bob Hope may develop into a regular berth ...Meredith Willson is the only star of his own program who writes the integrated commercials for Canada Dry and most of the leadin-ins and monolog.

IN CHICAGO . . .

"Aldrich Family" airs from Chi on Jan. 30, marking first time show leaves New York mikes....El Henry, ABC Central Division publicity topper, minus tonsils after recent deal with surgeon....Four out of five local dailies now carry WBKB video listings....Les Atlass, CBS Western Division veepee, set for summer after purchase of 104-ft. yacht....Rosemary Wayne finding herself pretty busy with increase in time for "Tonight In Chicago," and new every day disk jockeying, both via WJJD....Murray Forbes, Chicago actor and writer, has sold film rights of new book, "Hollow Triumph," to Charles R. Rogers for 25 Gs....Jack Hartley joins NBC "Stella Dallas" soaper in role of Vince Judson....Paul Neilson joined WGN newsstaff, replacing William Needham, who now manages WTBF, Troy, N. Y.....Marshall Kent in unique spot giving tips from a male on how to be too-too with his new WJJD "Feminine Angle"....Don Brinkley WGN contnuity staffer, new papa to daughter, ditto for ABC Central Division staff pianist William Moss with son.

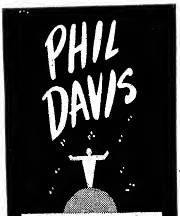
Kirby Hawkes new producer of Mutual's "Captain Midnight"....ABC hosted party at Drake hotel for winners in Beaulah Karney's heirloom holiday recipe contest at which guests were served samples of prize nabbers....Jack Owens, Breakfast Club crooner, off to Des Maines for vaude stint on Jan. 19 per KRNT Radio theatre....Geraldine Kay on New York vacation....Jack Ryan, NBC Central Division publicity head, ill with bronchial pneumonia....Schutter Candy Co., through Schwimmer & Scott, renew "David Harding-Counterspy" for 52 weeks on full ABC net.... Bill Ray, NBC Central Division news top, elected prez of Chicago Headline club....Curly Bradley, Mutual's Tom Mix, to New York for March of Dimes show....WIND set for move into new quarters in Wrigley building.

Co-ops Looking Up

Network placement of web option time on a local co-operative basis, given a hypo last week when ABC turned over "Town Meeting" to its co-op dept., received further impetus this week when Mutual lets its co-op division start selling "Fishing and Hunting Club of the Air" to local sponsorship.

"Town Meeting," which is on the ABC net at 8:30 p.m. Thursdays, snagged 17 local sponsors in one week. Mutual's "Club" is on Mondays at 10 p.m., and is sponsored on 45 stations by Mail Pouch tobacco.

Further significance in these co-op deals is seen in fact that the co-operatives are getting away from the 15-minute stanzas to which they had been largely confined until now. "Meeting" is an hour show, while "Club" is 30-minutes.



"HIRES TO YA'"
FOR SECOND YEAR
HIRES SUNDAY PARTY
ABC, COAST-TO-COAST

In which

JACKSON LEIGHTER

Expresses his appreciation to the following artists who contributed their talents so generously to the Public Service Programs broadcast via wLIB, New York, during 1946:

LARRY ADLER
EDDIE ALBERT
CHARLES BOYER
JOSEPH COTTEN
MELVYN DOUGLAS
HELEN GAHAGAN DOUGLAS
PAUL DRAPER
BETTY GARRETT
RUTH HUSSEY
GERTRUDE LAWRENCE
FRANCIS LEDERER
CANADA LEE
BERT LYTELL
MARGO
BILL MAULDIN
MARTHA SCOTT
FRANK SINATRA
ORSON WELLES

wLIB, New York, DOROTHY S. THACKREY
Chairman
THEODORE O. THACKREY
Vice-Chairman
JACKSON LEIGHTER
President

Now broadcasting from Manhattan's most Modern Studios

WINS Revamps Program Setup; 35 New Shows

WINS, N. Y., which was taken over a few months ago by the Crosley Broadcasting Corp., has reshuffled its entire program content, putting into effect this week (13) an entire new show setup, with 35 new stanzas ranging from 15-minute slots to two hours across the board.

It is one of the most ambitious program reshuffles undertaken at one time in a long time. The new schedule has been worked out by Jerry Danzig, program director, with help all the way up and down the organization.

Personalities and groups tied in with the various shows include disk jock "Red" Benson, Ruth Moss Taylor, Jack Lacy, Archdale Jones, Dolores Craeg, Bert Shefter and orch, Jeff Davis, Pru Devon, Lucille Ryan, "Three Beaux & A Peep" quartet, and Thomas Sugrue.

St. Louis—Al Chance of KMOX is conducting a talent hunt for children in St. Louis. Station is mulling the idea of putting a children's theatre on the air.

Don Lee Refused Peek At FCC Charges, Mat Spread Out on Coast

Washington, Jan. 14.

FCC last Friday (10) turned down flat a petition of the Don Lee Network for a declaratory ruling spelling out the specific violations the net is alleged to have made of the commission's chain broadcasting regulations. As a result, hearing on renewal licenses of the net's four o. o. stations was due to go on as scheduled today in Los Angeles, with Don Lee on the mat for violation of five chain regulations rather than the two originally cited by FCC.

Commission's first charge against Don Lee was for infraction of the chain rule which forbids nets to option time without 56 days' notice, and for optioning more time than the rules prescribe. After examining some 416 documents in the web's files, the FCC enlarged its charges to include alleged violation of the chain rules forbidding exclusive affiliation contracts, territorial exclusivity, and giving a station the right to reject network shows.

FCC said it was turning down the Don Lee request for a declaratory ruling since it would present its case first at today's hearing and, in any event, the net had been given "a very complete opportunity" to know in advance the basis of FCC's charges against it.

COMEDY WRITER
(Available)

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- Trite Situations
- 1802 Gag File
- Buttons Sewed on Free

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A JOB TO DO?
THE WRITER TO DO IT
IS
GEORGE FABER
CBS CHICAGO
A SPECIALIST IN
WRITING
News With a Human Touch
COMMENTARIES
DRAMATIC NARRATION

THE BEST JOKES ARE THOSE PEOPLE QUOTE

And you can find over 200 of those sure-fire, original, fresh gags in "PUNCH LINES" written by a top radio gagman. Suitable for comic, MC, radio station, stage, etc. Send one dollar for "PUNCH LINES" to

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276 W. 43d St. BRyant 9-0774
New York

Inside Stuff—Radio

It was her contrib at an all-night charity stint for Sydenham hospital, N. Y., that resulted in Maxine Sullivan being inked for her weekly show on WNEW, New York indie. Program preemed under her own name Sunday (12).

Earlier in the week Miss Sullivan appeared on the Art Ford "Milkman's Matinee" at midnight and sang until 5 a.m. with hardly a break, on a special program for Sydenham hospital, currently conducting a fund drive to remain in operation. While she sang various members of the station's music staff moved in and out of the studio as accompanists, one taking his turn when the other tired.

Following the show Miss Sullivan and station flack Will Yolen huddled at the latter's home over a cup of coffee, and the sepia chanteuse favored the idea of her own radio show. Now she has a 15-minute stanza every Sunday, her first in six years. Also as a result of the program she's been made chairman of the Maxine Sullivan Committee for Sydenham hospital.

Bill Davidson, program manager of ABC's KECA in Hollywood, hit upon a stunt to help along the March of Dimes drive that was snapped up speedily by the network and Hollywood Citizen-News. Idea is to collect a mile of dimes—87,960—by stringing a tape up and down the film capital's Vine st. Coins will be pasted on the strip by passersby and stunt given a touch of glamor by having him and radio stars contribute their thin ones while microphones pick up their comments. ABC will make a special event of the stunt with various exploitation devices. Ribbon goes up at 6 a.m. Jan. 23, and won't be taken down until the tape is filled. Boy Scouts and other youth organizations will police the strip to see that no sticky-fingered gent puts one and takes two.

The prexy of a Florida station wishes he hadn't heard certain gossip about his chief competitor. The prexy was told that Mr. Competitor had put on a gabber who read racing predictions taken right out of the columns of a certain paper—without credit to the paper. "By all means, notify that paper and let 'em sue," yelled the prexy in glee, without further checking. The paper was notified and got ready to sue. When it called for recordings of the plagiarizing spieler, and listened carefully—it turned out that the call letters were of that very prexy's own outlet. The prexy had advised some one too fast, and was just as fast trying to pull strings to kill that suit.

Music Corp. of America is tiffing with Ted Husing because of his failure to pay MCA commissions on his disk-jockey job at WHN, N. Y. Husing claims that he was bound only verbally to the talent agency and doesn't feel obligated to them inasmuch as he got the WHN job himself.

P

ower in its PROGRAMS

WKY's power to attract and hold an audience is the kind of power an advertiser needs most. In 30 counties of central Oklahoma in which Audience Surveys, Inc., conducted a Diary Study of listening, WKY programs were found to have majority audiences 83.3% of the time. WKY local programs possess this power almost equally with WKY's NBC network programs, the average locally produced quarter-hour attracting an average 36.9% share of audience compared with a 42.7% average for NBC quarter-hours.

There is no substitute for Program Power to attract and hold an audience . . . that's why, in Oklahoma, there is no substitute for WKY.

WKY

OKLAHOMA CITY

930 Kc. — NBC Affiliate

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.

REPRESENTED BY THE KATZ AGENCY

London-to-N.Y. Shuttle Job on British Disk Series for U.S. Market

A new British-U.S.A. radio tiein has been worked out, whereby shows will be written in London, edited in New York, transcribed in London for the American market by an American producer, then sold on platters in this country.

Deal is between British radio package producer and consultant Harry Alan Towers, and Oliver W. Nicoll, of Radio Features of America.

Nicoll is reportedly dickering with Bob Novak, recently resigned from Mutual net as director of talent and program development, to do the shuttle job of editing the London scripts in New York, then producing them and directing them for transcription in London. Purpose will be to wrap up London shows with genuine British flavor but angled specifically for the American market.

First of the Towers shows being handled by Nicoll for the American transcription market is "Secrets of Scotland Yard," starring Clive Brook.

TYLER TO GERMANY, SUMMERS HEADS IER

Columbus, Jan. 14.

Dr. I. Keith Tyler, head of the radio education department at Ohio State Univ. and director of the Institute for Education for Radio, leaves for Germany at the end of the month as a member of the educational mission which is to draft an instructional-materials program for German schools.

Tyler, a leader in educational radio circles, will have the status of special expert adviser to the United States Military Government on educational matters.

Dr. Harrison B. Summers, formerly public service manager for ABC, and now professor of speech at OSU, has been named director of the 1947 Institute to be held May 2-5 in Columbus.

It is expected that a tentative institute program will be completed before Tyler reports to Germany, Feb. 1. He is expected to return sometime in April.

KDKA's Femme Appointment

Pittsburgh, Jan. 14.

Mrs. Victoria Corey, assistant supervisor of public service programs at KDKA, has been appointed educational director of the Westinghouse station here, succeeding Robert E. White, who was recently made general manager of KYW in Philadelphia.

In addition to her broadcasting work, Mrs. Corey conducts the University of Pittsburgh's class in radio writing.

Voice's Vox Pop

Hollywood, Jan. 14.

Frank Sinatra has put the bobby soxers on probation and if they behave at Wednesday's broadcast he'll let them come to his other shows. On his return from the east he ordered the age minimum at 18 and the kids practically picketed him outside the theatre. Smarting under the criticism of columnists and feature writers, he relented and gave them one more chance.

If they whinny and scream while he sings the bars go up again and they will again be excluded from his broadcasts—what few remain before he powders the Old Gold account.

5 Pitt Colleges' Soapbox of Air

Pittsburgh, Jan. 14.

A program to include five local universities in a college forum kicks off next Tuesday (21) and every week thereafter over WWSW when college students will participate in a University Soapbox of the Air.

Designed to give undergraduates a chance to blow off steam on controversial subjects in the news, forums will be handled on a rotation system, with only one student participating from each school. Two students will be assigned to each side of the problem to be presented by a fifth. Station figures there might be some kickback to school over opinions of its undergrads on a hot potato so the student's affiliation won't be announced.

First two subjects have already been announced, "Will Taft-Ellender Bill solve the housing crisis?" and "Should the steel-workers get a raise?" University Soapbox will be broadcast, 8 to 9 every Tuesday evening, from ballroom of University Club, which will seat 400. Format is to follow generally that of Town Meeting of Air with presentation of both sides of subject, some rebuttal and then questions from audience.

LOTSA WATTAGE IN 'MELODY HOUSE' HOOKUP

Houston, Jan. 14.

Three 50-000-watt stations—KRLD, Dallas, KTRH, Houston, and KABC, San Antonio—are being used by the South Texas Cotton Oil Co. for a new show, "Crustene Melody House."

The special network ties in three powerful outlets located within a radius of 200 miles, believed to be one of the largest concentrations of higher power for such a radio campaign in the South.

Shows air Tuesdays and Thursdays, 11:15 to 11:30 a.m. Deal is handled by Steele advertising agency here.

Coast Musickers Turn Down Council Idea, But Directors Keep Wooing

Hollywood, Jan. 14.

Musicians' union here apparently wants no part of its fellows and—perhaps with homeoffice instruction—has refused to ally with now-forming Council of Radio Arts and Crafts. A letter so stating has been received by the shepherding Radio Directors Guild here over the signature of J. K. "Spike" Wallace, Local 47 prexy, who respectfully and gratefully declined.

Rebuff, however, will not be taken lying down. RDG and others eager to set up an all-embracing labor group in radio will make another stab at Local 47, probably asking for particulars—which were not defined in replying letter. The reply stated only that the union was not in agreement with several phases and could not therefore join in with others which had already tentatively approved it and agreed on signing up. Among the latter are the RDG, the Radio Writers Guild, the National Association of Broadcast Engineers and Technicians.

Stand of Local 47 is the same as that assumed by the San Francisco musicians' group, which refused to join. Feeling here is that the attitude is typical of the AFM and its lone wolf game, particularly since tentative constitution, prepared by RDG but submitted to all for revisions and/or recommendations, specifically stated that no privileges, bargaining rights or other infringements on individual activities would be included.

The AFM was lukewarm on the matter from the start, offering only token participation of a representative at the first meeting and failing thereafter to show any interest. The reply was, therefore, it concluded, a foregone conclusion. If the AFM was really interested, it's felt, it would have, as others did, suggested revisions. However, since this was not done it's thought that the AFM was never serious about the alliance.

If the AFM remains adamant in its attitude the others, including the Office Employees International Union, the American Federation of Radio Artists, the International Brotherhood of Electrical Workers, Screen Publicists Guild and possible others will go ahead. All now hold copies of the agreement and are studying them before returning them to RDG. Overall program includes mutual discussion of related problems, possible support and tackling of television.

7-Station Ohio Net Airs New 'Phone Show

Cleveland, Jan. 14.

"The Ohio Story" a new 15-minute program sponsored by the Ohio Bell Telephone Co., is being carried from WTAM and relayed to six other stations in this state.

Carried Monday, Wednesday and Friday, at 6:30 p.m., the story features an outstanding yarn of Ohio events, either dealing with history, people or institutions.

Narrator is Robert Waldrop, formerly with "Treasury Salute," and one-time NBC announcer. Producer is Stuart Buchanan, who had served as guest director of "Lux Radio Theater," and "Hollywood Hotel." Scripts are prepared by Frank Seidel of Cleveland. Music is under the direction of WTAM's music director, Walberg Brown, and cast members are from the station staff.

Other Ohio stations carrying the show include WBNS, WSTV, WSPD, WFMJ, and WHIZ. McCann Erickson is the agency.

Crosley Sales Powwow

Cincinnati, Jan. 14.

More than 30 officials and staffers of WLW and WINS, from Cincy, New York, Chicago and Atlanta, will attend the Crosley Broadcasting Corp. annual sales meeting here Jan. 17-19, with James D. Shouse, president, in the chair. Only guest speaker will be Frank Haas, representative of "American Homes."

In the absence of Harry Mason Smith, veepee in charge of sales, who is undergoing treatment in Chicago for a circulatory ailment, visitors will be welcomed by Neal Smith, assistant sales manager.

CBS "American Portrait" Series • Columbia Workshop

MBS "Crimes of Carelessness" (National Board of Fire Underwriters)

Guest of CBS' Bill Leonard • CBS V-J Day Anniversary Show

THE NEW YORK TIMES, Sunday, Aug. 11, 1946

REGARDING MR. BIEVER

By IRVING SPIEGEL

Curtis Biever's all motivatinging occupation these days is creating music for CBS's "American Portrait"—a program every Saturday night (6:15), devoted to the ideals and deeds of the nation's historical figures who molded American democracy.

It is a chore which Biever particularly relishes and with justifiable

The "American Portrait program," he said, "is a fine musical challenge. This nation is rich with its illustrious pioneers and achievements, and the incidental music must at all times blend with these narratives —music that is light, serious, dramatic and jocular." He might have mentioned that the guiding fathers of the program are more than satisfied with the Biever creations.

Guest of NBC's Maggi McNellis • CBS "Your House Is On Fire"

COLUMBIA RECORDS soon to be released

CURTIS BIEVER, Composer-Conductor

CIRCLING THE KILOCYCLES

Denver—"Mile High Farmer" program, KOA sustainer for two and a half years, has been taken on by Sears Roebuck & Co., on a year's contract. KOA Agricultural Director Hal Renollet conducts the program six days a week at 6-6:30 a.m

Topeka—Joe Farrell is new announcer for WIBW-FM, the new Arthur Capper FM outlet here. Ferrel took a long vacation after his recent discharge from the Army at Ft. Benning, Ga., before joining up at WIBW. He had earlier been with WEW, St. Louis, WSPA and WORD, Spartanburg, S. C.

Kansas City—Dave Bain, head of the broadcast equipment division for RCA, has moved his headquarters here from Chi. Bain handles territory including Missouri, Kansas, Colorado, Wyoming, Nebraska and section of Illinois.

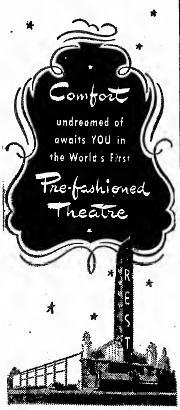
Miami—FCC this week granted license to Biscayne Broadcasting Co., newly organized Miami outfit, to operate on an 800 kilocycle, one kilowatt powered band in this area. New outlet will broadcast on a sunrise to sunset schedule.

Houston—"Design for Grand Living," a listener participation show, will tee off here from KXYZ and be aired for a quarter-hour each Monday, Wednesday and Friday over stations of the Lone Star Chain. Programs will be sponsored by the Gulf Brewing Co.

RADIO 0.0. SERIES DOWN FOR 8 WEEKS

Success of the "Radio and You" lecture series at Town Hall, N. Y. this fall, has prompted expansion of the course for the new eight-week series starting tonight (15). Course titled "Behind The Scenes Of Radio," and running one and one-half hours, will include a well-known half-hour show as done on the air, with audience then discussing show. Producer, writer and actors on show, as well as a representative of the agency or sponsor, will be grilled by audience on any topic pertaining to the show or to radio in general.

Bob Hawk's quiz show will open series tonight, with "20 Questions" following next week (22). Jinx Falkenburg and Tex McCrary will follow Jan. 29; "Juvenile Jury," Feb. 5, and House Jameson, Milo Boulton, Charles Collingwood and others on subsequent sessions. Director of the course is Gretta Baker, scripter and lecturer on radio at N. Y. U.



Mrs. Thackrey

Continued from page 30

the way they often are—and the woman listener shown dramatically how to cope with children's problems. Let the husband be occasionally a drunk, a ne'er-do-well, or a guy who roams—and the drama help solve those problems. In other words, let's bring the serials back to the type of realism they had during the war.

"I hope radio will be able to put more, real cultural and educational programs—without those horrible tags."

A hint of some of the programs mulled by Mrs. Thackrey was seen in her recent FCC presentation for hiked power and nighttime operation. There, while much of the hoped-for night programming for WLIB showed little that was new, some fresh ideas were noted. There was emphasis on radio drama experimentation through two projected shows, and some special plans for shows aimed at young people of high school and college level.

But Mrs. Thackrey was frank in saying that those shows will not go on unless the station gets its nighttime permit.

When Mrs. T. gets going, indie people feel, she may give some real opposition in the N.Y. market.

BEGIN THE BIG GAIN with

CLEVELAND'S *Chief* STATION

Advertisers begin the big gain when they get in step with Cleveland's *CHIEF* Station—for long-term advertisers and large listener acceptance prove WJW's programming does a consistently solid job of selling and entertaining.

BASIC ABC Network CLEVELAND, O. **WJW** 850 KC 5000 Watts DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

ST. LOUIS THREATENS STRIKE AS KMOX BALKS

St. Louis, Jan. 14.

Should KMOX, local CBS outlet, continue to refuse to sign a new contract, members of AFRA. will call a strike. A vote of 54-14 to use this means to obtain the new contract was voted Sunday (12) at a meeting called by Sterling Harkins, president of the local.

KMOX's contract with the union expires Jan. 31. The chief demand is the fixing of a $90 a week minimum to replace the present $55, and standard fees for all newscasts, instead of merely for those made out of schedule, as provided in the present contract. New contracts between the union and stations KWK, KSD and KXOK will begin within the next 60 days, Harkins stated.

FMA

Continued from page 28

ized. "Let's not use FM's high-fidelity just to sell soap," he said. Denny said FCC stood pat on its allocation of the 88-108mc band to FM.

Hofheinz pointed to FCC's long-time support of FM, and pledged the new organization to "cooperate" with the commission all up and down the line. He pointed to a half-dozen FM stations that have been in the black since they first went on the air, and urged members to follow their example in promoting FM as a "better mousetrap."

"Despite the 15 times as many FM receivers delivered each month, and all the other advantages FM enjoys over television, advertisers are scrambling to get into television and overlooking FM altogether," Hugh Lavery, of McCann-Erickson agency, told the audience. Urging promotion all along the way, Lavery said agencies definitely need to be sold on fact that choice time available on FM represents better advertising investments than marginal time on weak AM outlets. Some "FM stations jumping with jive for the bobby-sox brigade" were urged by Lavery who said too often FM has become associated in the minds of time-buyers with long-hair music.

Five Advantages

Lavery listed five advantages of FM over AM for advertisers: Better time to sell, less competition, audiences generally of higher income and culture levels; FM can be used to test new types of advertising and its technical advantages can be used to experiment with new program techniques. He urged local promotion of FM with dealers, agencies and the public, and warned FM broadcasters to set fair ad rates and to stick to them. Above all, he said, FM'ers should not dissipate their efforts by competitive selling.

Other specific promotion schemes were headlined by Preston Pumphrey, of Maxon agency. Pumphrey said that, without good promotion, a lot of FM broadcasters would go broke before they were on the air a year.

Armstrong declared that FM is a potential $100,000,000 a year business, but warned against production of inferior receivers which rob FM of its high-fidelity and harm it with the public. W. R. David, of General Electric, and Ray Manson, president of Stromberg-Carlson, estimated that between 150,000-180,000 sets were turned out in 1946, a little over 1% of the total set production. Between 3,000,000 and 4,500,000 FM units—around 30% of the total—will be produced in 1947, they estimated.

RMA will plug FM heavily in its "Radio-in-every-room" drive, Edward Taylor, sales manager of Zenith Radio Corp., told FMA. He said 20,000,000 prewar sets were in need of replacement, and bulk of these would be AM-FM sets.

Directors of FMA were elected at conclusion of the sessions. They are: C. M. Jansky, Jr.; W. R. David, General Electric; Hofheinz; Dillard; Leonard Asch, WBZA, Schenectady; R. F. Kohn, WFMZ, Allentown; Frank Gunther; Gordon Gray, WMIT, Winston-Salem; Ira Hirschmann, WABF, New York; Wayne Coy, WINX-FM, Washington; and E. J. Hodel, WCFC, Beckley. An executive committee for liaison with FCC is yet to be named.

Denver—Francis A. Nelson, who has carried a commercial license since 1912, and was an operator with Marconi Wireless, is retiring after 22 years with KOA. Nelson helped install the initial KOA station and transmitter in 1924 and has since been with the station as transmitter engineer.

Heller Status on AFRA Agenda

Continued from page 29

getting under the new codes. In Hollywood, last week, 14 CBS sound effects men took a vote on whether to withdraw from AFRA and join, instead, the International Brotherhood of Electrical Workers. The vote was 10-4 in favor of IBEW.

That move is expected to spread to other sound men in the principal production centers. There was a feeling among some AFRA people that the thing to do is go through the motions of challenging IBEW's jurisdiction over these men, but that it might be best to let them go. The sound men griped over AFRA's failure to wipe out their wage differentials, which make them low-paid by comparison with other AFRA members.

One other bit of trouble faced by the nets as well as AFRA concerns the labor-management committee in which the NAB was supposed to join. The NAB board's refusal to sanction such a committee, at its San Francisco meeting, last week, doesn't bother AFRA. It was the nets, at the negotiations, who had insisted on such a committee. But the failure of NAB to go along is just another indication, it's said, of the general idea that's got around—that AFRA bluffed in the first place when it rattled its strike sword.

It's that kind of policy—threatening strike, building the idea of strike among the members, and getting them steamed up merely as a tactic, without intending to go through with it—that bothers some national board members of AFRA. They feel that AFRA had, perhaps with good intentions on the part of leaders, shown itself as a union that blusters, instead of one that speaks softly but uses its fist when it really means to fight.

At least two members of the national board are ready to toss these queries at Heller, as soon as the contracts are signed. These, and others, want to remind him also that a year ago he promised to decide whether he wants to be national chief or New York head—but that he agreed he can't carry both burdens.

The AFRA national board met in N. Y. last night (Tuesday), but none of those inner union matters was scheduled, the feeling being that settling the code problems, and perhaps sanctioning local Hollywood chapter action against KFI, must take precedence.

RWG Tackles NBC

Hollywood, Jan. 14.

Radio Writers Guild will meet with NBC biggies on new wage demands for news room staff on or immediately after Jan. 20, depending on return and availability of Sam Moore, national president and local resident, who will be on negotiating committee.

Guild board met with writers concerned last week to determine terms to be asked of the net, which has agreed to negotiate, according to permitting clause in the existing two-year contract.

ABC

Continued from page 29

tentialities of the web's future stake in video. But there's talk that ABC may pull out of television in the coming year.

That Stock Issue

Similarly, some are asking what about that stock issue ABC was preparing to float last year and which has yet to come off, but with no immediate signs of action? Again the web execs say they're waiting to see what the market does.

Within the web itself, there's a consciousness of the general tightening up condition, with some stirrings of uneasiness and anxiety. Business-wise, the network more than held its own last year over '46, with a slight increase in billings.

However, there appears to be some speculation as to what the switchover of the 50,000-watt WWVA in Wheeling from ABC back to CBS will do to important network accounts that put great store in the vital Pittsburgh-W, Va. steel-coal market. Noble, for one, kicked up quite a fuss over the web losing the powerful outlet.

The network's elimination of web feeds in the east from midnight to 1 a.m., beginning Sunday (12), and the cut of eastern-originated net feeds between 6 and 7 p.m. effected a week earlier (6) are other steps regarded by some as economy measures. In each case, net execs have explanations. They say that only six or seven stations were taking net shows anyway between 6-7 p.m. in the east, while Central Division and Mountain-Pacific affiliates were devoting that hour to kid show repeats. As for the midnight-1 a.m. curtailment, the blame is laid on the claim that nitery and hotel spots won't share in the cost of remotes, due to bad business and the break-up of some prominent bands.

Nevertheless, when all the cuts, curtailments, resignations and shifts are added up, the feeling is that the ABC is currently playing its economic cards very close to the cuff.

Catholic School Forum Set by WWSW in Pitt.

Pittsburgh, Jan. 14.

In an effort to describe the philosophy and methods of teaching in the Catholic schools and their relation to the public schools—principally to acquaint non-Catholics with the subjects—WWSW has set a series of weekly broadcasts by Rev. Thomas J. Quigley, superintendent of Catholic schools here.

Quarter-hour airers every Thursday evening at 8:15 have been scheduled for balance of school year.

PAPER BLIZZARD

Baltimore, Maryland—

Henry Hickman, WFBR stellar attraction for years, calmly and unobtrusively offered $5 on his Club show one day. Result? A paper blizzard . . . totalling 9,218 pieces of mail.

For WFBR is a living, breathing radio station not just a spot on a dial. WFBR offers all the glamor of Radio City in smaller replica — studio audiences — product displays—all the plusses that smart advertisers want and buy. It pays to advertise on Radio Station WFBR. Ask the Blair man or write WFBR, Baltimore.

CBS-RCA Color Squabble in Plain Talk Stage As Murphy Hits Rival

CBS television veepee Adrian Murphy, challenging directly RCA claims that the latter's recently-unveiled all-electronic color method offered a solution to the teletint controversy, pointed out last week that RCA's simultaneous system would make even the lowest-priced set a three-tube projection model. Pointing to the high cost of black and white projection sets, Murphy predicted that any set incorporating the RCA system would be comparable in price to a Cadillac in the automobile price scale.

Prepping for the resumption in N. Y., Jan. 27, of FCC hearings on

Fight Just Begun

Washington, Jan. 14.

RCA and DuMont are marshaling for a fight-to-the-finish with CBS on the question of color versus black-and-white television now, according to reports reaching Washington.

FCC's decision to incorporate an actual CBS color demonstration into the hearing record on television is rumored behind the new do-or-die attitude.

Meanwhile the commission announced that it will resume its hearing on a CBS request to commercialize color tele Jan. 27 in New York, where Columbia will conduct a demonstration for the record. Hearing will continue Jan. 28 in N. Y., where DuMont may put on a show and switch to RCA-Princeton, Jan. 29 for another demonstration. Final days of testimony will then be resumed Feb. 10 in Washington, with CBS director of research Peter Goldmark, RCA and DuMont witnesses on the stand.

CBS' request for the immediate establishment of commercial standards on its sequential system of color video, Murphy declared that the mass market in tele receivers lay in medium-size tube sets and small table models, not in large-screen projection sets. Small and medium-sized sets would not be possible under the RCA method, he claimed, whereas CBS' sequential system would allow the manufacture of a direct-view set ranging in price only about $50-$100 higher than the present black and white sets of comparable tube size.

Murphy also took issue with RCA claims that the latter's set converter had punctured CBS' biggest talking point for color now—that all sets manufactured now for low frequency black and white reception would become obsolete when the FCC ultimately moves to the ultra-high frequencies. Combination low-and-UHF set devised by CBS can be built for only slightly less than the straight color set, he declared. In addition, he said, the combo set is even better than RCA's converter, since it picks up all three colors for conversion to low frequency monochrome, giving a truer picture than RCA's converter, which picks up only the green from a color camera.

If the FCC comes through with the CBS request, Murphy said, the web will start limited commercial transmission in color immediately. CBS plans to convert as rapidly as possible and will have a "substantial amount" of programming in color within a year.

Rates to sponsors will not necessarily increase for color transmission, he declared, adding that color may even lower programming costs. As an illustration, he cited the recent CBS live color demonstration in which only one camera was used to televise a singer during the entire three minutes of her song. Fact that audience interest was held to a high pitch without any of the cutting and trick camera effects necessary in black and white indicates, he said, that programmers may be able to operate with less studio equipment when they begin working in color, which would materially lower their operating costs.

OMAHA VIEWS VIDEO, BUT WANTS COLOR TOO

Omaha, Jan. 14.

First practical demonstration of television ever given in this area was disclosed last Friday night (10) at Creighton Univ. auditorium under sponsorship of the university's radio-television department and WOW (NBC).

Lyle DeMoss of WOW was present in the capacity of lecturer. There were four home sets placed in front of the audience. Subject televised was the Creighton - Wichita basketball game, played in the gymnasium a block away. The game was received by co-axial cable. Images came in clearly.

The audience asked many questions. Chief matters of public concern were: "Is television coming soon?" "Will there be color?" and "Will there be an announcer?" An audience check revealed that it wanted television soon, wanted color, and liked the idea of an announcer in addition to the televised subject.

University and WOW officials called the test a success. Station will ultimately go into television.

WNBT Preeming New Emlyn Williams Play

Television becomes the medium for a legit play tryout for the second time next Sunday (19) when the latest Emlyn Williams dramat, "Thinking Aloud," preems over WNBT, N. Y. NBC outlet. Williams, who also wrote "Night Must Fall" and "The Corn Is Green," has never presented this one-acter to a civilian audience before, although he acted it himself in England for service audiences during the war.

First legit preem on video was "Mr. Mergenthwirker's Lobblies," which played to an audience that included several motion picture and stage execs, and was finally purchased by S. Sylvan Simon for Hollywood production for his Radio Cinema Theatres Corp. "Mergenthwirker" was sponsored by the Dramatist's Guild for producers to audition the show.

Washington—Contract has been let by Bamberger Broadcasting Co. for construction of a foundation and tower base for its new television station to be ereeted here. The work will start shortly at the site in the northwest section of the city, one of the highest locations in Washington. Station's call letters will be WWBR.

Par Goes All Out For Tele in One Big Swoop

Hollywood, Jan. 14.

Paramount Pictures is now—but definitely—in the television business. It's wholly-owned subsidiary, Television Productions, Inc., operating W6XYZ—and soon to be KTLA—was commercially licensed Jan. 9, marking the first commercial tele station in the West. Klaus Landsberg, director of Teleprod, was simultaneously handed a new five-year contract, while a request was made for FCC-release of the desired call letters.

The day was a veritable windfall for Par. It included the receipt also of two more Image Orthicon cameras from Radio Corp. of America, giving it a total of four I. O.'s, plus eight others, making for a total of 12, which is believed to be a national high.

Immediately taken preparations was to set up a fitting kickoff program with which to celebrate the event. The giant show, not necessarily a commercial, will undoubtedly include many of Par's top film names. And there are a group of sponsors reportedly waiting now to sign up to establish themselves locally as with National Broadcasting Co.'s and others in New York seeking institutional prestige rather than immediate return.

ABC Tele Off As FCC Fiddles

ABC television, following through on the plans of Adrian Samish, recently-appointed video veepee, to concentrate its budget in 1947 on construction instead of programming, has decided to go off the air in N. Y. until such time as it is able to transmit over its own station. Production last Thursday (9) night of "Melody Bar Ranch" over WABD (DuMont), the web's N. Y. outlet, consequently, represented the last ABC show in Manhattan for at least the next six months.

With the FCC still holding back on announcing station application grants for N. Y., ABC for the last year has been producing shows over WABD, buying time on the DuMont outlet at the rate of $625 per half-hour. DuMont execs last week announced a month's shutdown of WABD operations, beginning Jan. 27, to permit the installation of a new and more powerful transmitter. That gave ABC an opportunity to close its contract. Possibility exists that ABC may still produce one or two public relations films over the station, but there will be no more live programming, according to Paul B. Mowrey, the web's national tele director.

Mowrey expressed confidence that the FCC would come through with the N. Y. grants in the near future, and that ABC would be among the sanctioned applicants, adding he hoped to have ABC's own N. Y. station in operation by June 1. Web, meanwhile, will conduct closed circuit experiments with its two new Image Orthicon cameras, which were delivered last week by RCA. I.O.'s will be used for a variety of remote pickups so that ABC directors, so far unaccustomed to doing remotes, will know how to handle the cameras when they get on the air again.

Until it has its own stations in operation, ABC will also continue live programming over its other outlets on which it currently buys time, including WPTZ (Philco, Philadelphia), WRGB (General Electric, Schenectady) and WBKB (Balaban & Katz, Chicago). FCC last week awarded ABC its station grant in San Francisco, meaning the web is now set to build there—Los Angeles, Chi and Detroit—with N. Y., which will undoubtedly become the flagship in the five-station network, the only one still in doubt.

12 Calif. Permits Now, 49 Authorized in U.S.

Washington, Jan. 14.

California won its 12th television station last week when FCC awarded building permits to ABC in San Francisco, and E. F. Peffer, licensee of KGDM for Stockton.

The grant in Frisco gave ABC its fourth television permit, since the net was recently licensed in L. A. and has franchises for Detroit and Chicago. ABC was given the No. 7 channel in Frisco, and Peffer will use the No. 8 position in Stockton.

The grants brought to 49 the number of video stations authorized for commercial operation throughout the U. S.

Tele's Arts-Science Academy Bows, Embracing Wide Fields; Bergen Prez

Hollywood, Jan. 14.

The newly formed Academy of Television Arts and Sciences held its first formal meeting here Jan. 7, kicking off with a highly representative group which installed Edgar Bergen as first president for a term of six months. The conclave was highlighted by the serio-comic address-performances of prexy Bergen, the paper read by Gayle Gitterman, "Talent Looks at Television," and the summation talk of Patrick M. Cunning, Bergen's indie studio associate, which followed a night's discussion and pitch for greater cooperation for the mutual benefit of the medium and all in the industry here.

Gist of the talks was that the existing spirit of non-cooperation, jealousies and outright enmities be dropped and replaced by a greater general will for mutual aid and discussion, with each operator learning from the other and thus helping develop the baby industry into a healthily competitive, instead of poisonously conflicting and contradictory, field. Remainder was a question and answer session in which film industry reps, cartoonists, radioites and prospective televisors, educators, technicians, ad agency and folk from virtually every branch of show biz—to the tune of approximately 90 attendees—participated.

Bergen was elected by virtue of unanimous and unopposed nomination. Others nominated, and who will be voted upon at the next meeting, Feb. 4, were: First v.-p., Ronald Oxford, NBC; Patrick Cunning, Charles Brown, KFI; and Earl Ebi, NBC; second v.-p., Mark Finley, Don Lee; R. A. Monfort, Times-Mirror Co.; Syd Cassyd, Film World; Arthur Babbitt, Screen Cartoonists Guild; Gayle Gitterman, Metro, and S. R. Rabinoff, American Television Laboratories; secretary, Marcia Drake, Bergen-Cunning; recording secretary, James Vandeveer, KFI, and O. A. Ingstrom, Glendale Schools; treasurer, J. Clinton Stanley, Teleways, Inc.; Joseph Burke, Film Research; Harmon Stevens, Modern Arts Theatres, and R. A. Monfort, T-M; corresponding secretary, Don McNamara, Telefilms, Inc.

SPOSA, EMORY UPPED IN WABD RESHUFFLE

Louis A. Sposa, former program operations manager of WABD (DuMont, N. Y.), has been named director of the station's commercial operations. Sposa, in his new post, will consult with ad agency representatives on all phases of tele programming.

Bob Emery succeeds Sposa as program department chief, with a new department established over which he will rule.

Non-B'casters Into TBA As 'Advisors'

Special exec committee of Television Broadcasters Assn. affiliate members, designed to act as an advisory body to the TBA board on problems of the affiliates, was established at the annual TBA membership meet last week. Affiliates comprise those TBA members who are in any business allied with television but are not actual broadcasters. New committee is headed by Ernest Marx, DuMont teleset sales chief.

First problem to be taken into consideration by the committee is that of apartment house installation. Committee members plan to study methods of acquainting realty men with installation problems in light of new apartment house building, as well as to devise means of overcoming the antagonism of many apartment house landlords against installation of tele sets. Committee will also study the talent situation, ad agencies and television, and all manufacturing problems.

J. R. Poppele was reelected TBA prexy at the meeting, with G. Emerson Markham, station manager of WRGB (General Electric, Schenectady), as veepee, suceeding F. J. Bingley of Philco. Will Baltin was re-elected secretary-treasurer, and Paul Raibourn assistant secretary-treasurer. New directors elected at the meet for a three-year term include Raibourn, John F. Royal, NBC exec veepee over television, and Frank P. Schreiber, general manager of WGN (Mutual, Chicago).

TBA membership approved the suggestion of Poppele to set up a special committee to devise a code of standards for video programming. Poppele is expected to announce the names of members of the policy-forming committee within the next week.

THE VOICES OF MARLIN BLADES

JINGLES that don't JANGLE

RADIO'S MOST COMPLETE, EFFECTIVE JINGLE SERVICE

YOUR Jingle Sung - or - Written, Packaged, Produced:

'LANNY & GINGER' GREY

545-5th AVE., N. Y. C. - AT. 9-4021

SATTLER'S DEP'T STORE — ADAM'S CLOVE-BEEMAN'S GUM — ADAM HATS, ETC., ETC.

THE VOICE OF THE PALM BEACHES

Vastly Experienced Ad Lib

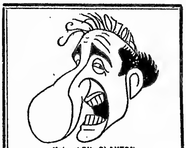
DISC JOCKEY

Participation or What Have You (New York or Vicinity)
Write Box 463, Variety, 154 West 46th Street, New York 19

WRITER (Male)

Will share his mid-town hotel suite. Two large rooms, kitchen, piano, maid service included.

BRyant 9-1850, Room 802.



Mgt. LOU CLAYTON
UNITED REXALL DRUG CO
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

The Distinguished Song Stylist

RUTH ETTING

On The

RUDY VALLEE PROGRAM

Tuesday, Jan 21st, Eight P.M., EST

NBC

Exclusive Direction

Associated Booking Corp.

JOE GLASER, President

745 Fifth Ave., New York 22, N. Y.

ARA Threat of Suit Induces RCA To Withdraw Phil Harris Diskings

Hollywood, Jan. 14.

RCA-Victor has been warned by the receivers for the bankrupt ARA record company that if it continues to market recordings by Phil Harris of the tunes, "Darktown Poker Club" "That's What I Like About the South" that legal action will result. ARA bases its threat on the theory that it has prior right to the recording of these two tunes, both of which were made by Harris for ARA some time ago, and apparently feels that Victor's sale of them will in some way interfere with whatever recordings of them the receivers have on hand for sale as part of ARA's assets.

Terms of Harris' invalid contract with ARA stipulated that he could not make the same tunes for another company within a certain period of time, as some companies, including Victor, insert in their contracts. This is what caused Victor to immediately stem production on the disks on receipt of ARA's advice of action. Attorneys for ARA do not know, they say, what direction this will take, whether it will sue for profits Victor earned on the disks or a injunction against further production.

Meanwhile, the American Federation of Musicians may be dragged into the case and if it is things may pop. Harris worked for ARA under a clause that everything between them is subject to union regulations. Before signing Harris, Victor queried Petrillo and assertedly was told that he could do anything for that label. Which Victor assumed to mean also items he previously made for ARA. Whether the union's interest in the case through that clause will stand up in a court fight is problematical.

Both Victor and Harris, incidentally, feel that ARA's move is nothing more than an attempt to harass (a) Harris into making a deal on the $35,000 or so he's owed in royalties by ARA, or (b) his purchase of 15 unreleased masters by him listed among the company's assets, or (c) Victor's purchase of these masters. Harris had offered the receivers $1,000 for them. Victor was also offered them, but turned down a deal.

Meanwhile, disposal of ARA assets and settling up with creditors continues. Trustee has paid off the Union Bank and Trust Co., which held a lien of some $60,000 against shellac supplies on hand. Some $50,000 has been paid off on tax liabilities.

Ted Garden has resigned as theatre booker for the Lawrence Golden office to join in the production of legit shows with Jerry Cargill.

Memphis Maestro Barely Misses Death in Accident

Memphis, Jan. 14.

Johnny Long, a local danceband leader, not the name maestro, had a narrow escape from death by freezing last week in a boating accident that killed a companion, W. C. Criswell, of Yazoo City, Miss.

Long, Criswell and Colin Anderson, also of Mississippi, were duck-hunting in Mississippi when their boat struck a snag, overturned and sank. They swam to "shore" in the chilly waters, but "shore" turned out to be covered with sub-zero backwater waistdeep in the thick underbrush.

For 30 hours, Long clung to a log, while Anderson tried to make his way out of the swampland in search of help. Sometime during the night Criswell slipped off the log and drowned while Long, too stiff to move, was helpless to save him. Fay Anderson, brother of Colin and a former Memphis band musician, flew over the scene in search of the missing party early next morning, spotted his brother exhausted and nearly frozen some distance from Long. Rescue parties finally got the two out and into the Yazoo City hospital. Doctors first thought Long's feet would have to be amputated, but he began to recover quickly and is back in front of his band here this week.

Long was formerly leader of the WMC staff orchestra and his band has been featured at Club Clearpool, Rainbow Lake and other suburban spots here.

CAMARATA'S UNIQUE FREELANCE SETUP

Tuttie Camarata, who before going to England last year to score J. Arthur Rank's "London Town" film, was a recording director for Decca, is now a freelance director, working under terms that make him perhaps unique in the field. He'll hook up for individual disk dates with any company meeting his demands, from $1,000 a session up, with the disker paying musician's salaries and guaranteeing his name on each finished disk.

Camarata has handled dates for various indie manufacturers in recent weeks under similar terms. His ability as an arranger, conductor, etc., is invaluable to these indies since too often there is no one connected with them who has the required experience.

British Best Sheet Sellers

(Week-Ending Jan. 2)

London, Jan. 3.

Five Minutes More	Morris
We'll Never Grow Old	Strauss-M.
To Each His Own	Victoria
Bless You	Noel Gay
You Hurt One You Love	B. Wood
Someday You'll Want Me	Dash
It's All Over Now	Connelly
Down in the Valley	Leeds
Too Many Irons in Fire	Connelly
The Old Lamplighter	Dash
Primrose Hill	Wright
Let It Be Soon	F. D. & H.

Second 12

Till Then	Chappell
One Night in Old Seville	FD&H.
Anytime at All	Macmelodies
Voice in the Night	Southern
Sooner or Later	Sun
Three Beautiful Words	W-W
Pretending	B. Wood
Getting Nowhere	Berlin
Zip-a-Dee-Boo-Dah	Sun
If I'm Lucky	Chappell
Fuzzy-Wuzzy	Gay
My Heart Isn't In It	Leeds

Nyaa, Nyaa You Can't Catch Me

John LaTouche is still playing here and hounds with Ted Fetter's lawyers, as the latter obtained another court extension to serve notice of legal action on LaTouche on a suit filed by them in 1943.

Legal tiff arose over tune, "Taking a Chance on Love," composed by Fetter and LaTouche for the Metro film, "Cabin in the Sky." Song was originally published by Miller Music, then assigned to Leo Feist. Fetter is charging Loew's, Feist, Miller and LaTouche with a conspiracy to defraud him and destroy his quarter interest in the song. Included in the charges against Loew's is failure to give Fetter screen credit for use of "Taking a Chance" in another production, "I Dood It." He's asking $87,500 damages.

Chase to serve LaTouche began in July, 1944, and was then suspended by court consent while LaTouche was in the service. Following his discharge, lawyers started after the composer and playwright again, and as of last week had yet to catch him with a summons. Friday (10) Federal Judge Simon Rifkin granted a further extension for service.

$6,000,000 SUIT VS. SOUTHERN DISMISSED

Perry Bradford $6,000,000 suit against Southern Music was tossed out yesterday (Tuesday) by Supreme Court Judge Kenneth O'Brien, after four days' trial. ASCAP, originally included in the action, was cleared Friday (10).

Bradford claimed that 39 songs he wrote and gave to Southern as collateral for a $100 loan were converted and that he was squeezed out of the profits by both ASCAP and Southern. When ASCAP showed that none of the tunes was ever given public performance, suit against it was dismissed.

Yesterday Southern's attorneys stated that the songs were worthless, and that Southern had never received any income or enhancement of prestige from owning rights to them for five years. They showed evidence that the pub had offered to return the tunes for repayment of the $100 plus interest.

Suit had already been dismissed once for failure to prosecute, but was reinstated at the behest of Bradford's attorneys.

Gaillard Trio Canned By Florentine Gardens

Hollywood, Jan. 14.

Slim Gaillard Trio summarily was fired off the show at Florentine Gardens last week after Gaillard repeatedly had shown up late for performances. William Morris agency, which spotted turn into nitery at $1,500 per week, did not challenge dismissal. Act had two weeks to go on a month's booking.

Almost immediately after being cancelled out, act broke up and Gaillard will try doing a single, under Morris' aegis. Tiny Brown, who played bass in threesome, has formed own trio, and was booked by General Artists Corp. into Bonanza Club, Reno.

Jocks, Jukes and Disks

By George Frazier

If Frank Sinatra has made the top, he's made it the hard way. His magnificent rendition of "Soliloquy" from "Carousel" (two 12 in. Columbia faces) represents, above all else, a notable triumph over adverse criticism. No performer (and we are not unmindful of Rudy Vallee) has ever had a press as vituperative as Sinatra's. Practically from the start it has been fashionable to ridicule him. On occasion the ridicule turned to sheer viciousness.

Everything considered, it is almost miraculous that Sinatra has prospered in the face of such snideness. There were some favorable opinions, of course, but they were conspicuously in the minority. The general feeling was that Sinatra was a passing fancy. We know now how much in error it was.

Obviously, Sinatra is a fine singer—certainly one of the best male vocalists around at the moment when you view him from all angles—showmanship, selection of material, etc. That, though, seems relatively unimportant to us. What is is that he had the ability and the guts to mature when the press was sniping at him from all sides.

One magazine in particular took vast delight in viewing Sinatra with alarm. There was, for example, a story written by a staffer who likes to think of himself as a member of the eye-witness school of reporting. It was a scathing account of a Sinatra performance at Lewisohn Stadium—which the staffer did not attend. One day, at one of this same magazine's editorial luncheons the big boss frowned when one of his little men mentioned Sinatra's name. Within a few moments he had conceived a brilliant idea. The mag would assign John Dewey or some other prominent philosopher to write an article about Sinatra's degenerate influence on the youth of America. (The piece, as far as we know, never came off.) Not so very long ago, Sinatra delivered a speech on equality to the pupils at a mid-Western high school where there had been racial tension. This same sheet covered the story from an angle designed to make Sinatra look like a fool. It was a disgraceful example of journalism, but it served only to make Sinatra a bigger man.

Sinatra's recording of "Soliloquy" is the performance of a great guy rather than a great singer. It is one of the most exciting disks ever released. "Soliloquy," in case you may not have seen "Carousel," is the speculation of a man who is about to become a father. He wonders what his child will be like. As a piece of writing, there is little in the repertoire of the musical stage to compare with Oscar Hammerstein II's lyric. It is magnificent, but in the mouth of an inept singer it might sound maudlin. Anyone who would sing the words convincingly must have a special talent. Sinatra has that talent. There are unquestionably faults to be found with his performance, but they are technical matters. Important is his interpretation. He is young, tough, indignant, and proud. If he lacks power in certain spots, he more than makes up for it with sincerity. Sinatra is, in a word, terrific. This is a Columbia Masterworks recording—which is part of what we meant when we said that Sinatra made it the hard way. This year may produce a better disk than this one, but we would not count on it. It's obviously a must for jocks and home-spinners. (Its format precludes its use on jukes, of course.)

Of the slight number of disks released this week there are at least a few that shape up as money-makers. Xavier Cugat's vast audience, for example, will like two one-steps — "Tourades En Madrid" and "Morena"—which make up his latest Columbia. They are both played with Cugat's customary swirl. La Valiente does a pleasant vocal on "Morena," which sounds like the hit side. As is always the case with Latin-American stuff, these faces will have limited Wurlitzer appeal. They are fine bets, however, for the pancake turners as well as anyone who fancies the paso doble.

Two sentimental ballads—"My Number One Dream Came True" and "You Should Have Told Me"—are provided with appropriately languorous interpretations by Les Brown and his band on Columbia. Doris Day, who, incidentally, improves with every new release (she's no longer with Brown), sings on both faces. The coin machines will go for this disk, especially "You Should Have Told Me."

You will be hearing a lot of Dinah Shore's "Sooner Or Later" (Columbia) on the nickelodeons. The tune is a hit and Miss Shore does it with all her commercial flair. Morris Stoloff's orchestra backs her up nicely. Coupling, which will do all right too, is "And So to Bed" (which Miss Shore is using as a sign-off theme for her radio show.) It should hardly be necessary to add that the jockeys will give a big play to both sides.

Benny Goodman's "Man Here Plays Fine Piano" and "Hora Staccato" (Columbia) are two of the most effective things he's done in a long time, but their appeal is probably limited. "Man," a tune by Joe Bushkin and Johnny DeVries, is largely a showcase for Bushkin's keyboard work. It comes under the hot classification and, as such, will not be heard too much on the jukes. "Hora Staccato" is a virtuosic performance by Goodman. His fans will love it, but here again, it is probably too specialized to become a prodigious seller. Both sides, by the way, provide jocks with what should be a welcome change of pace.

Cactus combos are still waxing "Divorce Me C.O.D.," which promises to be one of the big hillbilly wows. The newest version is on Columbia by Johnny Bond and His Red River Valley Boys. It's a cinch for the bucolic boxes. Coupling, "Rainbow at Midnight," is pretty conventional. Jocks, by the way, are inclined to overlook hillbilly items. We think this is often a mistake. "Divorce Me C.O.D.," for example, should have a wide appeal. We recommend it.

Louis Armstrong's "Do You Know What It Means to Miss New Orleans?" and "Eddie" (Victor) are simply not in a class with the memorable Armstrong faces. Both tunes are from "New Orleans," Louis' forthcoming movie and neither is very distinguished. The chief interest lies in Armstrong's singing, which remains almost as marvelous as it was in the old days. If this disk sells, it will undoubtedly be in race locations.

Suggested Program

"Little Brown Jug"—Glen Miller (Bluebird).
"Stardust"—Edgar Hayes (Decca).
"Cocktails for Two"—Spike Jones (Victor).
"Sweethearts On Parade" — Louis Armstrong (Okeh).
"If I Didn't Care"—The Ink Spots (Decca).
"Soliloquy — Frank Sinatra (Columbia).

Best Bets

Hot—"Man Here Plays Fine Piano" (Benny Goodman).
Hillbilly—"Divorce Me C.O.D." (Johnny Bond).
Ballad — "Sooner Or Later" (Dinah Shore) and "You Should Have Told Me" (Les Brown).
Latin - American — "Morena" (Xavier Cugat).
Dance — "My Number One Dream Came True" (Les Brown).
Special — "Soliloquy" (Frank Sinatra).

SCALE JUMP ACTION SLAPPED ON FOSTER

Effects of the scale jump musicians who are members of New York local 802 of the American Federation of Musicians got in Sept., 1945, retroactive to Feb., '44, are still being felt by maestros as well as 802, which still hasn't caught up with tooters who have coin coming. There have been innumerable actions against name leaders for extra coin on the basis of the delayed boost, the latest being against Chuck Foster for a run at the New Yorker hotel during the summer of 1944.

However, his man, confused a bit by the quick changes in scale rates, applied for extra coin on the basis of the current scale, raised again last summer, instead of the previous rate. This took a bit of straightening out before his claim became valid. Jerry Wald and Leo Reisman are also the object of similar suits.

10 Best Sellers on Coin-Machines

1. Old Lamplighter (9) (Shapiro-B)	Sammy Kaye .... Victor Kay Kyser .... Columbia
2. For Sentimental Reasons (8) (Leeds)	Ella Fitzgerald .... Decca Charlie Spivak .... Victor
3. Ole Buttermilk (14) (Burke-VH)	Kay Kyser .... Columbia Connee Boswell .... Decca
4. Huggin' and Chalkin' (2) (Hudson)	Hoagy Carmichael .... Decca
5. Zip-a-Dee-Doo-Dah (6) (Santly-Joy)	Sammy Kaye .... Victor Johnny Mercer .... Capitol
6. Gal In Calico (5) (Remick)	Tex Beneke .... Victor Bing Crosby .... Decca
7. Whole World Singing Song (6) (Robbins)	Les Brown .... Columbia Jack Smith .... Capitol
8. Things Did Last Summer (11) (Morris)	Vaughn Monroe .... Victor Frank Sinatra .... Columbia
9. Rumors Are Flying (16) (Oxford)	Frankie Carle .... Columbia Andrews Sisters .... Decca
10. Sooner or Later (1) (Santly-Joy)	Sammy Kaye .... Victor

Coming Up

Oh, But I Do (Remick)	Dinah Shore .... Columbia Margaret Whiting .... Capitol
Guilty (Feist)	Margaret Whiting .... Capitol
Miserlou (Colonial)	Jan August .... Diamond
Best Man (Vanguard)	King Cole Trio .... Capitol Les Brown .... Columbia
On the Boardwalk (BVC)	Dick Haymes .... Decca Starlighters .... Mercury
Just Squeeze Me (Robbins)	Paul Weston .... Capitol Dick Jurgens .... Columbia
This Is Always (BVC)	Harry James .... Columbia Dick Haymes .... Decca
If I'm Lucky (BVC)	Perry Como .... Victor Jimmy Dorsey .... Decca
Sonata (Oxford)	Perry Como .... Victor Carmen Cavallaro .... Decca
You Keep Coming Back (Berlin)	Bing Crosby .... Decca Jo Stafford .... Capitol
Anniversary Song (Mood)	Al Jolson .... Decca

BAND BIZ RECONSTRUCTION ERA

Delayed Royalty Payments From Indie Diskers Irk Major Music Pubs

Many major music publishers in New York, who have been rolling with the failure of some indie disk manufacturers to pay mechanical royalties on time, appear to be getting a bit impatient with the delayed payments. Last week, Leeds Music, for one, went after some 23 independents with registered letters concerning monies due and others have been developing ideas of examining indie books via commissioned accountants. It seems some of the pubs feel that their leniency on royalties due has been taken advantage of by some diskers and they don't intend to allow it to go too far.

Since last fall, most of the better-looking indies such as Majestic, Mercury, Cosmo, et al., have been discharging publisher royalty indebtness piece-meal, fighting to clean up one quarter in this way before another quarter payment came due. And, according to Harry Fox, agent and trustee for virtually all publishers in such matters, they have been doing a good job. Apparently, some publishers do not agree.

Reason the majority of pubs originally agreed to accept delayed royalty statements from various indies was based on thoughts that their action might result in some of the beleaguered companies fighting their way through to solid ground, which in the end could only benefit the music business as a whole. They did the same thing with Decca in the latter's early days and have never regretted their action.

Nick Wells Vamps As Cosmo Prexy; Firm Reorganizes

Cosmo Records underwent another executive personnel shakeup last week, which pushed Nick Wells out of the presidency only a few weeks after he assumed the position. As of the moment the spot is being left open until a reorganization of the firm is completed. At the same time there have been rumors of another coin transfusion into the indie, which has had more rough going the past few months than a derailed locomotive, involving some $600,000. It's neither confirmed nor denied by Cosmo, but it's well known that it would require a sum similar to that to put the company into anything resembling a sound financial condition.

Wells' exit from Cosmo is more surprising in view of the fact that he's a brother-in-law of Rubin Uslander, currently in control of the firm by reason of the amount of coin he poured into it during the reign of Harry Banks, founder and prez of the firm until last month, when he left to set up his own Cardinal Records in N. Y. Wells' heave-ho was accomplished while he himself was away in Florida on vacation.

Meanwhile, it seems Cosmo has been stripped of two of its band properties. Tony Pastor's contract was up last week and he's negotiating with Mercury Records; Hal McIntyre is dickering with the new M-G-M Records.

LUCILLE BALL DROPS SUIT AGAINST VICTOR

Hollywood, Jan. 14.

Following conferences with Eli Oberstein, when the RCA-Victor veepee was on Coast recently, Lucille Ball has agreed quietly to drop the $100,000 suit she last month filed in Superior Court here to force plattery to cease circulating a recording of "Carnival in Rio," on which she vocalized afront band of her husband, Desi Arnaz. Victor will continue to produce the disk.

In her original complaint, Lucille Ball stated that she had made the waxing as a gag and with clear understanding that it would not be released for public consumption.

Dick Gabbe to Romm Agcy.

Dick Gabbe, former manager of Jimmy Dorsey and currently handler of Jerry Wald's orchestra, joins Harry Romm's agency in New York, Monday (20). Gabbe is currently on his way in from the Coast, where he has been for the past year or more. After leaving Dorsey, he took over management of the Dorsey's Casino Gardens, Ocean Park, subsequently leaving that spot to handle Wald.

Whether in joining Romm as the latter's assistant Gabbe will give up all other connections, isn't known.

M-G Disk Plant Begins Rolling

Pressing plant which will turn out disks for the new M-G label, Metro subsid, went into action at Bloomfield, N. J., during the past week, with 12 girls operating pressing machines. However, though the factory has already begun turning out platters none of its output will see the light of circulation until at least March 1. Purpose is to create a backlog large enough by that date to make a national impression on dealers' counters.

Meanwhile, the new company's recording plans are going into full swing. Jimmy Dorsey makes his first disks this Friday (17) in New York and will be followed immediately by Blue Barron, who's also doing his initial session. Raymond Scott is due soon, too, along with vocalist Helen Forrest. Other bands signed to Metro, those of Ziggy Elman, Sy Oliver and Buddy Weed, have already turned in their initial sessions.

While it seems to have a considerable amount of talent already on hand, between the bands and singers not connected to Metro film contracts, and those that are, the company is going ahead after talent. Negotiations have been going on during the past week for Hal McIntyre's orchestra.

Kate Smith cuts her first sides for M-G-M records next month backed by Jack Miller's Orch.

Vox Label Gets Detroit Symph as Reichhold Moves In as Bd. Chm.

Henry Reichhold, Detroit moneyman, who has been planning an entry into the recording field, last week took a position as chairman of the board of Vox Records, a New York outfit connected with Polydor, a French label. Reichhold's connection with Vox, which has concerned itself with the marketing of only classical and moppet disks, brings to that company the Detroit Symphony, which Reichhold is spiritually and financially backing.

Vox will cut the Detroit Symph and via the connection with Polydor, the orchestra's disks will go into various European countries and, in exchange, works by the Viennese Philharmonic will be marketed here by Vox. Whether the company will eventually go into the pop field in the U. S. is undisclosed. George Mendelssohn is prez of Vox.

Neal Hefti Forming Own Band, Backed by Hub Coin

Boston, Jan. 14.

Neal Hefti, former Woody Herman arranger, is skedded to start his own band in matter of weeks. He figures to begin rehearsing when his wife, Frances Wayne, former Herman vocalist, finishes current engagement at the Satire Room of the Fensgate.

Hefti is recruiting his band from former members of Herman's and Les Brown's bands, and is going in for sweet and swing. Hub angel is bankrolling the deal.

HEADS TOWARD PRE-WAR BASIS

By BERNIE WOODS

With the fold last week of the 400 Club, New York, and the intended withdrawal two weeks hence of the Aquarium Restaurant, N.Y., from the list of wartime users of name bands, plus other events, it seems that the band business is headed back to the pre-war basis on which it was built. And a good many bandsmen feel that it's all for the better.

Such spots as the 400 and the Aquarium, and their temporary counterparts in other cities, paid abnormally high prices for top names but served a purpose during the war when because of conditions it was impossible to build new bands. Now they have no place in the normal picture. Not when they go so far as to leave the so-called "name locations" completely devoid of the best band talent because of those high prices.

The Gamble

Like the one-night booker who is able to afford a gamble with two or three upcoming orchestras on the strength of whatever profits might be made from top names, the location spots that have been for years playing the Dorseys, James, et al., with lighter names in between, need the prestige and financial returns of those No. 1 names to continue to do their job for the overall good of the business. During the war, they were unable to do so. And they do occupy a most important place in the scheme of things.

Money, while it's of obvious importance to the bands that have and will play such spots, is not everything, it's stressed. There's prestige attached to working Frank Dailey's Meadowbrook, the Pennsylvania hotel, N.Y., Palladium Ballroom, Hollywood, and a dozen other spots in New York and various other cities. These are the locations that help build the bands, hand in hand with recordings, which have been for years now the most important medium, and without them the band business would be in a fine fix.

That business conditions and other reasons are pushing the top names back to such locations has been evident in some measure for some time and it increases day by day. Before the band business can reach back for its pre-war importance such a trend must become national, most important bandsmen feel.

New Copa, Chi, Eyes Band Policy

Copacobana, Chicago, which opened its doors two weeks ago, is aiming at a name band policy. Operators of the spot are currently dickering for Elliott Lawrence's orchestra, or at least have made an offer for him to General Artists Corp. They want the band for eight weeks with options.

At the moment the spot, which seats around 600 people, is using an all-act show headed by singer Frankie Parker. How this policy would be affected by the use of name bands isn't known. And if Lawrence is signed the spot would at least partially make up for the loss of the Panther Room of the Sherman hotel as a band spot. It drops name orchestras Feb. 27.

GARFIELD EASTS

Hollywood, Jan. 14.

Harry Garfield, vet Coast contact for Harms, Inc., left over weekend for New York to become professional manager of Witmark. Both pubs are Warner Bros. subsids.

No one yet tabbed to replace Garfield, moving into spot vacated when Norman Foley joined Robbins-Feist-Miller combine.

Whittemore Again Scrams MCA Band Dept., This Time Makes It Stick

Jack Whittemore resigned from Music Corp. of America's band department again last week, the fourth key member of that branch of the agency to depart within the past year. His resignation will be effective by the end of this week, possibly sooner if he gets his affairs in order before then. It has nothing to do with MCA's bonus allotments, which, at least as far as Whittemore is concerned, was equal to the previous year's payoff.

What Whittemore intends to do is so far unknown, even to himself. He has several things in mind, any one of which he may decide to go into between now and the end of this week, or later. One is an idea of joining forces with several other men in the personal management field. However, nothing is definite.

With MCA approximately 10 years, first as head of its Atlanta office and for the past eight at its New York headquarters, Whittemore was one of the mainstays of the band division, first under Sonny Werblin and for the past six months or so under Larry Barnet. His exit follows by weeks the resignation of Lyle Thayer from the agency's Coast branch. Last summer, Russ Facchine quit the band department on the Coast. About this time last year, Russ Lyon walked out of MCA to set up his own agency.

Whittemore quit MCA once before, late last summer. He was talked out of his move, however, by Werblin, head of the agency's N.Y. office and appeared to have settled back into his spot.

Armstrong's Concert Date

Louis Armstrong and his orchestra will do a concert at Carnegie Hall, New York, again Feb. 8. Affair is not connected with any magazine; it is being promoted by Greer Johnson and Bob Snyder, who stage jazz concerts at Town Hall, and Leonard Feather.

Armstrong will be accompanied by Ed Hall's small combo, with which he'll work in the first part of the performance. Later his full band will take the stage. Earl Hines will also be on the bill.

Sonora's Low-Cost Disk Stirs Trade

Recording and music people are eyeing with some disbelief the move by Sonora Records in marketing a new Black label series at 39c retail (85c, plus tax). With counter prices of disks produced by major companies being forced upward by increased production costs and the margin of profit on even a 50c disk being figured in fractions, Sonora's move created quite a bit of comment in the trade last week and there has been some conversation concerning the remote possibility that the company's disks may have some effect on the market just as Decca's shift into the 35c field years ago influenced downward price trends by Victor and Columbia.

At the moment, Sonora is one of a dozen indies fighting to keep alive and it's move into the lower-priced field is an endeavor to strengthen sales. Whether or not it could ever have any effect on the retail market with a 39c disk is looked upon as remote, but, it's felt, anything can happen. On the 39c label will be George Towne's orchestra, Snub Moseley orchestra, Roberta Lee, Roy Smeck, Jerry & Sky, hillbilly team.

Sonora, incidentally, claims it will be making a profit on the lower price platters. Experienced recording men say they cannot see how it's possible unless the compound is of exceedingly cheap materials.

Herb Hendler Forms Own Rainbow Disk Business, With Fromkes Backing

Herb Hendler, who left as head of Cosmo Records' artist and repertoire division last month and is now suing that company for more than $20,000 due him on an unexpired contract, has gone into the disk business on his own. He's in association with Harry Fromkes, former owner of the Playhouse legit theatre in N. Y. and for years a devotee of jazz.

They have formed a company called Rainbow Records, with Fromkes' backing, and with the latter as president, Hendler as v.p. in charge of recording and Eddie Heller, who also left Cosmo last week, as v.p. in charge of sales. They will make no pop disks for some time, launching the venture on certain album ideas, etc., developed by Hendler. Disks will be pressed by indie plants with whom arrangements have already been completed.

Clothing Scramble Mars Sammy Kaye One-Nighter

Lynchburg, Jan. 14.

Forty hats and coats, worth hundreds of dollars, vanished from City Armory during the Sammy Kaye dance here Jan. 6. Promoter Darrin O'Brien spent next day assuring angry patrons he was not responsible since concession had been leased. Police said in the mad scramble to leave after the hop, the crowd apparently exchanged hats and coats—and some took a few too many.

Over 5.000 packed the dance floor with Kaye inaugurating his Monday night series of "lead-a-band" performances.

Music Pubs Stock Up As Lithograph Strike Threatens

Music publishers in New York during the past week have been deeply concerned about the possibility of a strike by the Amalgamated Lithographers of America, Local No. 1, halting the printing of music and some have gone to great lengths to protect themselves against such a possibility. They have placed orders in vast lots with printers, a dangerous procedure with some publishers since the songs involved are not yet definite hits and others, which are riding high, can come down suddenly enough to catch pubs with overloaded inventories.

Lithographers have named Jan. 23 as the date on which they will walk out if increased salary demands, etc., are not met. During the latter part of last week, negotiations between the union and the Music Printers' Assn. reached the point wherein the possibility of a strike halting printing plants was deemed "unlikely," but the threat, nevertheless, is still there.

'HIT PARADE' TARGET ON 'LAMPLIGHTER' SONG

Most music publishers thought last fall, when Warner Bros.' suit against the Lucky Strike Hit Parade was deemed a just cause of action by the N. Y. State Court of Appeals, that the program would be more careful in its rating of tunes. Apparently that's not so, according to action taken by Shapiro-Bernstein.

S-B forewarded to Foote, Cone & Belding, agency on the Luckies account, a rather sharply worded letter re the program's handling of its "Old Lamplighter" song. For the past 10 weeks or so, the publisher pointed out, "Lamplighter" has been No. 1 in sheet sales and record sales and has yet to get any closer to the top slot on the program than No. 2. Last week (11), the tune was dropped one slot to third, following which S-B got off its blast.

Jubileers cut 12 sides of Negro spirituals for Feb. 7 release on Bibletone label.

Aquarium, N. Y., Joins With 400 Club In Exiting From Name Band Field

Aquarium Restaurant, New York, which with the nearby 400 Club has created quite a stir for almost two years among N. Y. hotels and cafes using name bands, due to high price quotations, is following the 400 out of the field. Due to a tremendous drop in business, the Aquarium attempted to cancel entirely the scheduled opening Friday (10) of Gene Krupa's orchestra, but finally settled for slicing his four-week run to two weeks. Louis Prima, set to follow, has been cancelled out. Spot's future isn't definite, but its use as a cafeteria is likely.

Attempt to drop Krupa on such short notice provided quite a to-do. Krupa went to the musician's union to determine his position and was told not to worry, that Music Corp. of America, by AFM rules, would be responsible. This probably resulted in the two-week run.

Nat Moss' 400 Club gave up top names, perhaps temporarily, last week when it replaced Tex Beneke-Glenn Miller combo with Billy Maxted and installed a two-night a week policy. Maxted will work dinner only Sunday to Thursday and a supper session on Friday and Saturday. He will have no broadcast wires. His band is limited to 10 men, including himself.

Aquarium and 400, by their high coin bids for names, threw the placid hotel booking situation into an uproar when they first went into the use of top name bands. They offered such prices that the major hotels, the mainstays of the band biz in N. Y. for years, flatly refused to try to compete. This brought on a situation wherein most of the N. Y. hostelries for almost two years have not been getting, except in certain isolated cases, the better names.

Nick Brewster orch, after 18 months at the St. Anthony hotel, San Antonio, moved into Hotel Cleveland's Bronze Room Wednesday (15) for three-month run with options. Replaces Art Jarrett band.

Iturbi's Chili Swing

Hollywood, Jan. 14.

Concert tour of Mexico and South America is being mapped by Jose Iturbi following current stint in "The Birds and the Bees" at Metro.

Pianist's projected itinerary would include Mexico City, Havana, Caracas, Rio de Janeiro and Buenos Aires.

Petrillo Sez Yes, But Cap Nixes Tex Beneke Air Show From Stage

Except for the last minute objections by the Capitol theatre, Tex Beneke's orchestra might have done a regular weekly radio broadcast from the stage of a Broadway theatre during his run at that house next month. Beneke had permission from James C. Petrillo, head of the American Federation of Musicians, and okays from New York Local 802 of the AFM to do a "Treasury Bandstand" show for the Government from the Cap each Saturday afternoon (3:30-4 p.m., CBS). Cap officials, however, nixed the idea on the premise that it might interfere too much with business, even though they would have liked to do the show for the publicity value to the theatre. Instead, it will be done from a CBS studio.

Beneke, incidentally, is negotiating for a radio commercial to emanate from the Coast during the summer. If it goes through, it's probable that while doing the commercial he works the Palladium Ballroom then instead of next Xmas, the period he originally wanted. For weeks, Beneke's manager, Don Haynes, has been dickering with Palladium's operators on price, in the face of the spot's recent guarantee and split deals. Haynes has rejected the Palladium's bid of $4,500 guarantee plus 50% over $13,500. His payroll is so high that a higher guarantee is required.

10 Best Sheet Sellers

(Week Ending, Jan. 11)

Old Lamplighter	Shapiro-B
Sentimental Reasons	Leeds
Ole Buttermilk Sky	Burke-VH
Zip-a-Dee-Doo-Dah	Santly-Joy
Gal in Calico	Remick
World Singing Song	Robbins
Things We Did Summer	Morris
Huggin' and Chalkin'	Hudson
Sooner Or Later	Santly-Joy
Oh But I Do	Remick

Second 10

For You For Me	Chappell
You Keep Comin' Back	Berlin
September Song	Crawford
I'll Close My Eyes	Maurice
Rumors Are Flying	Oxford
Girl That I Marry	Berlin
Sonata	Oxford
Anniversary Song	Mood
It's All Over Now	BMI
This Is the Night	Jefferson

802, MPPA Pact Set for Signature

New scale pay contract between New York Local 802 of the American Federation of Musicians and Music Publishers Protective Assn., which has been in preparation since last September, may be signatured by the end of this week. Covering arrangers, proofreaders, copyists and pianists working for music publishers, the new agreement calls for boosts as high as 45% in some categories and as low as reduced scales in others. There are over 100 divisions for which rates had to be developed covering various combinations of overlapping chores in the four fields.

Final form of the pact was agreed upon during the past fortnight and ratified by 802 and MPPA boards. It is now being submitted to publishers for okay after which it will be signed by both parties.

FIRST 'OUTSIDE' BALLAD ON BERLIN AGENDA

Irving Berlin's music company doesn't often publish ballads not written by Berlin himself, but it has taken a tune titled, "Why Did It Have to End So Soon," by Marty Symes, Dick Robertson and Frank Weldon on which it will begin work later this month. Song is the first non-Berlin ballad the current Berlin firm has bought, although the old company in which Berlin was partnered with Saul Bornstein did insert non-Berlin tunes of that calibre between the latter's own works.

Reason for the publication of the Symes - Robertson - Weldon piece is that Berlin himself does not intend in the future to devote himself to writing "pop" ballads. All his efforts in this direction will in the future be devoted to material for picture or show scores.

Buddy Moreno Preems As Bandleader in Chi April 6

Singer Buddy Moreno has been booked on his first date as a bandleader. He goes into the Aragon Ballroom, Chicago, April 6, for an indefinite run. Current plans call for a combo of 12 men plus Moreno and a girl singer.

Moreno, former vocalist with Dick Jurgens, Tommy Dorsey, and several other bands, has been working in radio in New York and occasional club jobs since his discharge from the Army last year. He's being managed by Arthur Michaud and booked by Music Corp. of America.

Omaha Ups Diskbox Tap

Omaha, Jan. 14.

Juke boxes are in process of swinging from jitney to a dime all over town. So far, there are but a few squawks and these do not come from the taverns and clubs, but from the eateries. Seems that people who come in to eat, would rather pay a nickel than a dime, but owners say no serious opposition has been met and that receipts are so far satisfactory. In the taverns, they are throwing in as many dimes as they did nickels.

Reason given by the jukebox boys here is that cost of records has gone up so sharply that music in the old price range is now impossible.

Slaps Infringement Suit On Pub. Over P.D. Melody Written in 1867

Hollywood, Jan. 14.

Don A. Mario, bandleader and songwriter, hung a $250,000 tune infringement suit last week on Capitol Songs and some of the most important record companies and artists. His action has flabbergasted the publisher, to say the least. Mario's suit alleges that Capitol's tune, "Pretending," was swiped by its writers from a tune, presumably by the same title, which he wrote in 1930.

Capitol admits to plagiarism, but not of Mario's song. From the day it took "Pretending" from writers Marty Symes and Al Sherman it has pointed out that the melody was taken from a waltz by Delieb's called "Coppella," written in 1867 and which is used constantly as background music in the ballet field. Sherman simply adapted it for popular consumption and Symes fitted it with lyrics. Pub intends fighting the action and is endeavoring to see to it that Mario gets stuck with costs if and when he loses the action.

In addition to Capitol, Decca, Columbia, Bing Crosby and Kate Smith, along with the writers, have been named as co-defendants. Action was instituted in Superior Court, Los Angeles.

Bratton's 80th Anni

John W. Bratton, the oldest active living songwriter, is celebrating his 80th birthday Jan. 21. For over half a century he has been in the songsmith business, having been successively, choir singer, amateur actor, singer in a Broadway show and theatrical producer (Leffler & Bratton).

He has written over a thousand songs, music and lyrics.

Dick Rodgers Eliminates Self From ASCAP Board, Pick Successor Jan. 30

Next monthly meeting of the board of directors of the American Society of Composers, Authors and publishers in New York, Jan. 30, will have the task of electing and seating a new member to replace Richard Rodgers, who went off in December. Rodgers' exit from the body occurred in a manner that was tantamount to a resignation, though it followed the Society's by-laws.

ASCAP's rules state that when a member of the board is absent four consecutive meetings he is automatically expelled from the body. But, the usual procedure is to immediately renominate him and he is reinstated on his promise to attend. Rodgers missed four, along with Oscar Hammerstein II, and both were dropped. Hammerstein was reseated immediately, but Rodgers let it be known that he hadn't the time and would prefer that he be eliminated. Max Dreyfus, who was ill last year, missed four meetings and was dropped from the board for the first time since the Society's inception, only to be immediately proposed and reelected by fellow board members.

Who will be nominated in Rodgers' place is not known, although it's probable that the writer faction of the board has made its choice. In such cases it's traditional that the replacement be the same sort of workman as his predecessor, i.e., a composer, author or publisher. Rodgers is a composer. Edgar Leslie has been proposed for the spot, but he's an author.

St. L. Diskbox Op Shot; See Gang War Over Biz

St. Louis, Jan. 14.

Attempted assassination of John R. Westbrook, owner of a diskbox company here while he and a woman companion were riding in an automobile near Waterloo, Ill., Friday (10) leads cops on both sides of the Mississippi in this area to believe that a gang war over the business is cooking. Westbrook was hit in the back of the neck by one of the bullets that was fired through the rear window of the car. Woman was cut by flying glass.

Cops said a group that controls the diskbox business in East St. Louis and other sections of Southern Illinois recently demanded that St. L. operators pay $5 per month on each of the 7,000 coin operated music boxes in the city as a "protection" fee.

Songs With Largest Radio Audiences

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

(Survey Week of Jan. 3-9, 1947)

A Gal In Calico—†"Time, Place, Girl"	Remick
Among My Souvenirs	T. B. Harms
Anniversary Song—†"Jolson Story"	Mood Music
Anybody's Love Song	Miller
Best Man	Vanguard
Blue Skies—†"Blue Skies"	Berlin
Coffee Song—*"Copacabana Revue"	Valiant
Either It's Love Or It Isn't—†"Dead Reckoning"	Mood Music
For Sentimental Reasons	Duchess
For You For Me Forever—†"Shocking Miss Pilgrim"	Chappell
Girl That I Marry, The—*"Annie Get Your Gun"	Berlin
Gotta Get Me Somebody To Love—†"Duel In the Sun"	Morris
I'll Close My Eyes	P. Maurice
It's a Good Day	Capitol
Managua Nicaragua	Encore
Oh, But I Do—†"Time, Place, Girl"	Witmark
Oh Why, Oh Why, Did I Ever Leave Wyoming?	Feist
Old Lamp-Lighter	Shapiro-B.
Ole Buttermilk Sky—†"Canyon Passage"	Burke-VH
On the Other End of a Kiss	Beverly
Rumors Are Flying	Oxford
September Song	Crawford
Sonata	Oxford
Sooner Or Later—†"Song of South"	Santly-Joy
Things We Did Last Summer	Morris
Uncle Remus Said—†"Song of the South"	Santly-Joy
What More Could I Ask For	London
Whole World Is Singing My Song	Robbins
Years and Years Ago	Bourne
You'll Always Be the One I Love	Sinatra Songs
Zip-a-De-Do-Dah—†"Song of South"	Santly-Joy

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

A Rainy Night In Rio—†"Time, Place, Girl"	Witmark
And So To Bed	Famous
Guilty	Feist
How Are Things In Glocca Morra—*"Finian's Rainbow"	Crawford
I Guess I'll Get the Papers and Go Home	C-P
I Haven't Got a Worry in the World	Williamson
If You Were the Only Girl	Mutual
In My Merry Oldsmobile	Witmark
It's All Over Now	Broadcast
Pretending	Criterion
Serenade To Love	Stept
South America, Take It Away—*"Call Me Mister"	Witmark
That's the Beginning of the End	ABC
There Is No Breeze	Robbins
This Is the Night	Jefferson
Through a Thousand Dreams	Remick
Winter Wonderland	BVC
You Are Everything to Me	Paramount
You Keep Coming Back Like a Song—†"Blue Skies"	Berlin

† *Filmusical.* * *Legit Musical.*

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	13	2,200	37,525
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	2	2,375	7,400
Chuck Foster	New Yorker (400; $1-$1.50)	2	1,375	3,825
Guy Lombardo	Roosevelt (400; $1.50-$2)	10	2,100	27,950
Ray McKinley	Commodore (400; $1-$1.50)	3	900	3,600
Johnny Pineapple	Lexington (300; $1-$1.50)	9	975	9,725

* Indicates Floor Show at Waldorf.

Chicago

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Conventioneers missed this spot and take was only 4,200.

Stephen Kisley (Marine Room, Edgewater Beach hotel; 700; $2-$2.50 min.). Final week of mild 4,200. Next week Henry Brandon orch returns.

Clyde McCoy (Boulevard Room, Stevens hotel; 550; $3-$3.50 min.). Creamy 4,800.

Ramon Ramos (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Brutal 2,500.

Joseph Sudy (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Hefty 3,700.

Griff Williams (Empire Room; Palmer House; 650; $3-$3.50 min.). Terrif 5,300 from convention crowd.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Rolls on and on; strong 3,400 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). Bountiful 3,200 tabs.

Location Jobs, Not in Hotels

Chicago

Russ Carlyle (Blackhawk; 500; $2-$2.50 min.). Punchy 4,300.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). New show with Tony Martin, Pearl Bailey and Jack Cole Dancers keeping pace with top 6,500.

Dick Jurgens (Aragon; $0.90-$1.15 adm.). Almost capacity, 19,000.

Buddy Shaw (Latin Quarter; 700; $3.50 min. for second show). Ted Lewis big 4,800.

Lawrence Welk (Trianon; $0.90-$1.15 adm.). Fancy 17,000.

(Los Angeles)

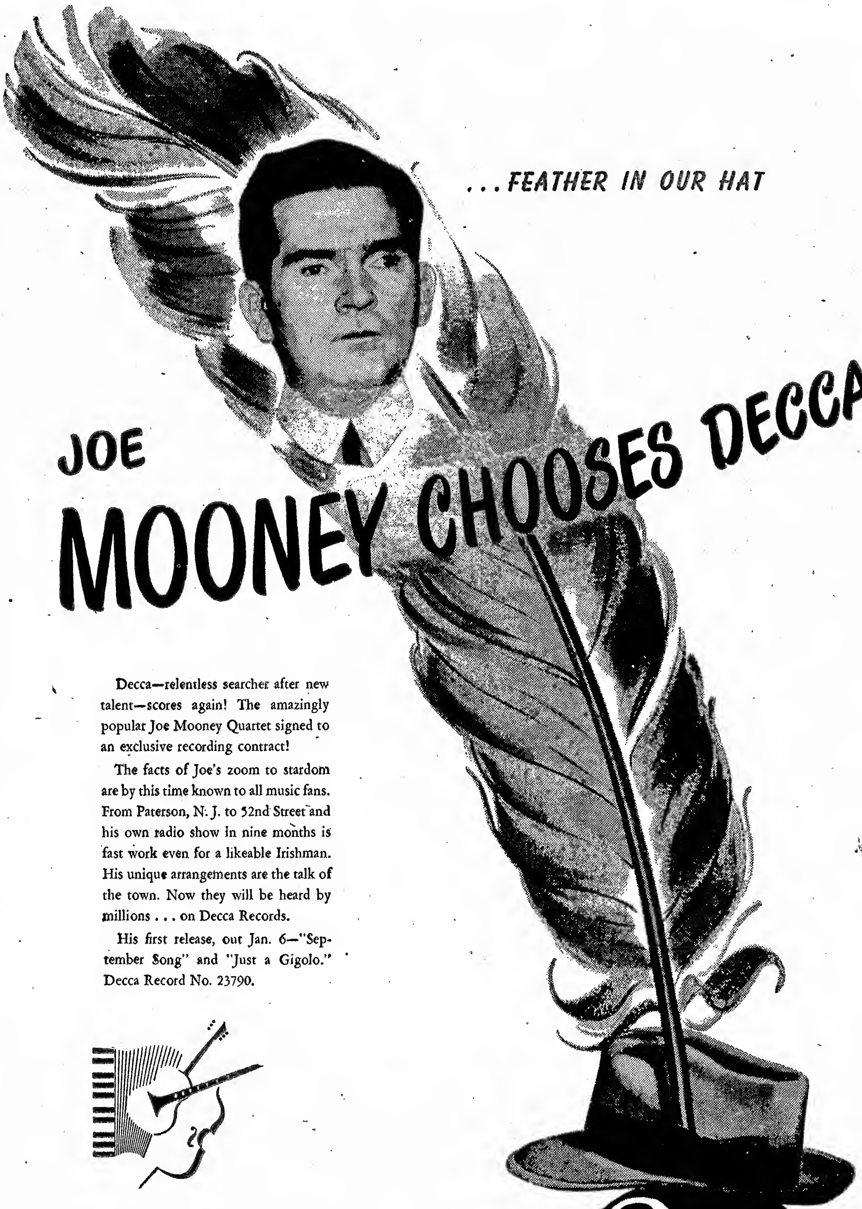
Al Donahue (Avodon, B, Los Angeles, 1st wk). Opened Tues. (7). First stanza's 6,400 customers n.s.g., after recent record run of Count Basie.

Art Kassel (Aragon, B, Ocean Park, 5th wk). Fewer than 4,000, despite smart ballyhooing.

Ray Herbeck (Meadowbrook, B, Culver City, 3d wk). Not more than 3,500 admissions, with spot heavily papering town.

Bobby Sherwood (Casino Gardens, B, Ocean Park, 1st wk). Opened with newly regrouped combo Sat. (11) to good response. Previously, in five days, Earle Spencer's scale crew didn't lure more than 2,000 payees.

Charlie Spivak (Palladium, B, Hollywood, 3d wk). Tapered somewhat after first fortnight pulled site out of three months of doldrums; 16,000 stub-buyers.



...FEATHER IN OUR HAT

JOE MOONEY CHOOSES DECCA!

Decca—relentless searcher after new talent—scores again! The amazingly popular Joe Mooney Quartet signed to an exclusive recording contract!

The facts of Joe's zoom to stardom are by this time known to all music fans. From Paterson, N. J. to 52nd Street and his own radio show in nine months is fast work even for a likeable Irishman. His unique arrangements are the talk of the town. Now they will be heard by millions . . . on Decca Records.

His first release, out Jan. 6—"September Song" and "Just a Gigolo." Decca Record No. 23790.

Exclusively on... Decca RECORDS REG U S PAT OFF

Inside Stuff—Orchestras-Music

There is no life at the moment in the situation involving the writing of a new contract between the Songwriters Protective Assn. and the Music Publishers Protective Assn. Meetings between the two factions over the terms of a new deal ended for the holiday period around the middle of last month and no date has yet been set to resume talks, mainly because many of the principals on the publisher's side choose this time of year for Florida vacations. Meanwhile, the old pact between the writers and publishers, which expired Jan. 31, had been extended another 30 days, or until Jan. 31, and if the new deal isn't cleaned up by then, which doesn't seem likely, another extension will probably be agreed upon.

Although Los Angeles Musicians Local 47 boasts of more than 13,000 members the union seems unable to whistle up a quorum at any of its monthly general membership meetings. Sometime ago the local shifted site of get-togethers from downtown L. A. headquarters to Hollywood Masonic Temple in effort to induce greater attendance, but interest perked only fractionally and in the main the card-carriers who do show at the meetings are officeholders and a hatful of political axe-grinders. At least 150 must be on hand to constitute a quorum to handle routine business, and 300 for legislative. As result of too few always turning up, local has had matters on agenda since 1943, which have yet to be acted upon.

Resumption of ice shows at the Terrace Room of the New Yorker hotel, New York, seems to have proven once and for all that the room is definitely not a "band" spot. During the period that the hotel dropped ice shows, while a new tank and new dance floor was being installed, business fell far off normal and could not be brought back even by Sammy Kaye's orchestra, judged to be one of the few guaranteed b.o. draws in biz. Kaye couldn't do better than 1,400 covers any week during his run, although it must be said that his stay, during pre-Xmas weeks wasn't at a good time. Now, with ice shows back and Chuck Foster's orchestra, the room isn't too far off normal.

Another 20,000 shares of common stock put up for sale by Capitol Records in New York two weeks ago at $15.50 per, was not a new issue, but part of the original bundle set up by the company when it floated the original issue last year. The 20,000 had simply been kept in reserve and released, it's said, to partially, at least, repay a loan from the Bank of America in California. This loan, may or may not have gone to finance the company's entry into the field of record reproducing machines now being marketed under Capitol's name.

In an ad run in last week's VARIETY issue by Benny Fields, veteran singer, the copy inadvertently referred to the William Morris Agency as his agent. Charles Yates, with the Associated Booking Corp., 745 5th avenue, N. Y., has Fields under exclusive contract. The Morris office had previously booked Fields.

Vic Lombardo, who had completed an arrangement with Apollo Records, in which the Garwood Industries are now interested, for a term contract, did not sign and isn't likely to. Garwood dropped negotiations with the band after a deal involving a $5,000 bonus and exceptionally good terms had been agreed upon and not immediately accepted by the leader.

Top Tunes for Your Books

An All-Time Favorite

EXACTLY LIKE YOU

Music by . . . JIMMY McHUGH

Shapiro-Bernstein

Dailey Sets Brooks, Long

Randy Brooks' and Johnny Long's orchestras have been set for Frank Dailey's Meadowbrook. Brooks goes in for nine days, Jan. 29 to Feb. 9, following the current Blue Barron, and Long follows Feb. 11 to the 24th.

When the dance band b.o. began sliding last November, Dailey had a long string of bands set up to come into his spot. He subsequently cancelled all and took Les Elgart for an indefinite period. With the current Barron and the above bookings he resumes buying.

Musical Upturn

(Continued from page 1)

extent than usual. Both are mixed cast shows, there being colored actors in "Holiday" also.

While "Rainbow" was expected to score on the strength of its out-of-town showing, the hailing of "Scene" was a complete Broadway surprise. In fact, another show was reported to have been earmarked to follow it in at the Adelphi. In Philadelphia, where it tried out, "Scene" the authors and actors to a greater couldn't top $5,000 gross on the week, an incredibly low mark. In response to the enthusiastic press, show's management evinced little surprise, the response being that it felt "Scene" to be a New York show. At least one showman interested in "Scene" maintained that attitude throughout the tryout, when ticket sellers were biding their time.

"Big Two" Form Reversal

Another form reversal was instanced by the negative first-night reception of "The Big Two," a straight play that also entered the list last week. Reports were that it was a sure thing, evidently on the strength of the show's business in Philly, but insiders were aware that attendance was aided by subscribers, same not applying to "Scene" or "Rainbow," which also tried out in the same stand. There was a difference of opinion in Boston for "Two" but the business was fairly promising.

How word-of-mouth can benefit a show in advance was shown by patronage at the boxoffice for "Rainbow." Prior to its debut the sale amounted to approximately $125,000. That was exclusive of theatre parties, such package deals amounting to as much, if not more. Following the notices, long lines appeared for both that show and "Scene." The new musicals are likely to slow the pace of longrun tuners, most of which stood up because there was no new opposition. If attendance is affected it may be reflected principally in the agencies.

There has been a drop in agency business which was apparently wrongly attributed to a supposed decline in visitor volume. Reliable reports, however, are that hotel occupancy is high, with most of the major midtown hostelries jammed. There are a fairly large number of conventionites registered but they are not patronizing the ticket booths in the lobbies.

Ralph Slater, hypnotist, to the Earle, Philadelphia, Jan. 31.

Music Notes

Bing Crosby cuts a new album, of four sides, for Decca this week on Coast. Dittles will be from Paramount's forthcoming "The Emperor Waltz". . . .Joe Alexander, sepia baritone, jotted by Capitol Records. . . . "The Anniversary Song," ditty intro'd in Columbia's "The Jolson Story," will be reprised in studio's forthcoming "Broadway Baby," with Jerry Wald orchestra rendering it. . . .Ken Curtis etches four new sides for Mercury label Sat. (18). . .Joe Reichman's band waxing 10 tunes for Standard Transcriptions this week. . . .Capitol Records has signed Alan Livingston to head up a new, special department to prep albums aimed at the tot trade . . . .Berle Adams, Mercury Records' artist-and-rep chief, in Hollywood from Chi to cut eight sides with Frankie Laine and several with Harry Babbitt. . . .When Harry Garfield left Coast over weekend to assume gen. professional managership of M. Witmark in N. Y., the Coast contingent of songpluggers tossed him a surprise cocktail caper and gifted him with a timepiece. . . .Los Angeles' Musicians' Local 47 will sponsor its first annual golf tourney on Jan. 27. . . .Delta Rhythm Boys will cut first four sides under new RCA-Victor pact Jan. 27. . . .Hollywood office of Robbins-Feist-Miller, rifled recently of $3,000 worth of equipment and furnishings. . . . Del Courtney band etches four new sides for Enterprise label this week . . . .Emma Lou Welch pacted for platters by Exclusive. . . .Jack Kapp, Decca prexy, in Hollywood on semi-annual Coast junket. . . .Capitol Records is prepping its first album of a film score, Miklos Rozsa's music for Sol Lesser Productions' "The Red House". . . .Murray Lazar has left Rudy Vallee Music Co. to handle Coast chores for T. B. Harms. . . .Mimi Merrill, formerly with Crystal-Renown music companies, joined staff of Peer International's Hollywood office. . . .Dick Kane Trio pacted for combo's first platters by Mercury. . . .Black & White prepping an eight-sided album by Jeannie McKeon for release next month.

BUDDY RICH BREAKS UP BAND; SEZ UNTIL MAY

Buddy Rich broke up his orchestra last week, a move claimed to be temporary while the leader himself occupies the spotlight as a featured artist with Norman Granz' "Jazz at the Philharmonic" unit, which launches a long string of jazz concert dates at the Academy of Music, Brooklyn, N. Y., Feb. 6. Rich figures to reorganize sometime in May and resume regular band work.

However, the spot with Granz is not Rich's main reason for breaking up. Bookings for his band in the current market, which still isn't good, were nothing to cheer about and he figured that the hiatus, at least until May, would be wise.

Jimmy Campbell Jailed On Bum Check Charges

Hollywood, Jan. 14.

Jimmy Campbell, erstwhile British songwriter and a onetime partner of Reg Connelly in the London pub firm of Campbell, Connelly & Co., Ltd., last week was arrested in Redwood City, Calif., on several bum check raps. Pleading guilty to last summer bouncing two checks totaling $90 at a San Mateo hotel, Campbell, who is 43, is currently being held in Redwood City jail, unable to raise $5,000 bail. Further, according to the sheriff's office in Redwood, the ex-publisher is wanted on other worthless check charges in Sacramento and Oakland. His total indebtedness is about $800.

For last several years Campbell has been living along the Coast. Six months ago, at request of Rudy Vallee who put up the $109 initiation fee, Campbell was admitted as member of songpluggers' union, but did not actively go to work. At one time Campbell was one of the biggest figures in the British music publishing business, and at about the same time he wrote a number of international hit tunes, such as "If I Had You," "Show Me the Way to Go Home," "Goodnight, Sweetheart" and "When the Organ Plays at Twilight."

New Mills Personnel

Mills Music and the American Academy of Music are increasing contact staffs, taking on two new men and upping another from its sales force in New York. Paul Mills, currently on the Coast, continues as American Academy's p.m.

..ew personnel includes Irving Deutsch, with Leeds Music in prewar days and more recently a member of the Blue Flames quartet; Jack Hooke, formerly with Barton Music, and Buddy Friedlander, from the Mills sales force.

Another Diskbox Tax

Oakland, Jan. 14.

Concerted action on the part of the California Music Operators' Assn. brought a momentary halt to the City Council's plan to impose a tax of $5 annually per juke box. Ordinance was halted before final passage on plea of George A. Miller, president of the Assn., that the tax would be unfair. He proposed instead a business tax based on gross receipts.

City had hoped to realize $375,000 annually from the new tax.

Peter Lorre has been added to the Feb. 5 or 12 show at the Roxy theatre, N. Y. Others on bill include Gil Lamb and Evelyn Knight.

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On The Upbeat

New York

Frankie Masters orchestra, in Texas since last November, stays another 13 weeks with renewal of two radio shows weekly sponsored by Interstate Theatres . . . Arthur Wright, former vocalist with Sammy Kaye, died in New York last week (details in Obit Section) . . . McFarland Twins into Post Lodge last night (Tuesday) . . . Ziggy Elman's new band doing Langworth Transcriptions; debuted Friday (10) at Club Madrid, Louisville . . . Buddy Johnson bought 33-passenger bus for band . . . Todd Duncan doing Gershwin album for Musicraft . . . Carmen Cavallaro into Biltmore hotel, Feb. 8, ditto Paramount theatre April 9, a switch from former Strand stand . . . Bobby Weiss, Musicraft exec, on exploitation and promotion swing around country . . . New nylon phono needle on market by Webster-Chicago Corp. . . . Goddard Leiberson, Columbia Records v. p., has written novel titled "Three for Bedroom C" . . . Musicraft releasing album of Italian tunes by Phil Brito . . . Louis Armstrong got new Music Hall, Washington, D. C. spot off with bang Sunday (12), playing a 5,000 admissions afternoons and evening . . . Boyd Raeburn band gets in today (Wednesday) to open new Vanity Fair Jan. 28 . . . Guy Lombardo named to Gulf Marine Racing Hall of Fame for speedboat accomplishments last summer . . . Dardanelle Trio doubling between Hotel Madison (5-9 p. m.) and Club Dixon (10-2 a. m.) . . . Mike Nidorf and Lou Mindling to Coast . . . First RCA-Victor release of Count Basie occurs Feb. 1 and second week later.

Hollywood

Jimmy Grier, up off pallet after pneumonia siege, will not re-form band, but resume songwriting.... Larry Barnet, MCA national band-booking coordinator, back in N. Y. after whirlwind western checkup. ...Tommy Rockwell lazing at his ranch at Monrovia....Spike Jones, currently laying off here, will hit the one-nite circuit again next mid-month....Anita O'Day, chirp who broke with Gene Krupa crew one year ago, forming sextet here, which she will front in niteries....Pinky Tomlin orchestra will play the annual Police Ball at Las Vegas, Feb. 12....Jan Garber opens month-long skein of one-niters, chiefly in Pacific Northwest, with stand at Sacramento Sat. (18)....Roy Eldridge combo, which closes current stand at Billy Berg's tonight (15), immediately noses north on stretch of 17 one-niters....Del Courtney crew, current at Palace hotel, San Francisco, set for four weeks at Roosevelt hotel, New Orleans, Feb. 19....Xavier Cugat set for three-day weekend at Aragon terpalace, Jan. 24-26....Dick Gabbe en route to N. Y....Jerry Wald's reorganized combo inked for Columbia's forthcoming pic, "Broadway Baby"....Don Reed, who formerly batoned a midwest band, in for huddles with his agency, Frederick Bros., on idea of re-grouping here.

Chicago

Stuff Smith and Una Mae Carlisle to the Frolics Show Bar, Detroit, Jan. 15 . . . George Olsen at the Elks Club, Muscatine, Iowa, Jan. 15 . . . Bill Bardo into the Hotel Muehlebach, Kansas City, Feb. 26 . . . George Winslow replacing Arvin Dale at the Melody Mill, Feb. 5 . . . Joe Sanders in for a month at the La Martinique starting, Jan. 20

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Butterfield Set For Donohue's Jersey Spot

Billy Butterfield's comparatively new orchestra is set for its first location stay in the New York area. It opens Jan. 30 at Donohue's, Mountain View, N. J., a spot not far from Frank Dailey's Meadowbrook.

Butterfield will replace Glenn Garr at Donohue's and the booking marks the first time the roadside cafe has used a semi-swing band since before the war. It has used sweet combos most of the time.

Avodon Snafus Kenton Orch On Booking Deal

Hollywood, Jan. 14.

Fireworks flared late last week, and sparks still are snapping, after the Avodon ballroom decided that it did not want to cancel out month's stand of Stan Kenton starting Feb. 5. To all intents and purposes the band booking had been called off last mid-month, when terpalace notified orch manager Carlos Gastel and GAC agency that although Kenton had been contracted for at $6,500 flat per week, hoofing-hall felt it couldn't meet the nut and hence requested an out.

Two weeks of maneuvering followed, during which Palladium made room on its lineup, arranging to bring in Kenton for a stand at reported $5,000 plus percentage, starting March 18. Palladium arranged to get Music Corp. of America to shift its bands which already had been booked. Although this was accommodating a rival agency, MCA did so and GAC went to trouble and cost to re-route Kenton all over country so combo would lose no playing time. All matters had been smoothed out, save that Avodon still had the original four-week contract in its safe and last week, on heels of making some coin on recent month's stand of Count Basie and noting the biz Kenton has been inducing in east, decided to hold crew to letter of pact.

Gastel hit the ceiling, as did GAC. MCA grimly took matters in hand and has commenced all over again shifting the dates at Palladium. Maury Cohen, operator of the Pal, appears coolest in the imbroglio, as he merely says he will still take on Kenton, if he can, late next autumn. Gastel further flared when, pointing out that with recent addition of the Pastels, vocal quintet, Kenton payroll now is $7,100 and aggregation would lose coin at straight $6,500 for Avodon date, got only one offer from terpalace—that it adjust matter by giving Kenton a guarantee of $4,500 against 60% of gate per stanza. Gastel and GAC thumbed down such a deal with vehemence. Kenton now probably will have to cut crew when he comes here to make the date.

AFM HITS N. Y. SPOT ON UNDER SCALE RAP

Log Cabin, Armonk, N. Y., which at one time played name bands, has been placed on the "restricted territory" list by the White Plains local of the American Federation of Musicians, after being snagged paying under scale to Chris Cross' band. Restricted ruling means that the spot can play nothing but local bands until the penalty is lifted.

Cross himself, for becoming a party to the under scale arrangement, was fined $1,000 by the local and given a certain time in which to pay the levy.

Band Reviews

PAUL WHITEMAN, JR. (6)
Iceland, N. Y.

With the help of the Roxy's perennial maestro Paul Ash and his own famous dad, young Paul Whiteman, Jr., has thrown together a nice little combo for his first date as a front man. The wisdom of coming into a show spot for a preem booking might be questioned, since the intricacies of backing a show could easily pose too difficult problems for a first-time maestro, but the outfit comes through nicely.

Small group, with Hammond organ, drums (Whiteman Jr.) bass trumpet and two reed, cuts the show okay and then switches to easy society rhythms for terpsters. Whiteman still seems a little abashed by the whole thing, but experience should polish that off.

Emphasis on the Whiteman name is a bit too strong for good taste, especially the business of using the "Rhapsody" theme. Perhaps it was just for "Pops," who dropped in with his ABC band and Paul Ash to see the offspring operate. In any case, it should be toned down a bit. Group's danceable styling should bring a booking in a classier spot without much trouble. *Tomm.*

NICK BREWSTER ORCH. (9)
With Art Tate
St. Anthony Hotel, San Antonio

Currently at the Anacacho room is Nick Brewster and his "Million Airs," pleasing local dance goers with pleasing dansapation. Band is well balanced and easy on the ears for those who dine. It plays current numbers and light classics with equal ease with some swell arrangements for those who dance.

Band is composed of three violins, three saxophones, bass, drum and trumpet, with Brewster at the piano.

There is an over-abundance of rhumba music, but patrons don't seem to mind it. Now and then, for extra measure there is a "Put Your Little Foot" or another old-fashioned dance which keeps the floor crowded. On vocals there is Brewster, who has a nice personality and voice, and Art Tate, who doubles from sax. There is also a trio of others from the band, which give out with a few vocals now and then.

Band could use a female vocalist to add a bit of pep and vitality to the bandstand. *Andy.*

PHIL LEVANT ORCH (13)
With Shirley White, Lee Sharin
Muehlebach Hotel, Kansas City

Phil Levant orchestra is perennial in the Terrace Grill of the Muehlebach. This year it was brought in to carry over the holiday trade. Music put out by this crew is emphatically on the smooth side and held down in volume to the requirements of such an intimate room. This sort of understanding performance is what makes Levant popular here.

Instrumentation of three trumpets, trombone, three tenors, three rhythm and Levant's fiddle directs all its effort toward dansapation. Keeping tunes fullbodied and sweet sets the crew in solidly with customers, and biz as a result is holding up okay. Luncheon sessions, without dancing, are turned into semi-concert programs.

Levant himself works hard on the bandstand and it's reflected in the output. He also stresses vocals with Shirley White, contralto, and Lee Sharin, youthful ballad singer, who joined the crew about six months ago. Both singers register capably solo and work with Tony Moreno (trumpeter) in special trio arrangements. *Quin.*

Glen Gray Signs With Mercury, Chi Indie Outfit

Chicago, Jan. 14.

Mercury Records, Chi indie disk outfit headed by Berle Adams, snagged Glen Gray's Casa Loma orchestra last week and is dickering to further enlarge its band list with Tony Pastor, currently at the Paramount theatre, N. Y. Gray signed a one-year deal with options last week, after severing with Decca Records.

Mercury had previously dropped two bands—Buddy Rich, who is now temporarily out of biz as a maestro, and Vincent Lopez.

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Eva Tanguay—'I Don't Care' Girl—Slips Away, Taking An Era With Her

By ED BARRY

Eva Tanguay, personality songstress of yesteryear, succumbed to a stroke after being bedridden for years with various illnesses, in her obscure but comfortable cottage in Hollywood, Jan. 11, aged 68. Death came as a climax to one of the most fabulous, colorful careers in vaudeville. Until illness forced her into retirement in the '20's and she dropped over $2,000,000 in the stock-market crash of 1929, she had remained the ebullient lass who had catapulted herself from obscurity to fame with the song, "I Don't Care." And she didn't. She had made and lost fortunes before—not forgetting the coin stakes she had given many a contemporary on the way up and additional lifts after they went down the chute again.

Though lacking in outstanding talent, usually the requisite for molding a headliner in any branch of the theatre, Miss Tanguay capitalized on her personality, shapely figure and a determination to get to the top in her profession — vaudeville—which she did. Despite it all she never took herself seriously, preferring to attribute her meteoric rise to nerve and salesmanship rather than any especially endowed talent. Even at her peak she often chided fellow performers who would attempt to flatter her on her artistry. She'd laugh it off with "I've just been lucky."

And there was more truth than poetry in that remark. Vaude historians still around have a faint recollection of seeing her in her youth at Tony Pastor's or Keith's Union Square with a male partner in a double act that rated about $125 weekly for the pair. On this engagement she was grabbed up by an agent and sent on tour with a pop-priced circuit musical, "The Sambo Girl," which never got nearer to Broadway than Blaney's, Newark.

Music Halls

She later tried her mettle in music halls in New York and Chicago but didn't hit her stride until years later when she decided Barnum was right, both ways, and came into Hammerstein's Music Hall with one of the most terrific advertising and publicity buildups of that era, which is reputed to have cost her nearly twice as much as her salary. This was okay with her. She set out to make 'em Tanguay-conscious and it later paid off in handsome dividends and kept her a high-salaried drawing card for better than a decade and a half.

During the interim she catapulted her earning power from $250, which she had gotten with the musical, to $2,500 and $3,500 weekly, an unheard of salary for a vaude headliner of that era. She still continued heavy ad campaigns, lavish outlays for costumes and material and these too paid off. She was also smart enough to build her songs into a production, don the most daring of costumes and give them that personality and dynamic salesmanship which made her unique, albeit a freak, through the years.

Her first big-salary break came from the late Percy G. Williams, who, stymied by control of most headliners and standard acts by the then powerful United Booking Offices (Keith, Albee, Proctor et al.), decided to build and import his own talent to channel into his N. Y. circuit of five theatres. After bringing over a flock of acts from England, such as Vesta Victoria, Albert Chevalier and Marie and Alice Lloyd, he took cognizance of Miss Tanguay's b.o. potentialities, upping her salary to $2,500 and giving her $3,500 on repeat dates. Her drawing power was later recognized by other standard circuits throughout the country which played her season after season at top coin. On percentage dates where houses were wary of her draw ability she had often taken down greater sums as her share of the take.

Daring Songs

Her daring songs, such as "I Want Someone To Go Wild With Me" and "It's All Been Done Before But Not the Way I Do It," were trademarks of a sort but it was "I Don't Care"

(Continued on page 48)

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MILLION DOLLAR WINDS UP VAUDEVILLE IN L.A.

Los Angeles, Jan. 14.

For the first time in more than 50 years, Los Angeles will be without a regular vaude fare when the Million Dollar theatre here drops policy on Feb. 6. House will revert to duals.

Operator Sherrill Corwin says theatre may occasionally ring up its curtain on acts in future if any strong boxoffice potentialities become available.

The prime prompting which caused erasure of live talent from Million Dollar, according to Corwin, was growing dearth hereabouts of attractions with marquee value. Due to most big-name bands reorganizing, none presently are available, and film stars just won't play L. A. because of proximity to Hollywood. And, adds Corwin, "Any nameless layout of acts today isn't worth a quarter."

Hattie Althoff Ankling CRA to Open Own Agency

Hattie Althoff is set to leave the theatre department of Consolidated Radio Artists to open her own agency. Miss Althoff, whose contract with CRA expires in May, will leave around the end of February. Resignation climaxes a stormy association between Miss Althoff and Charlie Greene, CRA president.

A little more than a year ago Miss Althoff threatened to walk out in a quarrel over commission splits. Greene subsequently threatened to sue Miss Althoff for contract breach and exit never materialized.

There's the possibility that Charlie Busch and Bill Peterson, of the CRA cocktail sector, may join Miss Althoff once she sets up her office.

If these plans materialize, CRA's revenue will be hard hit inasmuch as a good deal of its coin is now derived from the act and cocktail departments.

Miss Davis' Paris Dates

Virginia Davis, chanteuse daughter of maestro Meyer Davis, has signed for several nitery appearances in Paris in the spring, at the Constellation, Scheherazade Club and Cinq a Neuf.

Singer, who appeared in the Broadway legiter "Call Me Mister" last year, just returned from Paris, where she sang at Le Corsaire. She also did a series of broadcasts of French folksongs for Radiodiffusion Francaise.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 14.

Walter Hoban has licked the second stage of the "Rib" operation and making nice comeback at the Rogers.

Arthur Rodzinski, director N. Y. Philharmonic orchestra, vacashing at Lake Placid for the winter.

Helen Grupp, Republic Pix secretary, back at the lodge after a 10 day furlough to N.Y.C. Ditto for Edith Garzke, who spent holidays with her folks.

Kitty Bernard, vaude performer and wife of the late Mike Bernard, and Margie Regan are doing nicely and flashing okay reports.

Harry Lefko shot in from Philadelphia to visit his dad Sam (RKO) Lefko who's doing nicely.

Bill (Warner Bros.) Lalis cheered up plenty by surprise visit of his frau last week.

James Kirkwood, Jr., back to Broadway after a holiday vacash with his mother, Lila Lee, who is resting at the Owen's cottage and showing nice improvement.

First postwar vaudeville show at LaFountains' nitery is doing nightly turnaway biz. Bill includes Jack Adams, emcee; Daphne Carroll, songstress; Jack Braden, comic; Anson Sisters, dance team and Joe Bolands orch.

Will Larner, Jr., who recently got the greenlight here, now program director of local radio station WNBZ.

Charlie Golden elated over news from his medico that he'll get his all-clear papers next month.

Helen LeClaire Carlson, songstress, planed in from Minneapolis after 10-day furlough with her folks.

Herman LeVine (Will Rogers Fund) in for a general o.o. of the lodge, mitted the gang and shot back to the Big Town.

Mrs. Frank Schwartz and son, Mel Schwartz, planed in from Miami to visit sister, Dorothy Martin, who is improving nicely.

Peter Hagan planed in from N.Y.C. to celebrate the birthday of his daughter, Edna Hagan, last week.

(Write to those who are ill.)

AGVA Pays Cast Off In L. A. Show Foldo

Hollywood, Jan. 14.

Local office of American Guild of Variety Artists has paid off salary claims, totaling $692, against L. A. Thorns by members of cast of "Varieties of 1947" which lasted two performances at Beaux Arts theatre.

AGVA took funds out of cash bond exacted of producer Thorns before first curtain rose. Cast of 11 in the revue was headed by Max Terhune and Billy Mack.

HUB CAFE, BALLROOM, HOTEL BIZ LAGS 25%

Boston, Jan. 14.

In contrast to film and legit business, which boomed during 1946, night clubs, taverns, ballrooms, hotels and cafes have been way off in Boston area, with fall and winter biz running 25% behind same period last year and indications of further drops.

The Mayfair closed for change of policy, while the Latin Quarter was almost 30% off. Only nitery doing real biz is Gay Nineties. But even here it's no bargain. Ballrooms, barring the Totem Pole, are also way off, the cats just not forking up prices for name bands with sideman's salaries blamed for high prices.

Eateries are off, too. Customers figure they are taking a rooking and stay away. Little by little a buyer's strike is bringing down prices but joints that have made it a habit of clipping by cutting portions are taking it in the neck. It seems customers don't forget.

Connee Boswell Switches To Harry Romm Agency

Harry Romm's new booking agency, which he set up last year, grabbed off Connee Boswell for its growing list last week. Singer had been with Music Corp. of America, but just before Xmas asked for and received a release in order to swing over to Romm.

Miss Boswell currently at the Circle theatre, Indianapolis, goes to the Palace theatres Akron-Youngstown next week, and on Jan. 23 opens a week at the Adams, Newark.

Scarcity of Sepia Acts Sets Back Zanzibar Preem

Difficulties in getting suitable Negro headliners is causing Joe Howard and Carl Erbe to postpone opening of the New Zanzibar, N. Y., located on the former site of the Ole South, to sometime in February. There's the possibility that the Mills Bros., who'll be appearing at the Paramount theatre, N. Y., in February, will double into the cafe.

Maurice Rocco is also being considered to top the preem bill.

Drops Rhumba Films

Bill Miller has been forced to suspend film showings of the Monday night rhumba contests at his Embassy, N. Y. nitery, because of demands from the International Alliance of Theatrical Stage Employees to put on two projectionists. Union demanded that Miller hire two operators to show the 16m shots of the contest, which were run off at the club one hour after shooting.

Rhumba contest, however, will be continued without the film showings afterward.

Sherman Staying on Coast

Eddie Sherman, head of the Sherman vaude booking agency who was slated to return to New York this month to personally operate the booking office, has delayed his N. Y. trip indefinitely.

Pressure of his personal management business is preventing his N. Y. trip at this time. Sherman is manager of Abbott and Costello among others.

A.C. GRAND JURY HITS JUKEBOX RACKETEERS

Atlantic City, Jan. 14.

After hearing cafe owners and managers, jukebox operators, members of the electrical union and others, the retiring Atlantic County grand jury handed down a presentment in which it declared that it had found "indications of conspiracy on the part of certain jukebox operators to control these machines in and about Atlantic City (10).

The grand jury conducted its investigation at the request of the Atlantic City Licensed Beverage Men's Association. It said that possible conspiracy by the jukebox operators to control the machines was "in disregard to free enterprise and the rights and privileges of other citizens."

The investigation was launched after cafe and saloon operators had protested the way jukebox distributors operated here. They pointed out that if they failed to pay a $5 service fee weekly and used other than the "right" distributors' machines their places were picketed, with union drivers refusing to cross the lines to deliver food and liquor.

The panel said the succeeding grand jury should be informed of these findings "so that they may be alert to a development of these dangers to the public and be prepared to take preventive measures since a so-called jukebox war in at least one other New Jersey community has resulted in property damage and even bloodshed."

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Danny Kaye Contracted for $20,000 Per Week at Miami Copacabana

Miami, Jan. 14.

Danny Kaye has been signed for the Copacabana, Miami Beach nitery, at $20,000 weekly, highest straight guarantee ever given a single nitery entertainer. Kaye, who starts Jan. 19 for two weeks, will make the trip from California for the occasion and will return to the coast immediately afterwards to keep a date at the Golden Gate theatre, San Francisco, where he's in for a 50% of the gate. Kaye pays for the outside talent there.

The Kaye deal for the Copa was completed last week by the William Morris agency, which felt itself obligated to Murray Weinger, Copa's operator, who was sans a headliner since Milton Berle, a Morris client, cancelled out of the Copa because of a radio commitment. The agency lined up the Ritz Bros. to follow Kaye, though the agency will draw no commissions for the Ritz deal. Berle's run was to have spanned the dates of both Kaye and the Ritzes.

Weinger, who last week filed a $250,000 breach of contract suit against Berle, has thus dropped the claim. Berle's contract, incidentally, stipulated a four-week cancellation clause in the event he lined up a radio, film or legit show, and this was complied with. Berle had been set at $12,500 per.

Phil Baker, MCA Part

Phil Baker has asked for his release from Music Corp. of America because of MCA's failure to obtain work for him in fields other than radio. Baker late last year left the William Morris agency for that reason and signed with MCA in order to be serviced by Marty Goodman, who subsequently left that office to go in business for himself.

Release was handed the comic last week. He has not yet affiliated with another agency.

Lucille & Eddie Roberts, magical mentalists currently at the Terrace Room, Hotel Statler, Cleveland, open a four-weeker in the Blue Room, Hotel Roosevelt, New Orleans, Jan. 21.

Myron Cohen Heads N.Y. Latin Quarter Show

Myron Cohen comedy dialectician, has been booked for his first N. Y. cafe date, starting Sunday (19) at the Latin Quarter, N. Y. Comic has been seen at various times on cafe celebrity nights, but hasn't played a regular engagement in N. Y. niteries.

LQ gets an entire change of headliners, with Moro and Yaconelli, Frances and Gray, Chandra-Kaly dancers, Three Craddocks and Anthony Varone moving in.

TELESHOWS POSING PROBLEM FOR CAFE OPS

New York bars and eateries, which installed large-screen television sets atop their bars as added inducements to their liquor trade, are facing unforeseen difficulties. Seems that everytime there's a top sports event televised, the customers all crowd around the single tele screen to such an extent that the rest of the bar remains dry, with liquor sales falling off.

Some owners have sought to get around this by replacing the single large-screen sets, as produced by DuMont and U. S. Television, with seven or eight table models. Latter are scattered around the room, giving the barkeeps and waiters a chance to serve drinks in comparative peace.

Another solution has been found by boniface Nicky Quattriocicci of the swank El Borraccho. Finding that people had come to eat at his place only as a sideline during a television show, Quattriocicci instituted the system of reserving a certain number of bar stools in front of his single large-screen set. Customers without reservations, consequently, are expected to circulate and the boniface expects the usual amount of food and liquor to be consumed.

'Tain't Fair

Miami, Jan. 14.

While majority of the cafes are fighting it out for names with performer salaries up to $20,000 weekly, the Melody club here gets the advertising values of headliners from a little more than scale musical trio.

The bistro in heavy ads is billing in big type such names as Guy Lombardo, Tommy Dorsey, Cab Calloway, Ink Spots and Ted Lewis. In small type it sez impersonations.

Panther Room, Chi, In Switch to Ice Shows; Dot Lewis Unit Preems

Chicago, Jan. 14.

Panther Room, Sherman hotel, Chicago, which drops its years-old band policy Feb. 27, is going in for ice shows along with Ted Weems' orchestra. Spot is installing an ice tank and will pick up its new entertainment phase Feb. 28. Its initial bill will be a unit headed by Dorothy Lewis.

Sherman's dropping of name bands occurred following weeks of poor biz with the names it could buy. Ernie Byfield, buyer of talent for the hotel, decided on the switch away from name music about a month ago, but decided only a week or so ago to substitute an ice show idea.

Joan Edwards' Vauders

Joan Edwards, who leaves the Lucky Strike "Hit Parade" airshow, Jan. 18, will do a series of personals starting at the Golden Gate theatre, San Francisco, Feb. 22. Other dates are being lined up for the singer by Jack Bertell, with whom she signed a personal management contract early this week. She's getting $3,500 on these stands.

Miss Edwards' booking contract with Music Corp. of America expires Feb. 7. It's doubtful that she'll resign with that office.

Martha Raye is pacted for the Latin Quarter, Boston, starting Feb. 9 following her stand at the Beachcomber, Miami Beach.

Trenet, Stranded in Paris, Tagged In Contract Breach Suit by Embassy, N.Y.

Kaskel Reported Taking Over Bradford, Boston

Bradford hotel, Boston, containing the Bradford roof, one of the top niteries in the Hub, is slated to be sold during the week to Alfred Kaskel, chain hotel operator who now owns the Belmont Plaza hotel, N. Y. Deal has been in the works for some time and is likely to be consummated during the week. Ralph Snyder currently heads the corporation owning the inn.

Effect of sale upon talent booking policy of the hostel isn't known as yet. Spot is now booked by Arthur Fisher out of New York, who has shows set until Feb. 1. Any change won't be effective until after that date.

STRIPPER STRIPPED OF 'INGRID VERGMAN' TAG

Los Angeles, Jan. 14.

The Follies, burlesque barn, over weekend ceased advertising and billing a peeler as "Ingrid Vergman," after Ingrid Bergman's legal reps, firm of Mitchell, Silberberg & Knupp, requested it.

Stating that use of such a label "obviously is to deceive and confuse the public," Miss Bergman's lawyers pleaded that continuance of such billing would "bring injury upon Miss Bergman by this use of a name of such similarity to hers in a connection such as this."

Anna Biggs, operator of the Follies, said no studio which released past pictures of the star squawked over the stunt.

Femme Exits Wm. Morris

Thea Dispeker has left the William Morris Agency to open her own talent outfit in New York.

The split is entirely amicable. Miss Dispeker will maintain business relations with the Morris Agency.

Charles Trenet, who was slated to open at the Embassy, N. Y., Jan. 7 but couldn't get passage into this country in time for the preem, is being sued by Bill Miller, Embassy's operator, for $5,000, claiming breach of contract. Miller claims that Trenet was cognizant of the difficulties in obtaining passage from France and consequently should not have gone to Paris.

Trenet after winding up film and nitery work on the Coast during the summer, made a trip to Brazil and then to France.

The suit climaxes a turbulent association between Trenet and Miller. During Trenet's incumbency at the Embassy last year, the singer several times walked off the floor and threatened to walk out of his contract, but was restrained by the American Guild of Variety Artists. Despite the difficulties, Miller resigned Trenet at $2,500 weekly before the chanteur left the country.

Other performers are also finding it difficult to make their way back to this country. The Salici puppet group who were slated to open at the Carnival, N. Y., last night (Tuesday) had not yet obtained passage from Eire. Group was bumped for priority passengers during their trip from Italy and have now been in that country for several weeks. They were able to get a low priority by intercession of N. Y. License Commissioner Benjamin Fielding.

Some apprehension is also felt for Lucienne Boyer, who is slated to open at Cafe Society Uptown, N. Y., next month. She's still in France and has been urged to apply for immediate plane reservations.

Difficulty in getting out of France has increased since the French line took the Ile de France off the regular U. S. run.

DITSON WITH ROSEN

Lenny Ditson has joined the Jerry Rosen office as an agent. Ditson was formerly part of the vaude act Starr, Rollo and Ditson, other two members of which have also become agents.

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December 14, 1946

Watson Sisters
1471 Amherst St.
Buffalo, N. Y.

Dear Fannie and Kitty:

This is to thank you for the fourteen months you put in at the Diamond Horseshoe. You were great gals to know and easy to work with.

On behalf of myself and the customers, let me thank you for the gayety you contributed to our little show during your stay. You're funny women in the grand tradition.

Affectionate regards,

Billy Rose

BILLY ROSE

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from

Fanny and Kitty

WATSON

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Night Club Reviews

Le Ruban Bleu, N. Y.

Wally Blacker, Gloria King, Josef Marais & Miranda, Muriel Gaines, Leonard Elliott (Irma Jurist at piano), Cedric Wallace 3; $3 and $3.75 minimum.

On a dead Monday—don't forget, this is 1947, and all the oldie alibis, about slow Mondays, rainy Tuesdays and cheap college-night (Friday) patronage, are coming back—this joint was jumpin'. True, it was an opening but biz was in its the-week-after-New Year's doldrums.

Perhaps what the bullishness of Tony Mele's bistro (atop his Theodore's restaurant) best proves is that good value always pays off, regardless of seasons, moods, modes and trends. And a good value it is, too, and somewhat to the credit of the maitre d' Carlo who, like many headwaiters these days, often knows better than the boss what the customers like. In this instance he had a lot to do with booking this lineup.

It opens with Gloria King, who gets a rousing Campfire Girl build-up as "the typical American girl," who made impact in "The Best Years Of Our Lives," and out comes a somewhat sultry soubret who is a cross between Helen Morgan and Ethel Waters. Miss King may have been in a nitery sequence for a quick flash in the Sam Goldwyn picture, and if so it certainly was a quickie. However, as disclosed here, she sings in the 52d St. idiom of Mildred Bailey, utilizing the mike which, sometimes, gives her too much volume, especially in an intime room of this type. Her repertoire includes "Lover," "Happiness Is a Thing Named Joe," "I Remember April," "These Foolish Things" (medleyed with "They Can't Take That Away From Me"). She should edit her routine down.

No. 2 are Josef Marais and Miranda with their Appalachian, Afrikaans and kindred folksongs. They got their rep on the African veldt stuff but did only one such number at the show caught. They're a nice turn for class spots of this calibre. Muriel Gaines, next, is socko with "I'm Evil," "Give Me New York" (a more than a slight poke at Hollywood), a neat calypso turn with saucy lyrics, and "15 Years Serving Time."

Headliner is Leonard Elliott, aided by Irma Jurist at the piano. He does hoke French and German stuff, muggs all over the place, has a fine sense of audience values and is better than his material. He has musicomedy potentials but has been seen to better ad antage with better songalog. Wally Blacker emcees in fairish manner and the Cedric Wallace Trio is tiptop during the entr'actes. *Abel.*

Latin Quarter, Miami
(FOLLOWUP)

Miami Beach, Jan. 10.

Addition of Lou Holtz and Mons. Choppy and his "Marriage In Brittany" routine to the lavish production in this big room by Lou Walters has added a needed comedy and novelty, to make the affair one of the best staged in town.

Holtz, as always, uses his dialecturns and cane to good advantage. Wisely eschews the stories which might bring criticism as regards racial lampooning and instead mixes his stuff with Hebrew, Spanish and British limnings to add the laugh touch this show needed. Opens with a bit in which he hands out cigars, emcees, interweaves his raconteuring throughout the show and tops with a bit with Daisy Daix, the French importation, that makes her songs look better than they did the first week.

Mons. Choppy (New Acts) is probably one of the most novel acts to hit this country in a long time. Though not for theatres, or family auds, it's a topper in its class. Rest of the Walters production looks as good as ever. Costuming is nifty and the specialties, which include Chandra Kaly and his dancers, Gloria LeRoy, the Craddocks, Georges Alban, Vivien Fay and Mazzone-Abbott troupe work with a zest that adds plenty to the show. *Lary.*

Chez Paree, Chi

Chicago, Jan. 10.

Tony Martin, Pearl Bailey, June Edwards, Jack Cole Dancers (11), Line (10), Gay Claridge Orch (14), Lucio Garcia Orch (5); $3.50 min.

New show at the Chez Paree is heavy on song and dance. Also unusual is the fact that this is the first show that doesn't have a comedian as one of the acts; spot has always gone heavy for comedy with this being the first revue that has element missing. However, several acts have comedy angles and show moves at fast pace.

Line number, created by Olive Bernard, opens the show with cute twist of shifting backdrops while girls do bits from picture "Three Little Girls In Blue" bringing on contortionist dancer, June Edwards, who has slick muscular control. Gets hefty sendoff.

Jack Cole Dancers follow with one of the finest hoke jobs of the interpretive school, ala Martha Graham, with much of it way over the average cafe aud head. However, table sitters appreciated it even as a straight job. Cole is supported by Florence Lessing and seven dancers, and in his West Indian numbers, a duo of calypso singers and drummers. Opener is Raymond Scott version of "Persian Market" which is niftily costumed. Miss Lessing and Cole scurry through an imaginary market place with dead pan actions, leaving the emphasis on fast foot and arm biz. Company comes back for "Wooden Indian" which is neatly done and registers for solid applause.

Pearl Bailey, late of "St. Louis Woman" is a natural for cafe circuit. Gal, smartly dressed in white gown with sequined bodice has a group of naughty lyrics which she tosses away with careful admonition as to what happens to those that play with sex. Her drawly interjections in her songs, somewhat reminiscent of Bert Williams, are fine underplaying comedy and relieve sultriness of her material. Works effortlessly and holds audience in her palm all the way.

Tony Martin, star of the show, clicks as heavy as usual with the distaffers in his song stanza. Martin's slick warbling of "Old Black Magic," "September Song," "Begin the Beguine," "Rumors Are Flying," "To Each His Own," and "Show Business" slays 'em as usual and plants him as outstanding hit of the show. Last number is a production song.

Gay Claridge has augmented his orch and it's now really a solid musical aggregation. With the addition of three fiddles, Claridge does an excellent job of backing Martin; then he does an extremely hard bit, with his rhythm section, in providing a poly beat for the Cole Dancers, and holds a fine sustained muted trumpet background for Pearl Bailey. Phyllis Gale turns in a top job on line numbers and as vocalist with the orch. Lucio Garcia and his five piece combo beats out the Latin tunes for nice response for the rhumba addicts. *Loop.*

Beachcomber, Miami

Miami, Jan. 11.

Martha Raye, Willie Howard with Al Kelly, Ben Yost Quintet, Jack Stanton, Betty Luster, Line (6), Geo. Paxton Orch, Rumbaddicts (6).

Definite front runner among the glitter spots hereabouts this season has been the Beachcomber. Opening with Jackie Miles and Gypsy Rose Lee, the big room has grossed more than any other spot without casinos in the area. Followup show looks to do as good, if not better, with the crowds filling the room early and late to see the Martha Raye-Willie Howard combo.

Zesty, uninhibited, earthy, Martha Raye earned herself a palm-whacky reception from the mobs filling the room. Though at times she tends to go overboard on the blue stuff in the way of ad libs and bits, her overall effect on the payees is sock. That zingy personality makes itself felt in every corner of the long, cavernous room. From some she earned gasps, but from most, howls and table pounding for more. The pixieish quality which came through in her pix hits is contained in her nitery stint, salvaging any off-reaction from her blueisms, which, at show caught, happened a bit too frequently. Opens with "Sun In The Mornin" with ad lib biz added for the laugh spots. Follows with "Tampico" which includes some lyrics repeated in her encore number "Stone Cold Dead In The Market." It's a tribute to her comedy quality that both songs go so well. Howls are gained via her biz with the band, her accompanist (who does a neat job) and the ringsiders. Comes back for a finale (after beg-off) with the Ben Yost quintet that is a laugh maker all the way. Wears a male costume along with the boys, using the sword for howl-making antics. It makes for a zingy close to a fast paced, smartly balanced show.

Willie Howard, as always builds his comedy to a high. Though familiar to the payees, they scream at his French prof, double talk with the able Al Kelly and his impreshes of contemporaries Jessel, Lauder and Jolson. In the prelim to the Jolson bit he works with Kelly and two stooges for a risibility-rising sesh. And the impresh brings plenty table pounding.

The Yost group sound off the specialty setup with some well blended harmonizing of the operetta tops. Tenor, however, might well take a lower key in essaying those high notes. Come back for the finale bit with Miss Raye to achieve a healthy bowoff.

Rest of show holds over with Jack Stanton and his smartly devised spin-taps, trim looker Betty Luster and her solid toe-terps and a line that is costumed in good taste and has been given two short, imaginative routines. George Paxton rates a bow for the manner in which he and his unit cut the show. *Lary.*

Kitty Davis', Miami

Miami Beach, Jan. 10.

Billy Vine, Prof. Backwards, Cheena De Simone Dancers (6), Phyllis Arnold, Patricia Adair, Johnny Silvers Orch (6), Luis DeRamon Orch (6); $3-$4 min.

It's rough going for most of the smaller clubs in town, what with the big and able-to-spend spots setting up heavy name layouts which draw what biz is around. In Kitty Davis' case she has gone all out to compete, booking in acts that have proven draws in this town in recent seasons. What militates against the policy, however, is the minimum charge policy. It is as high as the Copacabana, Latin Quarter and Beachcomber, and the production values are not there for the competish. A policy of straight-good acts can't fill a room to capacity here, no matter what the minimum or name.

In Billy Vine, the spot has a comic "known" to Miami who purveys his standard stuff, which includes his "Goodbye Sadie," the Drunk and the "Sadie Thompson" routines always good for plenty laughs. He has added, however, a modern day bit that is sock all the way. Recounting an imaginary meeting between Harry Richmand, Jessel, Cantor, Tucker contrasts with his impreshes of Jackie Miles, Harvey Stone, Frances Faye, Joe E. Lewis, Milton Berle and Jan Murray. It makes for a show-stopping sequence. He had to beg off.

Emceeing in smooth and amiable fashion, Professor Backwards builds to his own odd stint via the blackboard and his spelling and writing of words in reverse via a series of topical gags which many a comic has probably lifted by now. The barbs are thrown at Washington, Lewis, Bilbo and present day problems in general, for a good measure of laugh response.

Rest of the show builds neatly. Patricia Adair ballet toe-spins to heavy palm whacking. She's a trim little looker who paces the proceedings in nifty manner. Cheena De Simone dancers are a sextet of guys and gals who triple up the standard waltz, fox-trot and latin terps for good returns. Could use more attractive costumes for the femmes, though. Sultry looking Phyllis Arnold does okay in singing pops.

Johnny Silvers and his unit cut the show in top style, while Luis DeRamos handles the Latin addicts in competent fashion for the dancing *Lary.*

Surrey Room, Boston
(HOTEL TOURAINE)

Boston, Jan. 10.

Lucille Manners, Carl Sands Orch (8); $2.50-$3.50 minimum.

Since its opening in September, the Touraine's Surrey Room, best looking spot in town, hasn't clicked too well, having been hampered by extensive renovations in adjacent lobby and having come in just as nitery biz fell off.

It's had a steadily increasing—and a steady—biz, however, and seems set as a solid spot once the workmen clear out. In view of this, the boite changes policy on the conclusion of Lucille Manners' stay here, reverting to a straight band policy with a trio to relieve, thus offering continuous music rather than the former name. This policy will remain in effect until work is done.

Miss Manners, as final name for time being, clicks nicely, using her big, well-trained voice to plenty advantage in such faves as "Siboney," "They Say It's Wonderful," a "Show Boat" medley, "Oh What a Beautiful Morning" and "Lero, Lero," a South American tune. She hardly uses the mike, circling the floor and singing to the customers. Looks very attractive and obviously appeals.

Dinner crowds not bad, maybe 50% capacity, mostly well-heeled business people, as place goes in for cuisine. Carl Sands music quiet, unobtrusive and suitable, with graceful piano supplied by Sands. *Elie.*

Eva Tanguay
Continued from page 46

which remained synonymous with her through the years.

One of her most profitable production acts was "Salome," produced in 1908. Despite squawks of scantiness of costume it broke boxoffice records sans official interference until she decided to take it off—the production, not the costume. Once she fashioned a costume of dollar bills and when Lincoln pennies appeared she used them for spangles.

In 1910, at the height of her career, Miss Tanguay said that the secret lay entirely in her personality, and she always exploited that personality to the utmost.

After losing her last fortune and being practically penniless in 1933, she was stricken blind. A friend of palmier days, Sophie Tucker, paid for the operations which restored her sight. She later made plans for a comeback to raise funds for a children's hospital for the blind but an attack of arthritis crippled her. At time of death she had been working on her memoirs to be captioned "Up and Down the Ladder." She had recently sold part of her manuscript to the American Magazine section of the Hearst newspapers, which had run three stanzas prior to her death. Money derived from that sale was to be divided among stage charities, according to Miss Tanguay.

She had been on the stage since childhood, having essayed title role in "Little Lord Fauntleroy" when eight. Upon death of her father some years later she turned to vaudeville.

She had been married three times. Her first husband was John W. Ford, dancer, from whom she was divorced in 1917. Later she was married to Roscoe Ails, vaude actor, this marriage also ending in divorce. In 1927 she obtained an annulment of her marriage to Alexander Booke, her pianist, on grounds of fraud.

To the end she had a fetish for secluding herself from friends, preferring that they remember her as the devil-may-care hoyden of the "I Don't Care" era rather than the fading, invalided woman that she was. When friends would visit her and knock on her cottage door, she'd admonish them, "Don't come in. Eva Tanguay is not here."

Surviving are a sister and two nieces.

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OBITUARIES

EVA TANGUAY

Eva Tanguay, 68, personality songstress and vaudeville headliner of yesteryear, died as result of a stroke in Hollywood, Jan. 11.

Further details in vaudeville section.

MAX MOSCOWITZ

Max Moscowitz, 88, who for more than half a century had been a prominent operator of Yiddish theatres and companies, died in New York Jan. 11. He was the husband of Jennie Moscowitz, who had starred in the Yiddish theatre for many years under her husband's management.

A native of Romania, he came to the U. S. in 1886 and soon obtained employment as bookkeeper in a lower east side, N. Y., theatre. There he met his wife, and together they began careers that were to establish her as an actress of repute and him as a manager-producer and theatre operator.

Moscowitz is reputed to have established the first Jewish vaudeville house in New York, the Eldorado, near Grand street, on the Bowery. He then went to Chicago to establish similar house there, and upon his return to New York, managed, successively, the London, Miner's and People's theatres, all Bowery burlesque houses.

He later presented Jewish and Italian opera in the Thalia theatre on the Bowery and also operated the Casino theatre, on the Bowery. He had been identified with numerous other theatrical ventures on the east side until his retirement 20 years ago. His wife, although a reigning favorite of the Yiddish theatres, had appeared in many English-speaking productions. Her last Broadway appearance was in 1943 when she appeared in the mother role with Paul Muni in the revival of "Counsellor-at-Law."

Surviving, besides widow, are two sons and a daughter.

24 YEARS PASSED AWAY

DAVID POWELL GOODMAN

Died Jan. 19, 1923

A loving one from us has gone,
A voice we loved is stilled;
A place is vacant in our hearts
Which never will be filled.

Your son, Jack.

JACK POWELL and FAMILY

HERMAN BING

Herman Bing, 58, screen comic out of work for more than two years, shot and killed himself Jan. 9 at his home in Hollywood. Notes, addressed to his daughter, Mrs. Robert C. Young, complained of insomnia and added "I had to commit suicide."

Former opera singer and film production executive in Germany, Bing moved to Hollywood in 1928 and became a featured comedian through his explosive dialect. Prominent among his pictures were "The Guardsman," "Dinner at Eight," "The Bowery," "The Merry Widow," "Rose Marie," "The Great Ziegfeld," "The Great Waltz" and "Sweethearts." His last role was in "Where Do We Go From Here?" filmed in 1944.

Surviving, in addition to his daughter, are two brothers and a sister.

HENRY K. BURTON

Henry K. Burton, 63, veteran of 40 years in show business, died in Indianapolis, Jan. 3. For many years he was general manager of the Central Amuse. Co., which operated the old Alhambra, Isis, Lyric and Apollo theatres in that city, as well as summer vaudeville at English's. He later was associated with his brother, Courtland D. Burton, in the Burton Theatrical Booking Office, conducting the business alone since his brother's death two years ago.

Burton started as reporter and later city editor of the Terre Haute Star. After coming to Indianapolis he operated the Majestic Stock Co. at the Majestic theatre (now the Mutual) and the old Empire. He managed lecture tours for Will Rogers and James Whitcomb Riley and concert dates for Paderewski, Rachmaninoff, Geraldine Farrar and other musical greats. For several years he was manager of the Federal theatre, when that WPA project occupied Keith's.

At the time of his death, Burton was writing a book on "My 40 Years in Show Business." He had contributed many feature articles on show business to the Sunday magazine of the Indianapolis Star.

WILLARD J. BAYLEY

Willard J. Bayley, vet legit actor and stage director, died in New York Jan. 6.

During his long career in the theatre, which started around the turn of the century, he had toured the country in pop-priced legits. He managed, directed and acted in stock companies in St. Louis, Chicago, Boston, and many other cities. He also played in many of the Gilbert & Sullivan operettas.

Perhaps one of the most notable factors in his career was the fact that in the early 1900's he was known throughout the country through which he trouped as the Actor-Preacher. He had studied for the ministry, but yielded to the call of the theatre before he was ordained. This became known, and many folks still living in towns in the west and south remember the dashing young actor who, after entertaining them all week in the theatre, would preach a sermon to them on Sunday.

Survived by widow.

CHARLES D. HAZELRIGG

Charles D. Hazelrigg, 75, retired opera conductor, died Dec. 30 at Redondo Beach, Cal., following a stroke. He had been living in retirement since 1939 after 50 years in the biz.

During his career he conducted 106 operas and musical comedies and was the first American to direct "Cavalleria Rusticana." At various times he was associated with the American Light Opera Company, the Andrews Opera Company, the Boston Ideals, the Robin Hood Opera Company and others. For two seasons he functioned as musical director for D. W. Griffith and Metro pictures. His last active work was with the Federal Music Project in Los Angeles.

Surviving are his widow, Nellie Andrews Hazelrigg, former prima donna, and a son, Alan C. Hazelrigg of Pasadena.

RENEE FALCONETTI

Renee Falconetti, French actress, former star of the Comedie Francaise, and of her own theatre, The Avenue, Paris, died in Buenos Aires Dec. 12, after a brief illness. When France was invaded by Nazis she escaped to Switzerland, from there to Brazil and then finally to Argentina, where she had lived since 1942.

She began as a music hall singer at Le Boeuf Sur le Toit in 1914. Her first legit appearance at the Avenue was in Racine's "Phedre," and it rocketed her to fame as a dramatic actress. She created the principal role in de Bouhelier's "La Vie d'Une Feeme," and in "Le Carnaval des Enfants." In her few appearances in Buenos Aires she carried her audiences, but it was impossible to organize regular seasons due to difficulties in rounding up supporting casts.

IN MEMORY OF A WONDERFUL HUSBAND AND FATHER

FRANK RECKLESS

DIED JANUARY 5, 1947

God Was in Need of a Good Actor

Sylvia and Dolly RECKLESS

PHILIP H. BARTHOLOMAE

Philip H. Bartholomae, 67, retired playwright and one-time producer, died in Winnetka, Ill., Jan. 5.

Playwright got his Broadway start in 1911 when his first play, "Over Night," was produced by William A. Brady. He subsequently formed his own producing company to stage another of his plays, "Little Miss Brown," and the musical, "When Dreams Come True," which starred Joseph Santley. He also authored the libretto for the musical, "Very Good Eddie," and initial edition of "Greenwich Village Follies." He later went to Hollywood to engage in screen writing but retired six years ago.

OSVALDO URRUTIA

Osvaldo Urrutia, Paramount International's branch manager for Peru, died Jan. 8 in Lima.

Urrutia, a prominent figure in the motion picture industry in Chile and Peru for the past 24 years, had been a Paramount manager there for the last 15 years. In 1923 he had joined the firm of Mario Grene and Co., film distributors in Chile, which also handled the Paramount account. Later, in 1927, he had become associated with a theatre chain operating in Concepcion and Tomuco, in Chile, which post he held until he joined Paramount in 1931.

He is survived by his widow and four children.

LEONARD ROBERTSON

Leonard (Robbie) Robertson, 55, press agent, died at his home in Cleveland, Dec. 31, from a heart attack.

Robertson, a native of Glasgow, Scotland, had charge of publicity for Al Sutphin's Cleveland Arena and its theatrical attractions for past eight years. Previously he was district representative for Ford Motors in same area.

Survived by widow, Mrs. Ellen Kingston Robertson, who will carry on his ad agency and work for Arena.

WALTER GILBERT

Walter Gilbert, 60, legit actor, died after a heart attack in Brooklyn, N. Y., Jan. 12.

He had appeared on Broadway with George M. Cohan in "Pigeons and People," "Scarlet Sister Mary," "Lost Horizon," "Skylark" and with Tallulah Bankhead in her revival of "Rain" a few years ago. More recently he played under the management of George Abbott for two seasons in "Kiss and Tell" and appeared in the same play in USO tours.

Survived by a sister and brother.

W. ELMER KEETON

W. Elmer Keeton, 61, Negro musician and composer, who wrote the scores of "Swing Mikado" and "Run Little Chillun," died at his home in Oakland, Calif., Jan. 1.

A native of Rolla, Mo., and a graduate of Northwestern University, Keeton directed the Northern California Negro Chorus from 1932 until 1940. From July, 1944, until his death he served as music director for the Richmond Recreation Department.

CONNIE SHELDON

Connie Sheldon, 26, singer who last appeared in the Olson & Johnson show at the Town Casino, Buffalo, died of leukemia in New York, Jan. 10.

Miss Sheldon was at one time under contract to Warner Bros. and had appeared in legit shows including "Girl From Nantucket" and "Time, Place and Girl." During the war, she toured with the USO-Camp Shows.

Remains were sent to Hollywood for burial.

WALLACE EAMES

Wallace Eames, vaude and nitery comedian, died in Jersey City Jan. 7.

Earlier in his career he had been a singer, succeeding Jack Coleman as tenor with the Avon Comedy Four and later had appeared in acts with Smith & Dale, who had also been members of that comedy quartet.

He retired from show business four years ago.

ARTHUR WRIGHT

Arthur Wright, 32, former singer with Sammy Kaye's orchestra, died in New York Jan. 7. Death followed

(Continued on page 54)

MARRIAGES

Evelyn Bennett to Larry Sherman, New York, Dec. 31. Bride was formerly in the musical, "Follow the Girls;" groom is legit actor, recently with "Maid in the Ozarks."

Geraldine Carter to Reginald Cox, Pittsburgh, Dec. 29. Bride's a dancer.

Mrs. Frances Spiegelberg to Jascha Heifetz, Hollywood, Jan. 9. Groom is concert violinist.

Sylvia Firestone to Harry Dell, Los Angeles, Dec. 21. Bride is in charge of clearance at Southern Music.

Dorothy Hild to Alex Konyat, Chicago, Jan. 3. Bride is producer at the Edgewater Beach hotel, Chi.; groom animal act producer.

Betsy Ross to Robert Hightower, London, Jan. 11. Bride is one of the Ross Sisters, currently in "Piccadilly Hayride" at the Prince of Wales theatre, London; groom is a dancer.

Doris J. Blumberg to Stanley Meyers, Van Nuys, Cal., Jan. 14. Bride is daughter of Nate Blumberg, Universal prexy; groom is son of Fred Meyers, labor relations exec for 20th-Fox.

Variety Bills

WEEK OF JANUARY 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 16
Tommy Dorsey Orc
Virginia Austin
Jack Carter
Music Hall (I) 15
Nonchalants
Shyrettos
Rockettes
Corps de Ballet
Sym Orc
Paramount (P) 15
Elliot Lawrence B
Tim Herbert
Mills Bros
Olga San Juan
Ghezzis
Roxy (I) 15
Gracie Fields
The Debonairs
Beatrice Seckler
Arthur Blake
State (L) 16.
The Jansleys
Blair & Dean
Leonard Sues
Walton & O'Rourke
Thelma Carpenter
Martin & Lewis
Strand (W) 16
Vaughn Monroe Or
Johnny Mack
BRONX
Windsor (I) 18-19
Tip Tap & Toe
Faye & Andre
Lee Noble
Burton & Janet
Jack Curtis
BROOKLYN
Flatbush (I) 18-19
Johnny Duggan
Herbie Faye Co
Four Morrocans
Ethel Lynn
L & L Bernard
QUEENS
Jamaica (I) 15-18
Four Lavernes
Wally Kibbler
Morey & Eaton
The Carnivales
Pryde & Daye
15-16
Ferdinand the Bull
Bob & Diane
Arthur Donnelly Co
George Jones
AKRON
Palace (I) 16-19
Connee Boswell
Freddie Slack Orc
Fred Bartholomew
Barr & Estes

Regal (P) 17
Cab Calloway Orc
3 Peters Sis
Patters'n & Jacks'n
Miller Bros & Lois
HARTFORD
State (I) 17-19
Kathryn Grayson
Johnny Johnston
Jan Murray
Pat Hill
The Fontaines
HOLYOKE
Valley Arena (I) 19
Tex Beneke Orc
Del Martins
Leon Fields
(two to fill)
INDIANAPOLIS
Circle (I) 17
Alvino Rey Orc
Ruth Terry
Hal LeRoy
Pansy the Horse
KANSAS CITY
Tower (I) 17
Marshall Bros
Judy Kelly
(two to fill)
MIAMI
Olympia (P) 15
Kay & Kay
Wally Dean
Colstons
Bob Hopkins
Lanny Ross
NEWARK
Adams (I) 16
Stan Kenton Orc
Steve Evans
Meribeth Old
NEW BEDFORD
Baliss Sq (I) 18-19
Will Mahoney Jr
Mary Mangini
The Ciros
Tanner & Swift
The Graysons
OMAHA
Orpheum (P) 17
Maj Bowes Grads
PATERSON
Majestic (I) 16-19
Lesselli Marlones's
Sally Masalle
Sr Cortez & Paul
Apus & Estrilita
The Ridolas
20-22
Don Francisco Co
Minda Lang
Olson & Joy
Bruce Howard
The Lavernes

2 ON BROADWAY
Walton and O'Rourke
LOEW'S STATE
LES GHEZZIS
PARAMOUNT
Direction: EDDIE SMITH AGENCY
1501 Broadway, New York

BALTIMORE
Hippodrome (I) 14
3 Madcaps
Candy Stevene
Pat Henning
Royal (I) 16
Duke Ellington Orc
Fred Douglas
Howell & Bowser
State (I) 16-18
Don Francisco Co
Minda Lane
Dusty Brooks
Clem Beilings Co
19-22
Charles Duo
J Greene & Be-Be
Tom & Tess Carr
Maurice & Nadja
BOSTON
Boston (R) 16
Andrew Sis
Mack & Desmond
Les Paul 3
Bob Evans
BOUND BROOK
Brook (I) 18-19
Moreland & Fetchit
Bob & Diane
Whitaker Bros
Lee Creager
Marilyn Rogers
CAMDEN
Towers (I) 17-19
Rene & Calvert
Ginny Lowery
Ducat & Kaye
Bruce Howard
4 Macks
CHICAGO
Chicago (P) 17
Burl Ives
Whaling & Yvette
Larry Storch
Lorraine Rognan
Pat McCaffrie
Oriental (I) 16
Milt Herth 3
The Wiles
Lowery & Rae
Terry & Ralph Rio
Remus & Toy Boys

PHILADELPHIA
Carman (I) 16
Lane & Claire
Paul Nolan Co
Grace Drysdale
Stuart & Barry
Earle (W) 17
Carroll Vanities
READING
Rajah (I) 17-18
Bob Chester Orc
Jack Leonard
Dudley's Midgets
Jordan & Parvis
ROCKFORD
Palace (I) 17
Sharkey the Seal
Jessie Rosella
P Franks & Janice
Herbie Lynn
Skating Jordans
SAN FRANCISCO
Golden Gate (R) 14
Herb Shriner
Merry Macs
Helene & Howard
S & S Phelps
SPRINGFIELD
Court Sq (I) 16-19
Skating Earls
D Richardson Co
Paul Gray
A & Connie Fanton
Tommy Hanlon Jr
The Jacksons
UTICA
Stanley (W) 21-23
L Hampton Orc
Red & Curley
The Chocolateers
WASHINGTON
Capitol (L) 16
Boy Foy
Deane Carroll
Cardini
Smith & Dale
WOONSOCKET
New Park (I) 19
The Kemmys
Frances Urban
Larry Daniels
The Vikings

Cabaret Bills

NEW YORK CITY

Aquarium
Gene Krupa
Blue Angel
John Buckmaster
Vicente Gomez
Joan Nickol
Stuart Ross
Ellis Larkin 3
Golden Gate 4
Cafe Society (Downtown)
Timmie Rogers
Phil Leeds
Susan Reed
Cliff Jackson
J C Heard Orc
Cafe Society (Uptown)
Jules Munshia
Dorothy Varnac
Susan Reed
Roberta Lee
Dave Martin 3
Edmund Hall
Carnival
Olsen & Johnson
Beatrice Kay
Sailci Puppets
C & T Valdez
Blackburn Twins
Michael Edwards
McManus Orc
Reid Orc
China Doll
George Wong Tr
Frances Chun
Tai Sings
Ming Ling
Jose Curbelle Orc

Copacabana
Sid Caesar
Bill Shirley
Raye & Naldi
Gale Robbins
Steen & Tasher
Michael Durso Orc
Fernando Alverez O
Diamond Horseshoe
Siri
Herman Hyde
Turner Twins
Rosebuds
Jackie Gleason
Billy Banks
Hal Hunter
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Miguel & Albaicin
Chelo Villareal
Iceland
Ice Revue
P Whiteman Jr Or
La Conga
Irma Henriquez
Machito Orc
Pupi Campo Orc
La Martinique
Robert De Sisle
Al Bernie
Ronny & Rey
Ernie Stuart Orc
Latin Quarter
Myron Cohn

Moro & Yaconelli
Francis & Grey
Arnaut Bros
Chandra Kaly Dcrs
Craddocks
Chic Gladke
4 Esquires
Wanger Line
Leon & Eddie's
Eddie Davis
Burke Twins
Franklin 2
Leblanca & Garcia
Sherry Britton
Art Waner Orc
Monte Carlo
Dick Gasparre O
Roberto
Silonex
Old Roumanian
Jackie Phillips
Sadie Banks
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc
Rogers Corner
Kernels of Corn
Hal Aloma
Gay Blades
Don Baker
Don Do Vod Orc
Sieto Trio
Embassy
Larry Marvins
Judie Manners
Ralph Font Orc
Arthur Ravel Orc
400 Club
Tex Beneke Orc
G'wich Village Inn
N T G Revue
Frankie Hyers
Chavez Orc
Ned Harvey Orc
Havana-Madrid
Paco Reyes
Gloria Lebran
Margaret Phelan
Carmen Sol
Catalino Orc
Carlos Varela Orc
Belmont-Plaza
Blair & Dean
Frakson
Bob Russell
Eddie Stone Orc
Nino Bd
Hotel Commodore.
Johnny Long Orc
Hotel Dixie
Don Bestor Orc
Kay Hammond
Lou Seiler
Dean & Ray

Hotel New Yorker
Sammy Kaye Orc
Marlon Spelman
June Arnold
Bissell & Farley
Alice Farrar
Bob Turk
Hotel Pennsylvania
Charlie Spivak Orc
Hotel Pierre
L & E Roberts
Chas Reader Orc
Hotel Plaza
Hildegarde
Hal Kanner Orc
Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Morton Downey
Deering & Lang
John Molinari
Emil Coleman Orc
Mischa Borr Orc
Rogers Corner
Bananas' Orc
Noni
Al Morgan
Mattie Sondl
Steve Richards
Toni Palmer
Henry LaMarr
Ruban Bleu
Marais & Miranda
Muriel Gaines
Gloria King
Cedric Wallace 3
Leonard Elliott
4 Notes
Versailles
Jean Sablon
Emil Petti Orc
Panchito Orc
Village Vanguard
Maxine Sullivan
Josephine Premice
Don Frye
Eddie Gibbs
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Nerman
Vivian Nickolson
D'Rivero & Belm'te
Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Russ Carlyle Orc
Geneve Dern
Woo Woo Stevens
Chez Paree
Tony Martin
Pearl Bailey
Jack Cole
June Edwards
Gay Claridge Orc
Lucio Garcia Orc
Colosimo's
Vivian Francis
Sherman Girl
Phyliss Gale
Tito & Coral
Garon & Bennett
Rohmer & Darrow
Sol Feola Orc
Copacabana
Frank Parker
Frank Libuse
Chuy Reyes Orc
Arne Barnett Orc
Cerney Twins
Wells & Fayee
Jimmie Burrell
Marianne
Hotel Bismarck
Joseph Sudy Orc
Roland Twins
Vela Montoia
Lenore
Annette Oleen
Montere & Yvonne
Eddie Fens Orc
Hotel Blackstone
Hartmans
Ramos Orch
Hotel Congress
Harding & Mose
Margie Fields
Hotel Continental
Za Bach's Orc
Marianne Fedele
Sheldon Reed

Il Edgewater Be'ch
Henry Brandon O
Morgan D'cers
Donna Lane
Jack Milton
Song Stylists
Los Hermandos 3
Ben Berl
Lathrop & Lee
Hotel Sherman
Claude Thornhill O
Carl Marx
Hotel Stevens
Clyde McCoy Orc
Denais Kelly
Billie Jane Dennett
Wesley Lundgreen
Boulevar-Dears
Latin Quarter
Ted Lewis
Geraldine Du Bois
Paul White
Elroy Peace
Corwin Sis
Sol Klein Orc
Mack Triplets
Palmer House
Griff Williams Orc
Dorothy Shay
F & E Barry
Acromaniacs
Abbott D'ncers (12)
Rio Cabana
Jerry Lester
Berry Bros.
Terry Lawlor
Don Bradfield
The Lovelles (10)
Cee Davidson Orc
Vine Gardens
Al Zimmy
Jan Busche
Athena
Johnstones
Joe Kish Orc
Mel Cole Orc

BIRTHS

Mr. and Mrs. Colin Miller, daughter, Hollywood, Jan. 11. Father is assistant to Charles Einfeld at Enterprise.

Mr. and Mrs. Tex Ritter, son, Van Nuys, Cal., Jan. 9. Father is a western film actor; mother is the former Dorothy Fay Southworth of the screen.

Mr. and Mrs. Boris Vermont, son, in New York, Jan. 7. Father is a shorts supervisor for Movietone News; mother is a former editor of Look Magazine.

Mr. and Mrs. Charles Lamont, daughter, Santa Monica, Jan. 4. Father is a film director.

Mr. and Mrs. Ray Petterson, daughter, Los Angeles, Jan. 3. Father is a film cartoonist; mother is the former June Walker of Walt Disney's.

Mr. and Mrs. Pedro Armendaríz, son, Mexico City, Jan. 7. Father is a film actor.

Mr. and Mrs. Edward McCarthy, daughter, Harrisburg, Pa., Jan. 6. Father is Red McCarthy, orch leader.

Mr. and Mrs. Gerald Harris, daughter, Brooklyn, N. Y., Jan. 7. Mother is daughter of Ben Blue, vaude and nitery comedian.

Mr. and Mrs. Saul Heller, son, Cleveland, Jan. 1. Father is concert booker and head of Tyson Ticket Agency in that city.

Mr. and Mrs. Russel Crouse, son, New York, Jan. 10. Father is playwright-producer.

Ballet Future Dark, Unless Talent Is Merged, Warns Impresario Hurok

By S. HUROK

The public for ballet is limited. So are the talent, repertoire and profits. Although I have been promoting ballet in this country for more than 20 years, and more people are attending performances today than ever before, the future of ballet is doomed unless there is an amalgamation of all available talent into one—or possibly two—companies.

If this sounds paradoxical or pessimistic, it is the only logical conclusion which the facts support. Ballet, we must admit, is not an essential commodity. The public can live without it. If there is a recession, it will probably be the first form of entertainment which will be hit strong body blows at the boxoffice.

Unless ballet is properly presented with a large repertoire of spectacular productions, strong corps de ballet, and big name stars in theatres where it is possible to gain the illusion and perspective necessary for its enjoyment, the public will start staying away in droves. Let's face it. Ballet, to succeed, must be glamorized. There are too many smaller companies which cannot present ballet in its proper focus. They are draining the limited pool of first-rate talent.

The profit margin for ballet, like the public and talent, is small. In fact, it is practically non-existent. It is no secret that in the first season of the current ballet renaissance which started when I presented the Original Ballet Russe at the St. James Theatre in 1933, I lost $85,000. Since the ballet has been nursed until a year ago, it was possible to make money in New York. Tours are still not a paying proposition, even if there are solid capacity houses from one end of the country to another.

Fed Less—and Better

To retain today's healthy ballet appetite, the public must be fed less—and better. Too many companies are trying new formulas, which have never succeeded. Some are basing their appeal on ensemble work with no star names. While a strong corps de ballet is the foundation of any first-rate company a dance unit cannot succeed without stars. This has been proven even in Russia, which for the last 75 years has been considered the mother of the ballet. Whether it is Leningrad or Moscow, Paris or London, stars pack the houses; not ensemble work.

The Sadler Wells Company in London tried to build their appeal on a strong corps de ballet. They had to revert to names.

In the United States, the star system is even more important. Audiences are nurtured on big names in every entertainment field. Whether it is the opera, concerts, films, the theatre or radio, people go for names and glamor. The movies especially have brought audiences up to demand stars. There is no indication that ballet audiences are any different.

A major company must also have a great repertoire. With production rights generally in a confusing pattern of lawsuits, it is almost impossible for all the companies appearing today to have a representative repertoire. And experience has shown that the catalog must be heavily built on the classics. While new works must not be neglected, unless they receive spectacular performances, the majority do not remain on the active list for long.

The inevitable conclusion is that a merger is imperative. All elements with a sincere interest in ballet today, whether it be artistic or financial, must work toward such a goal. I feel confident that the majority of people interested in ballet see the need for such a company, which, bolstered by additional imported talent, will provide the public with the finest ballet performances available. Unless such steps are taken in the very near future ballet will enter the same period of darkness which followed the era of Pavlova, Diaghilev, Duncan and Novikoff. It took more than two decades to get the house lights burning again and rebuild audience interest. The lights can burn brighter than ever for an indefinite time, however, if we mould the current potpourri into an integrated dancing unit.

4-A One Big Union Plan No Nearer to Fruition Despite Equity Interest

At the recent Equity membership meeting the council was asked about the status of the long-talked of plan for one big union, the planned centralization of the various talent unions. A fuller report on the subject was promised for the next quarterly meeting but there are no indications that the idea is any closer to consummation than when first proposed and so long as each group insists upon retaining its identities, no combination is believed possible.

Committees of Equity, Screen Actors Guild, American Federation of Radio Artists and other unions, have labored over the plan for more than six years. A survey of the earnings, dues and other financial angles of all the Assn. of Actors and Artistes of America (Four A's) affiliates was made by experts but the right or acceptable answer was not forthcoming. The financial phase of the problem may be worked out but the real hurdles are the difference in working conditions that exist on the stage and those which apply to radio, films and night clubs.

The only uniformity among the talent groups appears to be that of initiation fees, each of the unions having set the sum of $100 for applicants. That fee has been in effect in legit for some years, most of the others having had a fee of $50 but Equity's $18 annual dues are the lowest of all. Most other talent unions have dues of $30 but members of the screen and radio affiliates may pay as much as $100, according to their earnings, dues being on a percentage basis plus the minimum.

Doubtful whether Equityites would agree to tilting their dues and under a one-card setup uniform dues would apparently be mandatory. Not a few legit actors are not active in the other fields and would object to increasing the dues, although a contemplated boost of minimum salaries might cause them to revise their views. Interchangeability between the talent unions appears to be satisfactory to most actors but a percentage of Equity members seem to want one card permitting them to appear in all entertainment fields, without being required to apply to each other union if and when necessary.

O'DANIEL TO MANAGE DETROIT CIVIC OPERA

Barry O'Daniel has been appointed managing director of the Detroit Civic Light Opera Co., succeeding Max Koenigsberg, formerly of St. Louis, who is ill. Season will open in February as heretofore, at the Masonic Temple, it being the fourth year for the outfit. O'Daniel was formerly connected with the Shuberts on the directional end of operetta revivals and last summer he was active with similar activities at the Greek theatre, Griffith Park, Los Angeles.

Joe Flynn is the press agent, a post held for several seasons by Freddie Schader.

Operetta in Pittsburgh

Pittsburgh, Jan. 14.

Continuation of Civic Light Opera Co. here was assured last week when Kaufmann's Department Stores announced a second straight outright gift of $50,000 for the 1947 outdoor season. Similar donation a year ago permitted the beginning of the enterprise, which showed a loss of $44,000 although flock of fixed items, such as the big stage, lights and sound equipment, were written off immediately and will not recur. These are valued at more than $31,000.

At same time, Edgar J. Kaufmann, head of Kaufmann's, was elected president of opera company, replacing H. Edgar Lewis, who served during the opening season.

Skulnik's Second

Menasha Skulnik preems his second production this year on Friday (17) at the Second Avenue theatre, N. Y. Musical, "Leave It to Me," will have in supporting roles Leon Liebgold, Lily Lilliana, Yetta Zwerling, Max Rosenblatt, Jacob Susanoff and Anna Teitelbaum.

Chorus is under direction of Lillian Shapero.

Boston Critic, Getting Citation, Sees Sanity Increasing in Theatre

Boston, Jan. 14.

Elliott Norton, drama ed and critic of the Boston Post, was awarded a Citation of Merit by the Boston College Institute of Adult Education last week on basis of "high ideals of Christian humanism" in his aisle job.

Norton, Harvard '26, has been first-nighting for the Post since 1934, and is currently doing a daily series of interviews and biogs of legit stars in addition to his reviews. Accepting the citation, Norton said there are good signs of increased sanity in the theatre. "Of the 20 successful plays on Broadway currently there are only two that seem to me immoral." In the '20's the proportion was much higher, he said.

Wolfit Troupe May Play Bard Works on B'way

Montreal, Jan. 14.

Donald Wolfit, British thesp here for a 10-day run with his Shakespearean repertory group, told VARIETY Friday (10) that negotiations are now going on with "three parties" in New York and there's a fairly good chance that Broadwayites will see the company. He wouldn't say who the "three parties" were.

Before he accepts any N. Y. offers, Wolfit said, a number of things will have to be cleared up, among the chief things being the pushing back of his March opening of the London season. Thesp said the only way he'll play in N. Y. is on a flat guarantee basis. Percentage deals are out of the question, he said, and he's just waiting for the New Yorkers who've made offers to come around to his figure.

Another point made clear by Wolfit is that he'll only come down if he's allowed to do the complete repertory seen here, which inculdes "Merchant of Venice," "Hamlet," "As You Like It," "King Lear," and Ben Jonson's "Volpone." He'll refuse to do a straight run of any one play, claiming that "Lear," for example, would be too hard on him.

Meanwhile, the company has been playing to SRO houses in Montreal, but the take will not be as big as it could be since many of the matinee payees are made up of school children, who come in for lower prices. Moppet sales have been so big that Wolfit cancelled tomorrow's (Wednesday's) showing of "Volpone" and has replaced it with a repeat showing of "Merchant."

'DREAM GIRL' FOLDS ON ROAD AFTER 4 WEEKS

Recently re-formed road show of "Dream Girl" will close in Baltimore Saturday (18) after being out four weeks. Cast is a combination of players who were in the Broadway and Chicago units, with June Havoc in the leading part. Combined company is in its fourth week, three weeks having been played in Phila. where business was rather disappointing except for New Year's week when takings approximated $16,000. Show being expensive to operate, it about broke even at that level.

"Girl" was a hit on Broadway last season until illness forced Betty Field out of the show. Haila Stoddard subbed for a time and Miss Havoc replaced. Elmer Rice comedy drama was profitable in New York while the Chicago engagement was an even break.

Including the picture rights "Girl" was a big winner for the Playwrights' Co. which produced it and Paramount which had an interest. Par made a pre-production deal for the rights which called for a down-payment of $100,000 plus 15% of the gross during the Broadway run and 10% on the road, total from the film end being estimated at more than $240,000.

'Stairs' to Preem in Pasa

Pasadena, Jan. 14.

World premiere of Tennessee Williams' new legit play, "Stairs to the Roof," will be staged at the Pasadena Community Playhouse, Feb. 19-March 2.

Gilmor Brown and Rita Glover are co-directors.

Inside Stuff—Legit

Not that show needed it, being a complete sellout at Nixon anyway, but "Oklahoma!" got a lot of extra space here in the newspapers last week when news came out that marriage last summer of Mary Hatcher and James Alexander, who were then playing opposite each other in the national touring company, had been annuled. Father of Miss Hatcher, who left show to do femme lead in Par's "Variety Girl" and is now Laurey of parent company in New York, pressed the action and then wrote Alexander a letter asking him to defray $500 expenses of the action.

Interviewed by local reporters, Alexander said he and Miss Hatcher planned to be remarried in June, when she reaches age of 18. Annulment was granted on grounds that she was under age, only 17, and didn't have consent of parents when marriage took place in Seattle several months ago while "Oklahoma!" was there for an engagement.

In the program of the City Center, where "Bloomer Girl" is the current attraction, Bernard Sobel contributes an article glorifying theatrical press-agents who have "helped keep the theatre alive . . . also amused and instructed the public with fact, fancy and imagination." Sobel claims the publicity boys were dependent upon the "temperament of editors and the vagaries of managers," until the Assn. of Theatrical Agents and Managers (union) "saw to it that they got a living wage and due respect." He admitted that the craft boosts many a bad play but "heartbreak and ridicule never stop a p.a. His eccentricities in manner, dress and escapade are essential to his task." This season the minimum pay for p.a.'s started at $165 weekly, which was tilted by one-third, but top men earn that much and more ordinarily.

Now that Oscar Homolka, who was supposed to have been originally set for the lead, has bowed out, efforts are being made to secure Paul Lukas for "The Whole World Over," the Russian play by Konstantin Simonov, adapted by actress Thelma Schnee. Paul F. Moss, former screen writer and one-time manager of middleweight champ Billy Soose, and Miss Schnee's husband, who will co-produce "World" with Walter Fried, flew to Palm Springs over weekend to talk to Lukas. Play, incidentally, will be Moss' debut as a Broadway producer.

Others standing by waiting for a lead to be signed so rehearsals can begin are Uta Hagen and Joseph Buloff.

Home at Port Jervis, N. Y., owned by Lino Manzoni, an Italian actor who played opposite Margaret Perry in "Strictly Dishonorable" on the road, burned to the ground on New Year's eve while he was visiting in the neighborhood. Manzoni bought the property about four years ago, it being an old house which he was modernizing ever since taking title. Ironic angle is that he intended taking out fire insurance the day after the holiday so that the blaze was a complete loss.

Tullio Carminati, who played the male lead in the N. Y. company of "Dishonorable," was reported appearing on the stage in Rome recently. Early in the war he was deported to Italy after declaring allegiance to Mussolini.

Although "The Big Two" opened doubtfully on Broadway last week, Robert Montgomery and Elliott Nugent, who produced it, are virtually assured of making money with the play in light of a pre-production deal for the picture rights with Columbia. Understood the deal calls for a down payment of $100,000, plus a weekly sum, dependent upon the length of time "Two" plays, the maximum amount for the rights being $250,000. Stipulated that Montgomery will enact the male lead in the picture version for Col. Reported that the show came in with the production earned back through operating profits out of town. It's the second managerial venture of Montgomery and Nugent. They were associated with John Golden in producing "A Place of Our Own," a short stayer, in 1945.

Story in a N. Y. tabloid last week about Jimmy Stroock, of Brooks Costume Co., his wife Bianca and their daughters, Gloria and Geraldine, who are under contract in Hollywood, was intended as laudatory, as all four are doing well in their respective vocations. Reaction among the Stroocks was rather mixed because the yarn indicated the family is well up in the chips.

Jimmy said that as a result four guys tried to make a touch and nine play scripts were submitted to him, as the story mentioned that he occasionally took pieces of Broadway productions.

Jean Meegan has been appointed to a drama beat at Associated Press in N. Y. to service out-of-town newspapers with a weekly Saturday p.m. column. She succeeds Willa Martin, who left to freelance. Miss Meegan will continue her radio features for AP. Jack O'Brian continues to cover first nights for AP's service to morning and afternoon papers. O'Brian also has a six-a-week general Broadway column which goes to p.m.'s, a Sunday Broadway strip for morning papers and a Sunday drama roundup.

When Eugene O'Neill's "The Iceman Cometh" opened with a 5:30 afternoon curtain and a dinner intermission, later discarded and a starting time established at 7:30, the matter of other early curtains was recalled. The late afternoon and dinner interlude applied to "Mourning Becomes Electra" and "Strange Interlude," both also written by O'Neill. A similar performance schedule applied when Maurice Evans appeared in the full length "Hamlet," a performance that required four-and-a-half hours.

Owen Davis, Sr., veteran playwright, recently went to an eye specialist because his vision had become somewhat blurred. Doctor asked the dramatist how much he had written, Davis approximating that his several hundred plays represented 14,000,000 words. When the specialist remarked it wasn't strange that his eyesight became defective, the writer replied he didn't expect to write anywhere near that number of words from now on.

Bobby Howes' Illness To Close London 'Boys'

London, Jan. 7.

"Here Come the Boys," the Lee Ephraim-Bernard Delfont musical, at the Saville, closes in two weeks. Closure is due primarily to Bobby Howes, who is co-starring with Jack Hulbert, being in hospital with pneumonia.

Show replacing it is stage version of "Wizard of Oz," which opened as Christmas attraction, playing matinees at Winter Garden, and has proved real money draw.

Shore Gets Legit

Atlantic City, Jan. 14.

Legit comes back to the shore Thursday (16) as Haddon Hall management offers the George Spelvin Players in John Van Druten's "Old Acquaintance" for three nights as its first of a series of eight plays.

Hotel business hasn't been so good the past few weeks, and localites are complaining.

1946 LEGIT BIZ IN HUB 15% BETTER THAN '45

Boston, Jan. 14.

It has been a boff year in the Hub with legit grosses running a distinct 15% above 1945 due to strong attractions and solid bookings. The town's six legit houses, five of them Shubert-owned, have had few dark weeks, all of them but the Copley being in constant use.

Opera House has had an especially big season with mammoth takes on "Song of Norway," Ballet Russe, "Student Prince" and "Blossom Time." Shubert theatre has had "Call Me Mister" six weeks, never going below $34,000 and hitting above $38,000 New Year's week. "Born Yesterday" had 15 weeks at the Wilbur averaging $15,000 a week. The Colonial, likewise, was well above last year's average. Except for Christmas week slump, legit houses have been cleaning up.

N. Y. Drama Critics Boxscore

(As of Jan. 1, 1947)

Key to abbreviations: SR (shows reviewed), R (right), W (wrong), O (no opinion), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
WARD MOREHOUSE) (Sun)	30	26	4	..	.867
LOUIS KRONENBERGER (PM)	41	33	8	..	.805
ROBERT COLEMAN (Mirror)	40	32	7	1	.800
BROOKS ATKINSON (Times)	34	25	9	..	.735
ROBERT GARLAND (Journal-American)	41	29	11	1	.707
JOHN CHAPMAN (News)	37	26	11	..	.703
RICHARD WATTS, JR. (Post)	28	19	9	..	.679
HOWARD BARNES (Herald Tribune)	38	25	13	..	.658
WILLIAM HAWKINS (World-Telegram)	41	26	10	5	.634
VARIETY (Combined)	43	35	8	..	.815

Morehouse, Kronenberger, Coleman 1-2-3 at Halfway Turn in Critics Derby

Ward Morehouse, reviewer for the Sun, is distinctly out in front of the New York critics for the first half of the 1946-47 season, according to VARIETY's scoring of the indicated boxoffice success or failure of shows presented from June 1, '46, until Jan. 1, '47. Revivals are included in the score for the first time because those attractions have become an integral factor in theatre patronage rather than being just shows presented for limited periods.

There have been more first nights this season than during the similar period for 1945-46, and curiously, the N. Y. critics have made more wrong predictions than heretofore, despite the fact that two first-stringers—Brooks Atkinson, of the Times, and Richard Watts, Jr., of the Post—have rejoined the aisle-sitters. Their duties overseas relevant to the war don't appear to have sharpened their perceptiveness but most of the others were fooled approximately twice as often by the season's product as heretofore. That takes in VARIETY's reviewers, too.

Scoring was very close for the runner-up post, Louis Kronenberger of PM nosing out Robert Coleman of the Mirror, with Atkinson, who previously was a top man, secure in fourth place, which standing he will probably improve on before the end of the season. Percentages of the next two reviewers are very close but thereafter the figures decline markedly.

At the bottom is William Hawkins, new critic for the World-Telegram, mostly because he couldn't make up his mind about five shows and was marked down as giving that many "no opinions." Only two other reviewers appeared to have declined the issue, but only in one instance each.

A Poser

The American Repertory Theatre, which produced four revivals so far, presented a poser for the scorekeeper, who decided that ART's attractions should be counted as one unit and a reviewer's judgment be lumped as one. To date the rep outfit is in the red. Only one of its shows appears to have boxoffice strength, that being "Androcles and the Lion," recently added to the bills. That ART concedes this to be correct was indicated by its presenting Bernard Shaw's comedy four times last week, the other four performances being spread among the three other shows.

Only the nine critics on the Manhattan dailies are listed in the boxoffice score. There have been three changes in the personnel of reviewers, Atkinson having displaced Lewis Nichols, who in the midseason of '45-'46 was the leader, while Watts replaced Vernon Rice (who took over for the late Wilella Waldorf) on the Post and Hawkins stepped in for the Telly when Burton Rascoe bowed out. At the halfway mark last season Morehouse was running fifth so his current leadership is rather a pole-vault in comparison.

Philly Goes After Pelts Of Its Ticket Scalpers

Philadelphia, Jan. 14.

Ticket scalpers are going to find their lot not so happy in the future following action by Philadelphia city council, when an ordinance was presented which requires registration of all ticket agents. Failure to register will bring fines and imprisonment.

Council action was result of vigorous campaign against scalpers by the Philadelphia Inquirer. Philadelphia Record also took up crusade.

The ordinance applies to scalpers selling tickets for sports events as well as theatres.

'Annie,' 'Born' To Get Down Under Production; Aussies Shop Materials

Australian rights to "Annie Get Your Gun" and "Born Yesterday" have been purchased by J. C. Williamson Theatres, with E. J. Tait, one of firm's directors now in N.Y., signing final papers this weekend. Both shows will be staged in Melbourne in May, with mixed Aussie-U.S. leads. Casts have already been chosen.

Aussie chain has also bought the entire production—gowns, sets, flats, etc.—of the recently-closed Broadway musical, "Park Avenue," for $10,000. Production only was bought, as play could not be done in Australia because of its basic divorce theme, latter being unacceptable to Aussie audiences.

Because of the terrific shortage of materials in Australia, Williamson has been buying gowns and drapes of various shows during the war years, such as "Firebrand of Florence," "Duchess of Malfi," "Roberta" (Coast production).

Tait and Miss Dorothy Stewart, Williamson's N.Y. rep, will sail for London Feb. 5 on the Queen Elizabeth for a five-week business trip connected with shows for Down Under.

'Mistress' Lays Off For Lunt Surgery

Alfred Lunt was operated on for the removal of a kidney stone at St. Luke's hospital, N. Y., Saturday (11), on which date "O Mistress Mine," in which he has been costarring with Lynn Fontanne, suspended at the Empire. It had been announced that the show would suspend and Lunt intended to rest for a month but a specialist advised immediate surgery to alleviate a painful but not serious condition.

"Mistress," one of last season's standouts, was aimed for a capacity gross before the Saturday performances were cancelled. The advance sale bettered $57,000 and the boxoffice is remaining open for refunds and exchanges, show being dated to relight Feb. 10.

Ruth Draper started solo appearances at the Empire Sunday (12) and will continue appearances on the Sabbath, plus three matinees—Tuesday, Wednesday and Friday.

British Actors in 'Press' (50G Flot) Going Home

Most of the English players imported to appear in "Love Goes to Press," which was yanked from the Biltmore after five performances during the holidays, are returning home this week. Two may remain over here but under Equity's alien regulation cannot appear in legit for six months. The director and six actors were brought from London, where they appeared in the Martha Gellhorn - Virginia Cowles comedy last summer.

Britishers were guaranteed three weeks plus transportation by Warren P. Munsell and Herman Bernstein, who presented the play, which was on the boards for a month including out-of-town dates. The red approximated $50,000.

Gripes at the B.O.

New York.

Editor, VARIETY:

Maybe somebody ought to tell the boys at the boxoffice that the honeymoon is over, and that the quick closings prove it's no longer a seller's market, even if they're lucky enough to get good notices.

Specifically, I'm referring to the guy behind the wicket at the Adelphi, where "Street Scene" is playing. In view of the turkeys which have opened there in the past, and the solitary time he's had to think it over, he ought to have learned that customers are still the people who keep a show going. Or do you think he prefers to talk to himself?

I, like a lot of other lovers of the theatre, went to the boxoffice with a simple request: "Two tickets for any night, as good as possible," and figured I could trust him to do well without arguments. The character in charge, gave me one of his elegant stares and snooted me with, "Choose your night, there's a calendar there, I don't decide when you want to go to the theatre." He proceeded to tell me the boxoffice had been open for three weeks and some people had got their tickets early. (I've helped pad the runs of some of those turkeys from one week to three that way myself, but I've gotten wiser since.)

This same guy pulled the same act when "On the Town" was running. Maybe he's got ulcers?

I've been going to the theatre since I was a kid, even buying tickets at boxoffice price when Gray's was peddling them at cutrates. How short can these boys' memories be?

Bob Granitz.

'Pygmalion' To Set Precedent In Mex Showing

What is hoped will result in establishing English-language shows in Mexico City will be the appearance there of "Pygmalion" the week of Feb. 3. Guarantees have been posted with Theatre, Inc., which produced the revival on Broadway last season. The show has been guaranteed against loss by Melvin Park, lessee of the Iris theatre in the Mexican capital, which has 50,000 English-speaking residents. It's possible to gross $30,000 on the week with "Pygmalion" at the Iris, house being built as a legiter but used for pictures. If the experiment works out, it's planned to establish stock in the theatre.

Actors are protected against possible tax deductions from their salaries below the border, show management to assume such costs, same applying in the event the cast is required to join a professional union, but the usual American withholding levy applies. "Pygmalion" closes in Chicago Jan. 25, traveling by train to Cincinnati, going from there by plane to Mexico City. There will be 25 people in the party headed by Gertrude Lawrence and Dennis King.

Following the Mexican date the "Pygmalion" company will fly to San Francisco, being due to open there at the Curran, Feb. 11. Show will travel 3,800 miles in all, cost of transportation probably exceeding $5,000. Park was formerly business manager for Maurice Evans.

PEMBERTON EASES OFF ON DOCTOR'S ORDERS

Brock Pemberton has been ordered to slow up by his physician because of a high blood-pressure condition and is due to leave on a motor trip to the south late this week. Showman will be accompanied by his wife Margaret. Pemberton recently had a gall-bladder attack and has been under medical observation, although not hospitalized.

No definite date has been set for the London showing of "Harvey" which he produced and it may not reach the boards over there until late spring or summer. Comedy's author Mary Chase Coyle is still abroad, in anticipation of "Harvey" going on in London this winter. She is currently in Paris but may return to New York until a definite date for the English showing is established. "Harvey," now in its third year on Broadway, is expected to play into next season.

Equity Okays Dropping Negro Bar In D.C. National Though Risking Suit

A lengthy report on Negro segregation in Washington theatres written by Alfred Harding of Equity's staff was read to legit managers last Friday (10), with no conclusive reaction on the part of the showmen. Survey of opinion expressed by officials, editors and others residing in the capital was a pro and con compilation as to whether colored patronage should or so not be discriminated against. Impression was that there were more opinions opposed to changing the custom, but Harding recommended that Equity campaign to terminate discrimination.

The agitation is principally aimed against the National, only theatre that regularly plays legit in Washington. (Lisner Auditorium, Washington Univ. occasionally books legit.) Report points out that there are sharp segregation lines in the Capital in schools, picture houses, cafes and hotels.

Also that in Constitution Hall, where Negroes are admitted but not allowed on the stage, there is only limited colored patronage and the class of audiences are about the same as those at the National. Latter house is under lease to Marcus Heiman, who has gone on record as not being opposed to Negroes if the theatre's patrons are acquiescent and if assured that a change in policy would not result in injury through audience disturbances.

Theatre is owned by the Munsey estate, officers of which feel that the National's profits would materially decline if Negroes were admitted. They warned that if the owner suffered damages through a change of policy, Equity could be legally held financially responsible for that loss.

Heiman said he could present films in the National and as most film houses in the city do not admit Negroes that would not change the situation. Showmen generally do not favor a change in audience policy because it would affect all border cities and might eliminate playing time from Baltimore south.

Harding recommended to Equity that it "resolve to move to end racial segregation in the theatres of Washington" and send a representative there to launch a campaign to persuade the citizens of Washington that "this change in policy is a matter they should accept not only because it is right but because they want to." He urged however that Equity take no action by itself but to act in concert with other theatre groups.

Other Groups Join OK

The report was read also to the Assn. of Theatrical Agents and Managers board, which decided to put participation in the proposed campaign up to the membership. Opinion among that group's individuals appears to be that legit is being used as a guinea pig in a issue that extends far away from the theatre.

Theatre chapter of the American Veterans Committee scheduled a rally at the Alvin next Monday (20) to honor the cast of "Joan of Lorraine." When that show tried out at the Lisner Auditorium, Negroes were excluded and there were protests from the Playwrights' Co. that produced the show and from Ingrid Bergman its star. Vets rally has been called "Onstage Democracy." They also aim to have theatrical unions and guilds take action against discrimination in all theatres.

This Way Out

When "No Exit" opened at the Biltmore, N. Y., Nov. 26, Robert Garland panned it following day in the N. Y. Journal-American as an "unpretty high-toned intellectual hoity-toity," breaking into verse about "The French, they are a funny race, Whose plays seem queer and out of place."

But in listing his 10 Best Plays of 1946 in the J-A last week, Garland had "No Exit" included, as number eight.

R.R. Trouping May Tilt 25%

Cost of transportation for road shows may be increased 25% beginning Feb. 1, new tariffs for "free" baggage cars and special trains having been drawn up by the railroads and submitted to the Interstate Commerce Commission. While the rate per mile would not be tilted, it would apply to baggage cars used to transport settings, props and trunks, also special trains. Managers through the League of New York Theatres vigorously protested the proposed tilts to ICC.

Baggage cars would be furnished for 25 or more fares, instead of the present minimum of 20 tickets. If an additional car is required the manager must purchase 10 additional tickets at a cost of 12½ fares, same applying when baggage cars are not accompanied by passengers (actors and staff). If special trains are required, the manager must purchase 125 tickets instead of the present 100. Minimum charge for special trains would be increased from $132 one way to $165 and the cost for round trips on specials goes from $264 to $330. Latter part of the schedule pertains to large musicals, including the Met Opera.

Recently the Southern Pacific proposed to require 150 fares for special trains but ICC denied the application which will be argued by the rail line with the commission next Aug. 1.

Showbiz Reps Discuss Anti-Censorship Bill; Commissioner Ignored

Representatives of various theatre groups including managers, unions and even the critics, conferred last week for the purpose of supporting a measure intended to limit the censorship powers of New York's license commissioner. Bill was drawn up by Councilman Eugene P. Connolly to be introduced into the city council.

It stipulates that the license bureau may not deny the issuance nor cancel a theatre's license, unless a show alleged to be indecent is convicted by a jury. There is a similar bill which was introduced in Albany last year. It is known to be opposed by a religious pressure group but may be acted upon during the current session of the state legislature.

New license head Ben Fielding was not present at the session and expressed surprise that he was not invited, especially since he is concededly friendly to show business. Those present agreed that the failure to ask Fielding to attend was an error of omission. Commissioner said that he had refrained from acting on several complaints this season and in each instance the shows mentioned closed swiftly on their own. Indicated that the squawks came from crackpots.

The overall theatrical move to curtail censorship stemmed from the action of former license commissioner Paul Moss, who forced "Trio" off the boards about two years ago.

Moritt To Revive Bill

Albany, Jan. 14.

Senator Fred Moritt, Brooklyn, told VARIETY he would reintroduce a bill granting the owner of a stage show ordered closed by the New York License Commissioner for alleged indecency the right to apply for injunction in a jury trial in state supreme court, within 10 days of the comish's order. Meanwhile, the show would go on.

Roman Choir Inked By Gallo for U. S. Tour

Impressario Fortune Gallo, who recently arrived in New York by plane from Rome, revealed that he had inked the Roman Choir of 60 voices for a tour of the U. S., Canada and Mexico. Leading soloists comprise cantors from noted Vatican churches.

Slated to tee off in New York, Sept. 1, choir will be directed by Msgr. Lavinio Virgili, Pontifical Director of the Choir of the Papal Archbasilica, St. John Lateran, parish church of Pope Pius XII. Singers for the most part come from the Sistine Chapel, "the Pope's own choir" and others. Recalled that the Vatican choir from the Sistine Chapel made appearances in the U. S. in 1926.

Plays on Broadway

Finian's Rainbow

Lee Sabinson and William R. Katzell production of musical play in two acts (four scenes). Features Ella Logan, Albert Sharpe, Donald Richards, David Wayne, Anita Alvarez, Lyn Murray Singers. Book by E. Y. Harburg and Fred Saidy; lyrics by Harburg; music by Burton Lane. Staged by Bretaigne Windust. Dances by Michael Kidd; scenery by Jo Mielziner; costumes by Eleanor Goldsmith. Opened at 46th Street, N. Y., Jan. 10, '47; $6 top.

Sunny	Sonny Terry
Buzz Collins	Eddie Bruce
Sheriff	Tom McElhany
1st Sharecropper	Alan Gilbert
2nd Sharecropper	Robert Eric Carlson
Susan Mahoney	Anita Alvarez
Henry	Augustus Smith, Jr.
Finian McLonergan	Albert Sharpe
Sharon McLonergan	Ella Logan
Woody Mahoney	Donald Richards
3rd Sharecropper	Ralph Waldo Cummings
Og	David Wayne
Howard	William Greaves
Senator Rawkins	Robert Pitkin
1st Geologist	Lucas Aco
2nd Geologist	Nathaniel Dickerson
Diane	Diane Woods
Jane	Jane Earle
John	Roland Skinner
4th Sharecropper	Maude Simmons
Mr. Robust	Arthur Tell
Mr. Shears	Royal Dano
1st Pilgrim Gospeler	Jerry Laws
2nd Pilgrim Gospeler	Lorenzo Fuller
3rd Pilgrim Gospeler	Louis Sharp
1st Deputy	Michael Ellis
2nd Deputy	Robert Eric Carlson
3rd Deputy	Harry Day
Other Children	Norma Jane Marlowe, Elayne Richards

Producers new to the field of musical comedy have turned out an unusual diversion which is really a play with songs and dances. As a novelty, it should ring the bell.

Being fantasy, "Finian's Rainbow" was conceived with a strong vein of Celtic humor, the authors transplanting an old Irishman and his niece to a southern tobacco growing community in mythical Missitucky. Basically it's a one-set show though there are several smaller scenes screened from the Rainbow Valley's gnarled tree and rocks from where the action flows.

"Rainbow" has a fast, lively first act, mostly because of an animated ensemble in ballet-like numbers. Second act tapers off somewhat because the story is strung out, yet the performance is generally interesting and quite different from any show presented in some time. There are white and black actors, mostly in the ensemble, and the performance is probably more mixed in that respect than ever before.

Finian McLonergan, who has filched a pot of gold at home, comes to the valley with the colleen Sharon and hides the "borrowed" loot in the ground. It had been in the keeping of Og, a leprechaun who appears in search of the gold. He says that the gold has magic powers, which cues in a bit of "social significance." Senator Rawkins thinly disguised as Bilbo being turned into a Negro.

When that worthy tries to steal the land of the sharecroppers upon hearing there's gold around, it leads to the show's best production number, "When the Idle Poor Become the Idle Rich," with all hands dolled up in cherished duds procured directly from Sears Roebuck. Power of the gold makes a dumb girl talk and eventually the senator becomes white again, although now a tolerant official. In the end the gold turns to dross, just as Og said it would.

Albert Sharpe was brought from Ireland to play the roguish Finian but it's Ella Logan's show, and she is excellent all the way. She sings no less than eight numbers, one of the best being "How Are Things in Glocca Morra." With Ronald Richards, who is her heart interest, she sings "Old Devil Moon," also "If This Isn't Love" and "Come-and-Get-It-Day." Then with David Wayne there is a novelty lyric, "Something Sort of Grandish." Wayne, who plays the leprechaun, has the best stage job after years of waiting. He quit "Park Avenue" to join "Rainbow."

He scores, too, with "When I'm Not Near the Girl I Love." with Anita Alvarez. Miss Alvarez, who plays the dumb girl, is a dancer, enlivening the ensemble numbers. An amusing ditty is "The Begat," sung by the colored trio, Jerry Laws, Lorenzo Fuller and Louis Sharp. Robert Pitkin makes it a quartet in a fashion, he at the time being supposed to be black. Dolores Martin of the colored contingent warbles "Necessity." When Miss Alvarez solos with a "dance of the golden crock," she's accompanied by Sonny Terry on the harmonica, his playing from the wings being eerie.

Lee Sabinson and William R. Katzell, who teamed last season with the presentation of the provocative drama, "Home of the Brave," are the presenters of "Rainbow," which attracted attention in Philadelphia during the tryout. Yip Harburg and Fred Saidy wrote the book, which could have been cut here and there, Burton Lane composing the score to Harburg's amusing lyrics. It's the first dance directional job by Michael Kidd, formerly in ballet, and he scores. General staging is by Bretaigne Windust; vocal arrangements by Lyn Murray, Russell Bennett and Don Walker orchestrations are played by a full orchestra led by Milton Rosenstock, string instruments being featured. Jo Mielziner's principal setting is highly effective, changes being made behind a revolving curtain. "Rainbow" is a colorful job, skillfully done. *Ibee.*

Street Scene

Dwight Deere Wiman and Playwrights' Co. production of dramatic musical in two acts (three scenes), from the play by Elmer Rice. Directed by Charles Friedman. Features Norman Cordon, Anne Jeffreys, Polyna Stoska, Brian Sullivan, Sydney Rayner, Hope Emerson. Music, Kurt Weill; book, Rice; lyrics, Langston Hughes. Sets and lighting, Jo Mielziner; costumes, Lucinda Ballard; dances, Anna Sokolow. Musical arrangements and orchestrations, Weill; musical director, Maurice Abravanel. Opened at Adelphi, N. Y., Jan. 9, '47; $6 top.

Abraham Kaplan	Irving Kaufman
Greta Fiorentino	Helen Arden
Carl Olsen	Wilson Smith
Emma Jones	Hope Emerson
Olga Olsen	Ellen Repp
Shirley Kaplan	Norma Chambers
Henry Davis	Creighton Thompson
Willie Maurrant	Peter Griffith
Anna Maurrant	Polyna Stoska
Sam Kaplan	Brian Sullivan
Daniel Buchanan	Remo Lota
Frank Maurrant	Norman Cordon
George Jones	David E. Thomas
Steve Sankey	Lauren Gilbert
Lippo Fiorentino	Sydney Rayner
Jennie Hildebrand	Beverly Janis
Second Graduate	Zosia Gruchala
Third Graduate	Marion Covey
Mary Hildebrand	Julianna Gallagher
Charlie Hildebrand	Bennett Burrill
Laura Hildebrand	Elen Lane
Grace Davis	Helen Ferguson
First Policeman	Ernest Taylor
Rose Maurrant	Anne Jeffreys
Harry Easter	Don Saxon
Mae Jones	Sheila Bond
Dick McGann	Danny Daniels
Vincent Jones	Robert Pierson
Dr. John Wilson	Edwin G. O'Connor
Officer Murphy	Norman Thomson
A Milkman	Russell George
A Music Pupil	Joyce Carrol
City Marshal	Randolph Symonette
Fred Cullen	Paul Lilly
Old Clothes Man	Edward Reichert
Interne	Roy Munsell
Ambulance Driver	John Sweet
First Nursemaid	Peggy Turnley
Second Nursemaid	Ellen Carleen
Married Couple	Betty Van; Joseph E. Scandur

Passersby, Neighbors, Children, etc.

The Playwrights' Co. and Dwight Deere Wiman (the latter back to the producing wars after three years abroad for the Red Cross) took a long chance in doing a musical version of Elmer Rice's 1929 Pulitzer prizewinning drama. But they've succeeded. Billed as a "dramatic musical," their show is actually an opera, American style, taut, tuneful and moving. Artistically, their contribution is a noteworthy addition to the Broadway scene and commercially a click.

Anyone who, for the sake of one or two arias, has sat through three boring hours of guff about dragons, sorcerers, sea-hidden baubles and the like at the Metropolitan Opera emporium will be grateful for a modern production on an intelligent, timeless theme that has continuous drama, flow of good music and excitement.

The story is the same Elmer Rice canvas of life in a shabby New York tenement, centered around a love-starved housewife and her errant lover, and the unhappy husband who kills them both. Rice contributed the book, based on his play; Kurt Weill supplied the music, and Langston Hughes the lyrics. The three-point blend has proved felicitous, one contribution dovetailing with another for a solid match.

There are no hit tunes as such, in the juke box sense, but there are notable solos, as well as some fine duets, quartets and groups, and ensemble numbers. But each song is an integral part of the production and advances it accordingly. The play's form is spoken dialog, breaking into recitative as emotional tension mounts, and into song constantly for full effect. The balance is very good. What distinguish the production further are some fine acting and singing, every performer having a voice of superior quality. Result is a work that rarely falters, to sing itself smoothly to its close.

Notable bits are strewn throughout, in such matters as the choral grouping and singing at the second-act murder curtain, the three harpies singing "Get a Load of That," the panegyric to ice-cream, the mock lullaby of the nursemaids, and above all the frenzied sex-dance of the two jitterbugs. Last bit, a virtuoso peak of the show, magnificently danced by Sheila Bond and Danny Daniels, is done to "Moon-Faced, Starry-Eyed," which is nearest to hit-tune type in calibre. The catchy high-school kids number, "Wrapped In A Ribbon And Tied In A Bow," is also in that category.

Norman Cordon, basso borrowed from the Met, does an excellent acting and singing job as the brooding husband. Polyna Stoska, soprano who has sung with the N. Y. City Center Opera Co., makes a distinguished figure dramatically and vocally as the unhappy wife, while contributing one of the show's finest songs in "Somehow I Never Could Believe." Anne Jeffreys, film starlet, is no less lovely and poignant a figure as the daughter, and with Brian Sullivan as the student in love with her, presents two fine duets as well as the tender "What Good Would The Moon Be?" song. Sullivan's "Lonely House" is an appealing number.

Creighton Thompson, as a janitor, has a fine song in "I Got a Marble and a Star." Don Saxon, as a seducer, has another in "Wouldn't You Like To Be On Broadway?" Another notable solo is Miss Stoska's "A Boy Like You." In addition to the "Ice Cream" song, other outstanding ensemble numbers are the opening and closing "Ain't It Awful, the Heat?" song of the neighbors, and the "Catch Me If You Can" number of the kids.

The play has all sorts of noteworthy types, in the socialist zealot of Irving Kaufman; the hearty music teacher of Sydney Rayner, onetime Met tenor more recently with San Carlo Opera Co.; the brilliant beldame of Hope Emerson; the expectant father of Remo Lota, and the two nursemaids of Peggy Turnley and Ellen Carleen.

Charles Friedman has directed this motley assemblage with sure authority, while Maurice Abravanel, conducting in the pit, welded them vocally. Jo Mielziner's tenement-front set is raptly ugly and affecting. Anna Sokolow's two ensemble dance numbers are good and the aforementioned "Moon-Faced" dance terrific. "Street Scene" should be on the Broadway scene for quite a stretch. *Bron.*

The Big Two

Elliott Nugent and Robert Montgomery production (by arrangement with David Bramson) of comedy by L. Bush-Fekete and Mary Helen Fay. Stars Claire Trevor and Philip Dorn; features Felix Bressart and Eduard Franz. Staged by Montgomery; scenery and lighting, Jo Mielziner. Opened at Booth, N. Y., Jan. 8, '47; $4.80 top.

Karl	Martin Berliner
Meissl	Eduard Franz
Corp. Pat McClure	Robert Scott
Gwendolyn	Wauna Paul
Danielle Forbes	Claire Trevor
Moser	E. A. Krumschmidt
Wirth	John Banner
Platschek	Felix Bressart
Capt. Nicholai Mosgovoy	Philip Dorn
Fraulein Berger	Olga Fabian
Sergeant Kulikoff	Mischa Tonken

The out-of-town critics have been kidding us again. From the byways that lead to Broadway have come reports in recent weeks that Elliott Nugent and Robert Montgomery had come up with a play destined to settle problems of atomic energy, proletarianism versus western democracy, Gromyko and his walking shoes. Well, maybe this is exaggerating.

At the very least, though, "The Big Two" was expected to be a reasonably exciting treatment on postwar international politics, namely those of the White House and the Kremlin. The auspices, cast, authorship and practically everything else smacked of capitalistic boxoffice. But now—well, just change that figure mentioned in the title. Just make it an O. The Big O.

Playwrights L. Bush-Fekete and Mary Helen Fay have combined their touch of international politics with gobs of romance plus too-obvious characters and dialog. The result is a disunity equal to the flotsam of the real-life prototypes about whom they've written.

The basic yarn is of an American woman correspondent who seeks to smoke out an unknown American traitor in hiding after having broadcast for the Nazis. The setting is a small inn in a Russian occupied zone near Vienna. Into the picture, too, comes a Russian Army captain, apparently with the same idea. The play evolves into a duel of words re their respective ideologies. Plus the romance. The play, as in so many "message" plays, falters notably because the amour toujours seemingly becomes more objective than the original premise upon which the play was based. Must the he-she tangle always be so inevitable in plays that would determine the fate of the world?

At any rate, the playwrights believe there is a democrat's chance for their Captain Mosgovoy—and, inferentially, Joe Stalin. At the play's close there is an obvious note of optimism in his conduct towards the attractive American, but the authors haven't made too clear what specifically was the dominating influence in his change of heart and mind. One could possibly determine from this that a leggy lassie with a classy chassis in the White House might be just the thing in these troubled United Nations times.

"Two" has some neat touches in the lesser characters, though some of their dialog strains for special effect. Claire Trevor is the American correspondent, and she gives a consistently creditable performance. The same is not to be said of Philip Dorn, who plays the Russian captain. Dorn often overacts and is frequently inaudible, stiff and stagey.

Felix Bressart has also been imported from Hollywood for one of the lead supporting parts, that of a black marketeer; he supplies the play's major comedy. Bressart is an artful performer who employs much of the mugging technique that he's used in pictures, but there are times when he suffers from obvious word-contrivances. Eduard Franz is the traitor, a part acted with quiet restraint. E. A. Krumschmidt and John Banner have lesser roles that they handle adequately, while a bit character part, that of a forlorn refugee, played by Olga Fabian, is one of the play's best performances.

Montgomery staged, and he has frequently managed to suggest movement where little actually existed. Jo Mielziner's single set, the lobby of the hotel, is a typically workmanlike Mielziner job.

Columbia has already secured the film rights, in a pre-production deal that is said to call for Nugent and Montgomery to direct and star, respectively, in the pic. As a film "Two" has a better chance. *Kahn*

Play Out of Town

All My Sons

New Haven, Jan. 9.

Harold Clurman, Elia Kazan, Walter Fried (in assn. with Herbert H. Harris) production of drama in three acts by Arthur Miller. Staged by Kazan; settings, Mordecai Gorelik; costumes, Paul Morrison. Opened at Shubert; New Haven, Jan. 9, '47; $3.60 top.

Joe Keller	Ed Begley
Dr. Jim Bayliss	John McGovern
Frank Lubey	Dudley Sadler
Sue Bayliss	Peggy Meredith
Lydia Lubey	Hope Cameron
Chris Keller	Arthur Kennedy
Bert	Eugene Steiner
Kate Keller	Beth Merrill
Ann Deever	Lois Wheeler
George Deever	Karl Malden

Sponsors of "All My Sons" have presented a dramatic production that opens with the leisurely pace of the Toonerville Trolley, then builds to all the crescendo of the Cannonball Express. Way-stations along the route are contacted interestingly, and the overall journey sums up as an absorbing session in the theatre. With no cast names, and with little material for advance ballyhoo, this vehicle shapes up as a sleeper that can well develop into a gravy train on both stage and screen.

Timely as tomorrow's headlines, script has a compelling authenticity that drives home a postwar story with triphammer effect. Starting with a theme that has all the earmarks of a mother's maudlin vigil for the return of a son reported missing in action, play abruptly shifts to throw the spotlight on other characters whose importance magnifies as the story progresses. Counterplots are tossed into the arena copiously, making for considerable audience wonder as to what is coming next. Ace writing and staging draw in the threads at the proper moment and the final stanza mounts one punch on another for a sock climax.

"Sons" should bring red faces to those who have clipped corners here and there to fatten bank accounts on war profits. It should draw a healthy response from returned GIs now trying to adjust ideals garnered during war service with practicality of present-day world operation. It's a stagecraft campaign for the restoration of principles that were shunted aside in the years of the great conflict. Play has something worthwhile to say, and it does so entertainingly.

Joe Keller is a manufacturer in a typical American town. He has a prosperous appliance business as a changeover from making airplane engine parts during the war. His two sons, Larry and Chris, had served as air pilots and Larry had never returned from a mission. Chris, always an idealist, has scruples about living off the fat of his father's business because of a suspicion that his father was guilty of an offcolor deal, involving defective cylinder heads, which had sent 21 pilots to their death. The case had been tried in court but Joe had shifted the blame to an assistant, now serving a term in prison.

Chris is in love with Ann, daughter of the convicted man, but he hesitates to declare this love because Ann had been engaged to the missing Larry. Kate Keller, Joe's wife, refuses to believe Larry is dead and she attempts to break things up between Chris and Ann. Subsequent developments point up Joe's guilt and Chris is set free to live his life no longer under a shadow of doubt.

Thesp honors are well distributed in a fine cast. Beth Merrill's version of the distraught wife and mother is a study in underplaying a high-strung role. She comes through expertly. Ed Begley makes Joe Keller everything that the part calls for. It's arduous acting, at which he scores a bullseye. Arthur Kennedy's moulding of the Chris characterization is expert, rating the hand it gets. Lois Wheeler is attractive and turns in a capable performance as Ann. Karl Malden adds a telling sequence as Ann's brother, and John McGovern's picture of a medical practitioner who would rather do research is good. Other competent support lists Peggy Meredith as the doctor's wife; Dudley Sadler and Hope Cameron as a nextdoor couple, and Eugene Steiner as a neighborhood kid.

Kazan's development of this opus is outstanding. Abrupt changes in story trends maintain constant interest; gradual increase in pace builds effective suspense; individual characterizations are given minute treatment; and overall blending has gratifying results. Author has provided some fine material for stager to work with. There's plenty of meat in dialog. A standout backyard setting completes technical attributes in ace fashion. *Bone.*

Set Condon Comedy

Dick Condon, former film publicity exec, has completed a play which goes into rehearsal in March for a Broadway opening this Spring. Producer will be a New York film publicity topper, who'd rather not make his auspices public as yet. Director will be Fred Uttal, radio producer and director. Titled "Follow the Leader," it's a political comedy laid in 1954.

Condon has also sold four sketches to Dwight Deere Wiman for the "Fourth Little Show," which goes into rehearsal March 6. Likewise he has written yarns for a children's disk series in which several record companies are showing interest.

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Chicago Biz 'Just Rollin' Along; 'Norway' 37G, 'Apple' 19G, 'Union' 18G

Chicago, Jan. 14.

Fact that Chicago is loaded with about 40,000 delegates to furniture show has meant practically nothing to the legit b.o. for some reason. In fact, out-of-towners haven't even been noticed in legit houses.

Localites' undue fear of theatres being jammed by conventioneers may in some sense be reason for things being pretty quiet, although no one is crying about current biz.

Last Chicago curtain came to "State of the Union" last Saturday (10) after successful 38-week run. Due soon are "Magnificent Yankee" and "Born Yesterday."

Estimates for Last Week

"A Flag Is Born," Studebaker (3d week) (1,246; $4.20). Approximately $14,000.

"Apple of His Eye," Erlanger (3d week) (1,334; $3.60). Plenty of seats available; $19,000.

"Harvey," Harris (23d week) (1,000; $4.20). Still going pretty strong with $20,000.

"Pygmalion," Selwyn (6th week) ($1,000; $4.20). Okay with $17,000.

"Song of Norway," Shubert (6th week) (2,100; $4.80). Biggest in town $37,000.

"State of the Union," Blackstone (38th week) (1,358; $4.20). Says goodbye with $18,000.

L.A. BIZ IS HOLDING UP, WITH 'LUTE' OK 18G

Los Angeles, Jan. 14.

Legit business held up nicely here during period of slump that usually follows holidays. "Lute Song" took in fair $18,000 for first frame at the Biltmore but lusher coin is seen for present stanza. Ken Murray's "Blackouts of 1947" did itself proud with $17,000 on 238th stretch at El Capitan.

Surprise coin hike was Belasco's "She Dood It in Dixie," which garnered $10,275 on second frame. Musart picked up so-so $2,500 on first frame of "Shared Wife." Gilbert and Sullivan repertoire bowed into El Patio over weekend with mixed notices. Actors Lab opening series of one-acters tonight (14) for second time in history of organization, having had successful run over two years ago with similar program at professional take-off.

'Henry' Grabs Good 14G In One Week St. L. Stand

St. Louis, Jan. 14.

The presence of "Springtime for Henry," with Edward Everett Horton in the top role tied in with a break in the frigid weather but did not soften up the b.o. The piece, scaled to $3.05, wound up its one-week stand at the American theatre Saturday (11) with only a fair b.o. record. Eight performances grossed an approximate $14,000 despite raves from the crix who went overboard for the piece and cast.

House is dark currently for the first time this season due to the inability to book any shows. The house will be relighted Monday (20) when Walter Huston heads the "Apple of His Eye" company into town for a one-week engagement.

Shows in Rehearsal

"Carrot and Club" — William Herz, Jr.

"Countess Julie" and **"A Marriage Proposal"**—Paul Czinner.

"Darling, Darling, Darling" ("First Hundred Years") — William Cahn.

"A Dangerous Woman" ("Cordelia")—David Lowe and John Huntington.

"The Chocolate Soldier" (revival) —J. H. Del Bondio and Hans Bartch.

"Craig's Wife" (revival) — Gan Gaither.

"Brigadoon" — Cheryl Crawford.

"Washington Square" — Oscar Serlin.

"Apartment 17-B" — Richard Aldrich and George Abbott.

LEGIT PRODS. OPEN ON COAST

Los Angeles, Jan. 14.

New production outfit for the presentation of new legit plays on the Coast was organized here by Harry Carr, Leon Dinkin and James Scott.

Firm will maintain headquarters in Los Angeles but its first stage venture is slated for San Francisco in March.

'Voice' 15½G, Toronto

Toronto, Jan. 14.

Here for a fortnight's engagement, "Voice of the Turtle" did an excellent $15,500 at the Royal Alexandra, with 1,525-seater scaled at $3 top.

'Central Park' Draws 28G To D.C. Till in 3d Stanza

Washington, Jan. 14.

"Up in Central Park," in its third stanza here, held up fairly big with $28,000 in the till. Upper tiers of National continued to do capacity, but biz fell off in high-tariff seats, with $4.80 too stiff for post-holiday purses.

"Blossom Time" returns for the umpteenth time Jan. 20, replacing Elisabeth Bergner, who cancelled out. "Glass Menagerie" bows in for a fortnight Feb. 3, under aegis of ATS.

Current Road Shows

(*Period Covering Jan. 13-25*)

"A Dangerous Woman" — Erie, Schen't'dy (24-25).

"A Flag Is Born" — Studebaker, Chi. (13-18); Shubert-Lafayette, Det. (21-25).

"A Young Man's Fancy"—Copley, Bost. (13-18).

"All My Sons" — Colonial, Bost. (21-25).

"Anna Lucasta" — Locust, Philly (13-25).

"Anna Lucasta" — Aud., Denver (13-14); Aud., Pueblo (15); Aud., Boulder (16); Lincoln, Cheyenne (17); Aud., Laramie (18); Geary, Frisco (21-25).

"Apple of His Eye"—Erlanger, Chi. (13-18); American, St. Louis (21-25).

Ballet Theatre—Aud., St. Louis (18-20).

"Best of Spirits"—Plymouth, Bost. (13-18); Walnut, Philly (21-25).

"Blackouts of 1946"—El Capitan, Hollywood (13-25).

Blackstone—Colonial, Akron (13-14); Shea's, Erie (15-16); Shea's, Bradford (17); Shea's, Jamestown (18); Hanna, Cleve. (21-25).

"Blossom Time" — Opera House, Bost. (13-18); Nat'l, Wash (21-25).

"Born Yesterday" — Nixon, Pitt. (13-25).

"Call Me Mister"—Shubert, Bost. (13-25).

"Come On Up" — Aud., L. Rock (13); Aud., Texarkana (14); Aud., Shreveport (15); Majestic, Ft. Worth (16); Melba, Dallas (17); Con. Hall, Tulsa (18); Mem. Hall, Joplin (20); Arcadia, Wichita (21); Aud., Pueblo (22); Aud., Denver (23-25).

"Countess Julia"—Forrest, Philly (21-25).

"Dear Friend" — Walnut, Philly (13-18).

"Dear Ruth"—Carolina, Greenville (13); State, W. Salem (14); Aud., Asheville (15); Carolina, Charlotte (16); Carolina, Durham (17); State, Raleigh (18); Carolina, Greenville (20); Erlanger, Atlanta (22-25).

"Dream Girl"—Ford's, Balto. (13-18).

"Eagle With Two Heads"—Forrest, Philly (13-18); Ford's, Balto. (21-25).

"Hamlet"—Curran, Frisco (13-25).

"Harvey"—Harris, Chi. (13-25).

"It Takes Two" — Wilbur, Bost. (21-25).

"John and Mary" — Shubert, N. Haven (16-18); Plymouth, Bost. (21-25).

"Lute Song"—Biltmore, L. A. (13-18); Studebaker, Chi. (21-25).

"Magnificent Yankee"—Cass, Det. (13-18); Erlanger, Chi. (21-25).

"Oklahoma!"—Hartman, Col. (13-18); Cass, Det. (21-25).

"Pygmalion"—Selwyn, Chi. (13-25).

"Rope" — Shubert-Lafayette, Det. (13-18).

"Sign of the Archer" — Colonial, Bost. (13-18).

"Song of Norway"—Shubert, Chi. (13-18).

"Springtime for Henry" — Cox, Cincy (13-18); Hartman, Col. (20-22); Town Hall, Toledo (23-25).

"State of the Union"—Aud., Fresno (13); Aud., Pasadena (15); Aud., Long Beach (16); Lobero, S. Barbara (17-18); Orpheum, Phoenix (20); Rialto, Tucson (21); Plaza, El Paso (22); Melba, Dallas (24-25).

"State of the Union" — Davidson, Mil. (13-25).

"Story of Mary Surratt"—Geary, Frisco (13-18); Biltmore, L. A. (21-25).

"Student Prince"—Blackstone, Chi. (13-25).

"Sweethearts" — Shubert, Philly (13-18).

"The Glass Menagerie" — Hanna, Cleve. (13-18); Town Hall, Toledo (19-22); Colonial, Akron (23); Park, Youngstown (24-25).

"The Glass Menagerie"—Coliseum, Evansville (13); Aud., Memphis (15); Aud., Nashville (16); Erlanger, Atlanta (17-18); Temple, Birmingham (20); Aud., Montgomery (21); Aud., Jackson (22); McAlister, N. Orleans (24-25).

"Up in Central Park"—Nat'l, Wash. (13-18); Shubert, Philly (21-25).

"Voice of the Turtle"—Aud., Lexington (13); Aud., Louisville (14-15); English, Indpls. (16-18).

"Voice of the Turtle"—Royal Alex. Toronto (13-18); Erlanger, Buff. (21-25).

"Washington Square"—Shubert, N. Haven (23-25).

'Rope' Pulls 11G, Detroit; 'Yankee' Boasts $21,000

Detroit, Jan. 14.

"The Rope," a humorous thriller starring John Carradine, ended its two-week run at the Shubert-Lafayette with an estimated business of $11,000 for nine performances at a $3 top.

At the Cass, "The Magnificent Yankee" concluded its two-week stay with fine $21,000 on the second.

'Spirits' Poor 5G, 'Fancy' $3,000, 'Mister' 31G, Hub

Boston, Jan. 14.

Three openers on one night last Monday (6), with "Best of Spirits" replacing "Big Two" at the Plymouth, "Blossom Time" replacing "Sweethearts" at the Opera House, and "Young Man's Fancy" opening the Copley. None of the shows got raves, but all were well received. All three are currently in final week.

"Call Me Mister" remained the sock draw in the town, catching big biz throughout the lean holiday weeks and continuing to sell out most performances. Should remain here the winter. One opening this week; "All My Sons" currently on view at the Colonial. In the immediate future are "John Loves Mary," at the Plymouth, Jan. 20; "Apartment 17-B," at the Wilbur Jan. 21, and "Washington Square" at the Colonial Jan. 27. San Carlo Opera returns for nine performances Jan. 19. Meantime, "Icecapades," near-capacity biz for fortnight, moves out of the Garden.

Estimates for Last Week

"Born Yesterday," Wilbur (1,200; $3.60). Finished huge 18-week run at estimated $12,000 and moved out. Had been hitting $17,000 and better up until Christmas, near top at scale. House will be dark one week.

"Best of Spirits," Plymouth (1,200; $3.60)—Show got mixed notices, sufficiently good to draw biz on opener Monday (6), but first week's take, estimated around very weak $5,000.

"Blossom Time," Opera House (2,900; $3.60) — Old fave back again without letup in biz, the estimate touching $19,000, which is excellent. Final week current, with San Carlo Opera Co. coming in 19th.

"Call Me Mister," Shubert (1,590; $4.85)—Continues phenomenal draw, remaining right up to near-capacity, estimated $31,000 on fourth week with no signs of letup. May well stay the winter.

"Young Man's Fancy," Copley (1,100; $3.60)—Opened Monday (6) to catch encouraging notices but drew very poor $3,000. Will remain extra week through Jan. 25.

'OKLA!' 39½G IN PITT FINALE; 113G FOR 3 WKS.

Pittsburgh, Jan. 14.

"Oklahoma!" ran up a record-breaking $39,500 on its third and final week at Nixon, approximating what show did the previous season. On the three weeks, hit musical rang up almost $113,000 at $3.50 (without tax) top, the government grabbing an extra $22,500 via the amusement levy. Final two weeks were the biggest in Nixon's recent history at the scale, topping season's previous high held by "Bloomer Girl."

House currently has "Born Yesterday" for a fortnight and then gets Bankhead's "Eagle Has Two Heads" if that show doesn't find a Broadway house in the meantime. "Voice of the Turtle" then comes in Feb. 3 for two weeks.

'Sons' 6G in 4, N. H.

New Haven, Jan. 14.

B.o. reception for "All My Sons" preem reflected general dropping off of business last weekend. Noname cast had slim advance in Shubert till, but fine press and word-of-mouth reaction built to an approximate $8,000. At $3.60 top on four shows, this meant fair take.

House has a series of breakins lined up, starting with current "John Loves Mary" (16-18). Next week gets "Washington Square" (23-25); following stanza has "Carrot and Club" (30-1), then "Brigadoon" bows in Feb. 6-8.

'Little A' OK 8G, Balto

Baltimore, Jan. 14.

"Little A." new play by a new writer, Hugh White, presented by Sam Nasser, also a newcomer to showbiz, attracted highly favorable critical response and a mounting b.o. to Ford's last week, building on strong word-of-mouth to an okay $8,000.

In currently is "Dream Girl," with Tallulah Bankhead in "The Eagle Has Two Heads" set to follow. Good advance action indicated for both.

Broadway Grosses Variable; Most Grosses Dipped; New Musicals Okay; 'Scene' 19G in 4; 'Rainbow' 16G in 3

Grosses along Broadway naturally dipped last week because the excess takings on New Year's Eve were out and there was a post-holiday reaction. Some shows however did better than expected, theatre parties being the factor in several instances. Agency business is variable, brokers figuring the cause may be a trend towards recession.

All four new musicals are doing business which is one promising indication. Last week's tuners were especially accepted favorably, "Street Scene" getting over $19,000 in the first four performances, while "Finian's Rainbow" got $16,000 in three times. Attendance for "Bloomer Girl," back for a return date, was under par the first week. "The Big Two," got fair business after a weak press. One new play, "Little A," opens this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Annie Get Your Gun," Imperial (35th week) (M-1,427; $6.60). New musicals do not figure to affect the business of this front runner which clicked with better than $45,000 again last week.

"Another Part of the Forest," Fulton (8th week) (D-968; $4.80). Eased off a bit but with takings around $20,000, another profitable week was registered.

"Beggars Holiday," Broadway (3d week) (M-1,900; $4.80). Agencies have fairly good call for new tuner with takings rated around $34,000.

"Born Yesterday," Lyceum (50th week) (C-993; $4.80). Close to year's run and expected to run through another summer; close to $21,000, which is capacity.

"Call Me Mister," National (39th week) (R-1,104; $6). Another run musical that is on the collecting end here and on the road; takings better than $32,500.

"Carousel," Majestic (91st week) (M-1,667; $6). Sharp reaction after holiday but with the gross approximating $27,000, run musical quite okay.

"Christopher Blake," Music Box (8th week) (D-979; $4.80). Went up to around $21,500 after easing off; couple of theatre parties the explanation.

"Finian's Rainbow," 46th Street (1st week) (M-1,319; $6). Opened to distinctly favorable press with one or two qualified notices; big advance sale prior to debut; $16,000 in first three times.

"Happy Birthday," Broadhurst (11th week) (CD-1,160; $4.80). Little or no change in great business of this comedy, which was quoted nearly $30,500.

"Harvey," 48th St. (115th week) (C-920; $4.20). Bit off, but longrun comedy always gets support of visitors, and it's already indicated that it will play into next season; $17,000.

"Icetime," Center (30th week) (R-2,994; $2.40). After the rush of business during New Year's week, attendance dropped plenty; gross approximated 529,000.

"Joan of Lorraine," Alvin (8th week) (D-1,331; $4.80). From the way this drama draws it's expected to sell out into May when star's (Ingrid Bergman) contract expires; $32,700 quoted.

"Life With Father," Bijou (371st week) (C-613; $3.60). Run leader eased off as expected but aimed into spring or longer; around $8,000.

"Little A," Miller (D-940; $4.20). Presented by Sam Nasser; written by Hugh White; liked out of town; opens tonight (15).

"Lovely Me," Coronet (3d week) (C-1,095; $4.80). First full week's takings around $6,000 which is not promising; "All My Sons" booked here Jan. 29.

"O Mistress Mine," Empire (42d week) (CD-1,082; $4.80). Engagement suspended as of Friday (10) because Alfred Lunt's illness required hospitalization; in six times under $20,000; had been selling out.

"Oklahoma!," St. James (203d week) (M-1,509; $4.80). Musical run leader doing all right again after tapering, but last week's gross dipped to $23,000.

"Present Laughter," Plymouth (11th week) (C-1,063; $4.80). Has done very well considering doubtful reception, and is still making money; approached $18,000.

"State of the Union," Hudson (61st week) (CD-1,057; $4.80). Not as many standees, but house virtually sells out all time, and gross approximates $24,000.

"Street Scene," Adelphi (1st week) (M-1,434; $6). Drew rave press, and should click despite out-of-town doubt; quoted at $19,000 in first four times.

"Toplitzky of Notre Dame," Century (3d week) (M-1,712; $4.80). Another new musical getting agency support; around $44,000 in first 10 week's gross rated around $21,500.

"The Big Two," Booth (1st week) (C-812; $4.80). Drew disappointing notices after promising out-of-town showing, but okay $11,500 in first five times.

"The Fatal Weakness," Royale (8th week) (CD-1,025; $4.80). Perked up and, with the aid of parties, last week's gross rated around $21,000.

"The Iceman Cometh," Beck (14th week) (D-1,213; $5.40). Dipped further, then improved late last week, with the gross in six times (no matinees) around $18,500.

"The Voice of the Turtle," Morosco (145th week) (C-939; $3.60). Slipped to around $9,000, but three-person play makes some money at that level.

"Temper the Wind," Playhouse (3d week) (D-865; $4.80). Business spasmodic, with pace around $8,000, but weekend encouraging; may improve.

"Years Ago," Mansfield (6th week) (C-1,001; $4.80). Has done exceptionally well to date and went over $25,000 last week; best gross to date.

REVIVALS

"Bloomer Girl," City Center (1st week) (M-2,693; $2.40). Started repeat engagement moderately with $20,000 approximated in first seven times; good advance claimed, and much better indicated this week.

"Burlesque," Belasco (3d week) (C-1,077; $4.80). Drawing excellent business—around $20,000—as good as holiday week, not counting New Year's eve.

"Henry VIII," "What Every Woman Knows," "John Gabriel Borkman" and **"Androcles and the Lion,"** International (10th week) (1,172; $4.20). Around $18,000, which is distinctly disappointing; "Androcles" much the best bill; played four times with other four performances to the other plays.

"Lady Windermere's Fan," Cort (13th week) (C-1,064; $4.20). One of the season's clicks; getting very good business, with last week's takings estimated around $20,000.

"Cyrano de Bergerac," Barrymore (14th week) (CD-1,096; $4.80). Another revival that has been among the good things; eased off last week to bit under $17,000.

"The Red Mill," Shubert (M-1,382; $4.80). Final and 64th week; "Sweethearts," a prior booking, is booked to follow next week.

'Eagle' 16G, Philly, 'Sweethearts' 20G, 'Lucasta' 19G

Philadelphia, Jan. 14.

Philly's four regular legit houses did good business last week despite pessimistic reports, here and elsewhere, that the edge is off amusement attendance. Unusual feature of the good trade last week was that much of it was window sale; advance biz has been off hereabouts for quite a few weeks.

City's only musical, revival of "Sweethearts" at the Shubert, led the parade with a respectable if not spectacular $20,000. Notices were good along the line and revival is figured to jump several grand in this, its final session. Musical didn't have high scale, contenting self with modest $3.90 top.

Real sensation last week was "Anna Lucasta's" rousing $19,000 in its third week at the Locust. This Negro drama has built steadily from start and is now certain to linger longer than originally scheduled six weeks. "Anna" has four more after this week which makes it sure of eight in all and may get an extra two.

"The Eagle Has Two Heads" was one show that did have a good advance, based on the Tallulah Bankhead name and draw, but notices were by no means helpful, although all crix admired the star. As result, "Eagle" got $16,000 in its first of two stanzas at the Forrest—good but not what might have been expected at the show's $3.90 top.

"Dream Girl" ended its three weeks' tenancy of the Walnut with satisfactory $15,000.

This week's only opener was cancelled last Thursday. It was to have been "Lady Passing Fair" for a single session at the Walnut. House is currently dark.

'Hamlet' $21,000, Frisco; 'Mary Surratt' $12,000

San Francisco, Jan. 14.

"Hamlet," starring Maurice Evans, which opened at the 1,776-seat Curran, Jan. 6, drew rave notices and chalked up an excellent first week's gross of $21,000.

"Story of Mary Surratt," with Dorothy Gish and Kent Smith, drew a second week's gross of $12,000 at the 1,550-seat Geary. Last week it did $14,000.

Literati

Liberty's Blast at Time

One of the most forthright attacks of one magazine on another is contained in the current (11) issue of Liberty, with publisher Paul Hunter indicting Time magazine and other Henry R. Luce publications in a lead editorial titled "Time Wisecracks On!" Attack is on the "bright young men" of Luce's "empire" who have brought success to Life, Time, Fortune, etc., who "instill into their pages most of the virtues and faults of youth."

"The Luce publications are alert, breezy, ubiquitous, energetic, precocious and interesting," said Hunter. "They are also presumptuous, cynical, impetuous, intolerant, prejudiced, exhibitionist and inaccurate. Time, which purports to print news, prints much that is neither informative, constructive nor factual. In short, much of it isn't news at all, but merely journalistic exhibitionism, or more simply smartalecknness . . ."

Sobol, Wilson's Noblesse Oblige

New York columnists Louis Sobol and Earl Wilson are doing a unique noblesse oblige on their "Copacabana" (UA) film junket to Hollywood, where, with Abel Green, editor of VARIETY, they play themselves in the pic. The daily newspapermen, inevitably running into the same things en route and during their Coast sojourn, compare notes so as not to do much of a parallelism, since both are filing columns by wire regularly back to their N. Y. papers.

Picket Picked as Prexy

The Pennsylvania Legislative Correspondents Assn. has chosen Thomas P. (Tip) O'Neil, political editor of the Philadelphia Record, as 1947 president. Calls were made to find O'Neil and notify him of the honor. He was found on the picket line in front of the Record building, where the American Newspaper Guild has been on strike since Nov. 7.

The election marked the first time in the history of the association that a member on strike was elected to the highest office. Traditionally, the president-elect sets 'em up for the 35 association members the night he is elected. Since O'Neil was unable to be present, he deputized the news room custodian to do the honors for him.

Luce Explanation

One of the unsuspected reasons for the relaxing of the Luce (Time-Life) feud with the New Yorker is the Luce crowd's acquisition of quite a bit of F-R Corp. stock, latter being publishers of the New Yorker.

This explains Luce writers doing stuff for the New Yorker (John Hersey, et al.), and in reverse some of editor Harold Ross' stable doing stories for Life.

Mag Moguls Meet

National Publishers Assn. will hold its annual National Conference of the Magazine Industry at the Waldorf-Astoria, N. Y., Jan. 16-17, with talks and forums by the top names in the business.

After the keynote by Walter D. Fuller, org's prexy and head of Curtis Publishing Co., there will be talks by W. Averell Harriman, John Foster Dulles, James W. Young, Paul Hoffman, Sigurd S. Larmon and toppers from allied businesses. Two-day meet will wind up with the dinner at which Dulles and Harriman will talk.

New Negro Handbook

The 1946-47 edition of the Negro Handbook will hit the stalls Jan. 20 under the aegis of Current Books, Inc. Edition will be book's third, two previously having been published in 1942 and 1944.

Latest volume will feature a summary of the Negro's part in World War II. Editing is by Florence Murray, who prepared the '44 edition under a Rosenwald Fellowship at the University of Chicago.

Sinclair Lewis' Film Script

Sinclair Lewis is due in Hollywood to write "Adam and Eve," an original story suggested to the novelist by Leo McCarey, who will produce and direct the film for Rainbow Productions. McCarey has been nursing the "Adam" idea for some time. He made a deal with Lewis by telephone from the Coast to the author's home in Boston.

CHATTER

Norman Markwell editing one of the sheets at Palm Springs.

Western News Service, new California company, opened with headquarters in Sacramento.

Leonard Traube, former editor of the Billboard, joined the Earle Ferris flackery Jan. 6 as a veepee.

Aline Mosbey checked in as United Press film columnist in Hollywood, pinch-hitting for Virginia Macpherson who is taking a leave of absence for motherhood.

Paul Martin, former N. Y. World-Telly columnist who recently opened a flackery, slated to open a Hollywood office shortly.

Arthur Godfrey, "Radio's Bad Boy," and Nila Mack, director of CBS' "Let's Pretend" program, are profiled in February Pageant.

S. Jay Kaufman to do book of reminiscences on his onetime Broadway columning and more recent p.a. activities, titled "By Right of Memory."

Lippincotts will publish a new edition of "The Egg and I," 50,000 copies, to coincide with the release of the Universal-International film version of the story.

Nicholas Freydberg, one-time assistant to the publisher of Newsweek and more recently on the N. Y. Herald Tribune's promotion staff, joined Donahue & Coe agency.

Holiday is streamlining its back of the book dept. with the February issue, with regular monthly columns, such as books by Hilary H. Lyons, films by Al Hine and general entertainment by George Frazier.

Women crashed the ranks of the Pacific Stars & Stripes staff this week for the first time, when a pair of Wacs, Cpl. Helen Brooks and T/5 Ruth E. Zuelke, were added to the photography and art departments.

"Starring Understudies," an article spotlighting "Oklahoma's!" Ann Crowley and other Broadway understudies who have made good, is featured in the Jan. 19 issue of The American Weekly. Joan King Flynn did the piece.

Edwin Seaver has quit as publicity director of Book-of-the-Month Club to devote himself to writing and editing. He will, however, continue his editorial connections with the Club, and has signed with Simon & Schuster for the fourth volume in the "Cross Section" series of new American writing, which he inaugurated. He also plans to write a new novel, his third.

Obituaries

Continued from page 49

complications caused by blood clot in his leg, chest and head.

He had left Kaye's band during the latter's last date at the Palladium Ballroom, Hollywood, last summer due to the clot in his leg, which subsequently was operated on. He never resumed work.

ALEXANDER LEFTWICH

Alexander Leftwich, 63, former N. Y. stage director, died in Los Angeles, Jan. 13, following a heart attack. He directed such Broadway hits as "Hit the Deck," "Connecticut Yankee," "Rain or Shine," "Strike Up The Band" and "Girl Crazy."

Survived by widow and daughter, latter being Patricia Ellis, screen actress.

HAROLD COSTELLO

Harold Costello, 26, musician, died in New Mexico of a skull fracture which resulted from an auto crash. He was bass violinist for the Benny Strong Orch.

Survived by a widow, mother and sister.

Mother of Jascha Heifetz, concert violinist, died in New York, Jan. 10. In addition to son, her husband Ruvin Heifitz, violin teacher, and two daughters, one of whom is the wife of S. N. Behrman, playwright, survive her.

Sam Leavitt, 84, old time company manager and advance agent, died in a sanitarium Jan. 4. Surviving are Harry and Leo Leavitt, brothers, who were also ahead and back with road shows.

Father, 80, of Loren L. Ryder, president of the Society of Motion Picture Engineers, died Jan. 8 in Hollywood.

Father of Lillian Slavin, of the William Morris agency theatre dept., died in New York, Jan. 8.

Laurie Conned Into Reviewing a Whodunit But Sez He's Not Sore

My editor sez to me, "Joe, here's a book you should review because it's about show business." So I sez, "If it's about show business I'll be glad to review it, and I'm telling you now, if it's even near-good I'll like it because I like show business." So he gives me the book and I notice on the jacket that it was written by a guy called Milton Michael Raison, who was a publicity man for many Broadway producers and shows, and was co-producer with the late Heywood Broun of "Shoot the Works" and wrote pieces for the World, book reviews for the Herald Tribune, Vanity Fair, Century, Scribner's, Harpers, the Saturday Review of Literature and the Bookman, besides now writing for MGM and radio. So I takes the book home, and when I get ready for bed, I put two pillows behind me, lay out my box of fresh figs and fill up my pipe and start reading. First I look at the title, a book reviewer should do this so I am told, and it sez, "No Weeds for the Widow" (Murray & Gee; $2). So I figures right away it's a louse title for a show business book.

So I start reading the book. It starts off swell, right off the bat he tells about a guy named Tony Woolrich who is a dramatic critic for the New York Record about to cover a show which he already hates. So I figure who can this Tony Woolrich be? No doubt it's a phony name for some Broadway critic...well, I can't figure it out. So I go further and I read where this critic gets a phone call from a pal to help him save a dame who has had a tough break. Then I see the guy is an amateur detective, so I immediately eliminate Kelcey Allen as the critic-detective because I know Kelcey can't even find his seat in a lit theatre. So I eat my fresh figs and puff on my pipe, and read on. I find the dame has just escaped from a "retreat" or a sanitorium which even I know is a rich man's padded cell. And the dame is beautiful, has well rounded Earlwilsons

So I Figure . . .

So I figure he will finally get her on the stage and she will become a star. Knowing that you don't have to be crazy to be a star but it helps, I figure as soon as he starts about show business I will be able to pick out his mistakes when he sez Pantages time and means the Orpheum Circuit and the usual mistakes show-business writers make. Well sir, I keep munching at my figs and puffing at my pipe and read further. The first thing I know I'm into a murder...still nothing about show business...I'm about to give up, but I say to myself I have some more figs left and plenty tobacco so I'll read on.

Well sir, or madame, as the case may be, to make a 241-page story short, before I know it I am into three murders...and I begin to realize that my editor and this guy Raison who writes for Century, Scribner's, Harper's, MGM and radio have trapped me into reading a whodunit. A thing which, I am very proud to say, I have never done before. Unless it was one of them murder stories with show people in it. I just don't get interested in detective stories that run over two pages. I know that many of our presidents and governors, and even Bernard Shaw—or is it Oscar Shaw?—reads em...and I know they sell millions of 'em. But I just happen not to like 'em. I know nothing about detectives except that they are a nuisance on the radio where they make fools out of Irish cops and wisecrack to their girl friends. I would challenge anyone of them to find a good week in vaudeville today. Anyway I find that it is 8 a.m. and I stayed up all night reading the book, and I figured I was a pretty smart guy because in the middle of the book I guessed who did the murders and I was surprised to find out I was right. Then again I figured I'm not such a smart guy to let an editor trick me into reading a whodunit. Spending a whole night doing it. But a funny thing about the whole thing I wasn't sore. Everything turned out okay ...the figs, my pipe and the book were alright.

This guy Raison who writes for Vanity Fair, The Bookman, and was the Port Librarian for the Merchant Marine besides writing for MGM and radio can certainly write...but not about show business. He is a good murder writer...and maybe my editor was right at that...because the week before Christmas is certainly murder in show business. SEZ

Joe Laurie, Jr.

SCULLY'S SCRAPBOOK

By Frank Scully

Astor Place, Jan. 11.

Not one to stop a fight if there's a chance of working it up to a double-knockout, I nevertheless long ago voted off-the-set slaps between actors as a non-essential industry, to be tossed into the overset with the latest bore news.

Only the other Sunday night Walter Winchell dropped international relations long enough to tell city editors that one of the most exciting fights in years took place in front of the Stork Club and the editors could get the details from Sherman Billingsley. In Hollywood these brawls, which never seem to make the police blotter but rate 8-column streamers two days after the event, find me yawning chiefly because I can remember actor's fights that were really fights. It seems only yesterday that I entertained Joe Laurie, Jr., on my knee and regaled him with the bloodier details of the famous Forrest-Macready fight which took in two continents and before it was settled involved 20,000 followers of Shakespeare, most of New York's cops, several hundred troops and finally dropped 22 combatants off at the morgue.

Fight Extra 1849 A.D.

There are historians who may argue that the Forrest-Macready feud was not so much a personal quarrel between Shakespearean tragedians as the final round of the wars between England and America. I do not share the view.

In those days actors were dignified and had titles. Forrest was billed as Mr. Edwin Forrest and Macready settled for Mr. W. C. Macready. I never did know what the W. C. stood for, with Macready, though I know what it stands for in England and on the Continent. It certainly took a brave man to list himself that way and expect to be taken seriously. The late Bill Fields realized its comic implications and held on to the initials for that reason, but Macready was so high in the royal family of legit that VARIETY had it been listed among publications in those far-off days, could have caught his act only by hearsay among the underground.

The fight started when Forrest invaded England and expected the cooperation he and his friends had given to Macready when Mac came to America in 1840. What Forrest got was the brush wherever he turned.

The critics, who seemed to listen to the mob instead of the actor, gave Forrest more of the same. Nevertheless, the American was a hit and should have been willing to settle for that. But both hams were really behind the hate-ball by now and began egging their mobs to dire acts.

Macready made another tour of America and ended his farewell engagement in New York in the Spring of 1849. He was to play "Macbeth," after an old sports-writer of the same name. Messrs. Niblo and Hackett were handling the show. Macready was to open on May 7 at the Astor Place Opera House. This time Forrest's mob instead of W. C.'s was sprinkled over the house. Cops were all over the place. There was so much cheering, jeering and whistling that the first two scenes passed as a dumb show. Then when Macready came on as Macbeth he was met with a Niagara of noises, topped with a bouquet of asafoetida thrown from the gallery. This was an earlier version of the stink bomb.

Macready tried to ignore the rotten eggs, boos, and charming banners which told him it was too late to apologize and he was a liar anyway. But when an old shoe and a penny were hurled at him he leaned over, picked up the copper coin and placed it in his bosom with the aristocratic air of a Macbeth who never had a thought of murder on his mind.

His lady Macbeth, a beautiful number named Mrs. Coleman-Pope, never was able to have her foul plot heard either. She and Macready had to slug through two acts in pantomime. Then a chair was hurled on the stage. It crashed to pieces at Macready's feet. He bowed and went on with his dumb act. Another chair came sailing through the smell-bound house. When they began coming over in sets, the curtain was lowered to note a lapse of crime.

The cheese of police, Mr. Matsell to you, and a squad of cops got Macready into a closed carriage. C. W. Clarke, an actor, as distinguished from W. C. Macready, a star, went out front and pleaded with the peasants not to put the finger on him. "I'm an American," he said, "and my family is dependent on my exertions for its maintenance, which is my only justification for having consented to play with Mr. Macready." The mob understood that "exertions" meant acting and desisted with Clarke.

But the Upper 10 didn't get the distinction. Headed by Washington Irving, they addressed a diplomatic note to W. C., urging him to continue his engagement come hell or asafoetida. Macready took this as if it were a command performance from his King and returned May 10.

Placards were dropped around town to the effect that the crew of a British Cunard liner docked in New York were going to be on hand to sustain Macready's performance by force of arms. That did it. It was the Battle of Murray Hill all over again. By 7 o'clock Astor Place was packed so tight even an Astor couldn't get in on a pass. Half of the seats were occupied by cops and the rest by trouble-makers.

The curtain's rise brought groans, hisses, jeers, cheers and cries of "Throw him out!" Macready begged Hackett to be allowed to call it quits, but Hackett belonged to the Horatio Algerian school and believed the show must go on. Four rioters were arrested and clinked in a temporary jail under the boxes. The clink had a gaslight and the jailed critics proceeded to add shavings to the light. The cops pulled them out before they and the house went up in flames.

While putting out the fire, the coppers heard rocks sailing through the windows of the opera house. Paving stones began coming over in bundles. Soon there was nothing but broken glass windows between Macready and his loyal public—or Tory-adores—as they were called.

Horses Trampled Upon!

The barrage having been laid down, the mob began assaulting the opera house from all sides. Here the military cut to the chase. On the mayor's orders cavalry moved up at 9 o'clock from the City Hall. First came the first division of the state militia, then came the national guard. The cavalry tried to cut through from Broadway to the Bowery and found that people are sometimes tougher than horses. The horses were thrown and trampled on, and the troopers were lucky enough to escape underfoot.

The national guard next tried to drive their way to the besieged theatre and found themselves knocked all the way from the Bowery to Broadway, but with paving stones. Six, including a captain, were knocked unconscious by the Belgian apples.

Next of course came the order to fire over the heads of the Unfriendly Sons of Mother Macready's Son, W. C. That only brought more paving stones. A detail was digging them out of the street with crowbars.

The next order was to let the partisans have it, and not with asafoetida either. Two Americans went down with the first volley, one shot through the right cheek. He was the first dead duck to give his life to the superiority of American renditions of Shakespeare.

After this volley there was the usual retreating and reforming of lines. In the retreat the cops and the military took advantage of the situation and blocked off both ends of the Astor Place so that the Broadway mob could not contact the Bowery bunch.

Some guy claiming to be a General Sandford, who had apparently remembered the way Napoleon disbursed the French revolution, then ordered some grapeshot brought into action. The first rounds from the brass cannons peppered buildings over the heads of the mob. In reprisal came the paving stones again. Down went more brass. Whereupon the General Sandford ordered Colonel Duryea to let 'em have it low.

This round really made the legit-lovers give ground. They retreated all the way to Lafayette, and he wasn't there. Here the military split the Forrest partisans into further fragments and picked them off until the dawn's early light revealed 22 New Yorkers had been killed between Lafayette Square and Astor Place, and enough injured to convince even Macready that as a tragedian he sure could slay them.

He never finished out his farewell performance and though I am not one to throw caution to the winds, I doubt now that he ever will.

Broadway

Ruth Goode handling publicity for Concert Hall Society recordings.

Publicist Bill Danziger under doctor's care with fungus-foot infection.

Margaret Perry named assistant to Gant Gaither, who's reviving "Craig's Wife."

Harry Burns, vet comic, to the Coast on a Metro contract. Driving there.

Louis Basil, Loew's State pitband leader, on a two-week vacation in Havana.

Dudley Digges back in "The Iceman Cometh" after grippe, Frank Tweddell having subbed.

Harold Koplar, operator of the Chase hotel, St. Louis, on a talent-buying expedition in N. Y.

Indie producer Lionel Toll, accompanied by Sam Berns, left by car Monday (13) for the Coast.

Robert Garland, Journal-American critic, a "celebrity" guest at Leon and Eddie's on Sunday (12).

Oliver Sayler, of Assn. of Theatrical Agents and Managers, recuperating from pneumonia at home.

Kay Francis returning to "State of the Union," Edith Atwater, who replaced, going into "A Parlor Story."

Tom Kilpatrick, general manager for Brock Pemberton, to Chicago, looking over "Harvey" company there.

Robert Burke, Jr., son of the ticket broker, has taken over Miller Place Inn, on the north shore of Long Island.

RKO exploiteer Harry Reiners advised by medicos not to take projected Miami junket due to ticker trouble.

Freddie Trenkler temporarily out of "Icetime" to skate in the Sonja Henie ice revue opening in Madison Square Garden.

Frank Rosenberg, Columbia's Coast pub-ad chief, in New York for a couple weeks of huddles on forthcoming campaigns.

Timmie Rogers, finishing seven-month stint at Cafe Society Downtown, to Coast yesterday (Tues.) for visit with home folks.

Gypsy Markoff, currently touring the Pacific area for USO-Camp Shows, is in a Tokyo hospital suffering from acute bronchitis.

Met's Dorothy Kirsten and Oscar Karlweis to sing in "A Waltz Dream," operetta revival slated for Brooklyn Academy of Music Jan. 30.

John Gielgud and his company will meet the press at a cocktail party Thursday (16), Theatre Guild and John C. Wilson hosting.

Malcolm Kingsberg, RKO theatres head, and his wife left for the Coast last Thursday (9) for three-week combination business-vacation trip.

William C. Gehring, 20th-Fox central salesmanager, receiving further medical treatment at home after a siege in Buffalo's Millard Fillmore hospital.

Victor Jory to be narrator for the Transfilm documentary short, "Pueblo Boy," second in the Ford Motor Co. series, to be cut within next 10 days.

Morton Downey heads the new supper show at the Waldorf's Wedgwood Room starting Friday (17). Emil Coleman orchestra holds over along with Mischa Borr's Latin band.

Margaret Lockwood, British screen star, will head for the U. S. to attend the Yank preem of "Bedelia," pic in which she plays the leading role, if her current British production commitments permit.

John Effrat, William Cahn's production manager, will handle stage duties on Patricia Coleman's "Darling, Darling, Darling!" now in rehearsal, in addition to his "Toplitzky of Notre Dame" duties.

Jack Lenny, of the Paul Small agency, postponed his marriage to dancer Betty Jane Smith because Matt Kelly, former agent but now a justice-of-the-peace at Carmel, N. Y., is vacationing. Kelly, who gets many of the vauders' patronage, is due to officiate.

Pittsburgh

By Hal Cohen

"Poor Nut" at Playhouse has been extended an extra week.

Janie Knight celebrating her second anni with Bill LeRoy band.

Skip Nelson, singer, and Vido Musso's band have parted company.

"Y" Triangle Players will do "Dodsworth" as its next production.

Blackie Forrester has rejoined managerial staff of Hollywood Show Bar.

Georgie Price into Little Jackie Heller's Carousel for a couple of weeks.

Sammy Netesco, Baron Elliott trumpet man, majoring in music at Duquesne U.

Bill McCraw came up from Texas to speak at testimonial dinner to Herman Beiersdorf.

Philip Moses picked for leading role in "Y" Playhouse production of "A Bell For Adano."

Tech drama school rehearsing Chekhov's "Three Sisters" under direction of Mary Morris.

Al Gorson back in town for UA, this time drum-beating Hedy Lamarr's "Strange Woman."

Joan Brooks headlining new floor show at William Penn's Terrace Room with Sinclair and Alda.

Jimmy Totman, WB advertising chief, has brought his family home from a Daytona Beach vacation.

Charlie Earley's Peter Paul-sponsored noon newscasts on KDKA have been renewed for 52 weeks.

Johnny Harris back to Coast and flies from there to Mexico City for installation of a Variety Club tent.

Gladys Schmitt, author of "David the King," okay again following flu attack and back to work on her new book.

Washington

By Florence S. Lowe

Treasure Island, recent casualty of the nitery slump, judged bankrupt in District court past week.

Metro's Frances Gifford and parents due in Sunday (19) for some sight seeing and maybe some tub thumping.

Sam Schanker, owner of Club Cairo, local bistro, celebrated birthday last week by giving femme customers a pair of nylons.

WWDC-FM's time table says they will be on air April 1 with approximately 3 kw of radiated power and a temporary antenna structure.

Louis Armstrong and orch here past Sunday (12) to open Music Hall, new sepia dance spot which will feature Negro name bands.

C. E. Peppiatt, district manager for 20th-Fox, the Sam Diamonds and Nat Rosen, all in from Philadelphia for 20th's D. C. exchange party past week.

Town's musical fare for month includes Paul Draper-Larry Adler concert Jan. 19, Paul Whiteman Jan. 20, and Alec Templeton Jan. 23, all at Constitution Hall.

Ezra Stone and Jackie Kelt, of the "Henry Aldrich" airer, brought cheer to Mt. Alto Vets' Hospital past Sunday (12) as first feature in the stepped up USO-VA program.

National Symphony goes Broadway in its current fund-raising campaign by soliciting "angels" who will contribute to till, with screen star Robert Cummings named as first "angel."

Film Row here agog over news that J. E. (Eddie) Fontaine has resigned as D. C. exchange head for Paramount after 25 years with that company to take over distribution for David Selznick in this area.

Miami Beach

By Larry Solloway

Jimmy Durante nixed offers from local spots.

Gail Meredith ticketed for Park Avenue Club.

Pat Rooney added to new Five O'Clock show.

Martha Raye and Nick Condos at King Cole hotel.

Bad biz forced elimination of shows at Jewel Box.

Chez Paree due to open any day, now that Hialeah is open.

B. S. Pully and Gump into Blackstone hotel's Rose Room.

Bruce Cabot down from Palm Beach to make the rounds.

Sophie Tucker at Shelborne hotel while filling Beachcomber engagement.

Irene Brooks, Coast thrush, added to show at Ben Gaines' Blackamoor room.

Jane Froman holds over at Colonial Inn for week with Joe E. Lewis show.

Carlos Ramirez winding up stay here and heading for Las Vegas engagement.

Gay Nineties show installed in Mardi Gras, with the rumba setup eliminated.

Joey Adams, Mark Plant and Tony Canzoneri into Five O'Clock Club, Friday (17).

Slapsie Maxie Rosenbloom and Max Baer head new show at Kitty Davis', Jan. 31.

New Hotel Martinique preemed for season with lavish party for press and civic biggies.

Benny Davis writing campaign song for Mt. Sinai (Beach) hospital building fund drive.

Mrs. Ben Bernie in town. Participated in tennis tournament at Grossinger-Pancoast hotel.

Jack Robbins due at Lord Tarleton for annual stay. Barney (Par) Balaban also reserved suite.

Brook Club and Club 86 opened this week, sans shows until situash as regards casinos clears up.

Dean Murphy delaying departure to absorb more sun and spend more time with wife Dorothy Dey.

Chandra Kaly and dancers departing Latin Quarter show here for engagement at Lou Walters N. Y. spot.

Frank Sinatra due in town any day. May fill five-day date at Colonial Inn before taking that extended vacash.

Ha-Ha Club, Hallandale, doing solid biz with Jackie Maye-Karyl Norman show. Bennett Greem emcees and hosts.

Diosa Costello and Pupi Campo dickering to move into Ciro's, swank spot which has been experiencing boxoffice staggers.

Mocamba folded last week. New operation embracing Russian-Hungarian policy planned. Losses will reach close to 40 grand.

Al Jolson and the missus, Joe E. Lewis and Martha Stewart joined colony at Lord Tarleton hotel. Danny Kaye expected any day.

Vagabonds debuted in own room at Clover Club. Doubling between big room and the intime spot. Beth Challis, Betty Reilly, Copsey & Ayres and line round out show.

London

Daughter born to Gabriel Brune, musical comedy star, Jan. 2.

Emile Littler dickering for English rights to the onetime Broadway hit, "The Animal Kingdom."

Gordon Sandison succeeds Llewellyn Rees as acting general secretary of British Actors' Equity.

Toti Del Monte back in England after eight years absence. Doing 11 concerts, including three in London.

Nanette Rees, ex-ENSA gal, has been chosen by the BBC as No. 1 television crooner out of 500 applicants.

Felixtowe's Summer Theatre destroyed by fire Jan. 2 causing abandonment of current pantomime attraction.

Valentine Dyall, BBC actor, in fight mixup after Chelsea Arts Ball which resulted in him having to pay $16 fine.

Annual International Horse Show, discontinued with the war, is being resumed this year at the White City instead of Olympia.

John Penrose skedded to star in new Vernon Sylvaine play, "Quiet in the Forest," which will have a provincial tryout early in February.

Jack Hylton has renamed Victor Herbert's "Gypsy Lady" "Romany Love," with show going to His Majesty's theatre after Manchester tryout.

Joan Rock, ex-Cochran girl, now appearing in the Windmill theatre Revudeville, is quitting showbiz on her marriage to Nyles Galer, Canadian flyer.

Sid Phillips took over the band at Cocoanut Grove nitery with Diana Ward, American owner and former musical comedy star, staging a comeback.

Malden's, Surrey loss in five years on its open-air theatre amounts to $17,600, which has caused the local council to cancel summer entertainments this year.

Joan Miller, who made such a big hit in Elsa Shelley's "Pick-Up Girl," is seriously ill in hospital with spinal paraylsis and will be unable to work for at least six months.

June Clyde dickering with Mary Chase for one of the femme roles in "Harvey," to be done in London in spring, with casting to start as soon as Brock Pemberton arrives here.

Sydney Box, who acquired rights to Maurice Cowan's new play, "The Girl Who Was Tired of Love," is considering an offer to stage it on Broadway before producing it in London.

New Year's Honor List had three showbiz names—Ralph Richardson, who became a knight; Basil Dean, founder of ENSA, and Ninette de Valois, director of Sadler's Wells ballet, who got the C.B.E.

Benn Levy's "Clutterbuck," at the Wyndham's theatre, is having bad run of luck. First Basil Radford, one of the stars, was compelled to quit due to ill health, and now Constance Cummings, wife of the author, who is also starring in the play, is out for same reason.

Ralph S. Peer, now in Paris, off to Barcelona in a few days, to be followed by Spain, Portugal, Sweden, Switzerland, Belgium and Holland. Itinerary takes him to Mar. 1 after which he returns to London for three weeks, then Ireland for week. Expects to be back home middle of April.

Due to Garrick theatre being committed to Laurence Olivier's show "Born Yesterday," now touring provinces, the Great Dante has to vacate house Jan. 18. He departs for two weeks holiday to Copenhagen after which he starts tour for Moss Empires, General Theatres and Stoll Circuit which will take him up to end of year.

Two Chinese operas are being staged at the Westminster Jan. 20 by the son of the Chinese Ambassador, with cast of amateurs headed by Mrs. Y. S. Chen (wife of the First Secretary at the Embassy) in the only femme role. Shows, "Fisherman's Revenge" and "Mademoiselle Phoenix," will be staged in classical style, with no scenery.

Minneapolis

By Les Rees

Curly's nitery has Roscoe Ates.

Danny O'Neill into Hotel Radisson Flame Room.

North Star Drama Guild offering "Hasty Heart."

Cecil Golly orchestra into Hotel Lowry Terrace.

St. Paul Civic Opera Co. offering "Madame Butterfly."

Hotel Dyckman Robin Hood Room discontinuing floor shows.

Max Torodor, indie circuit owner, wintering in Phoenix, Ariz.

Walter Alford here ahead of Ballet Theatre skedded for Lyceum Feb. 4-7.

Ralph Maw, M-G-M district manager, off to Des Moines for sales conference.

George Lovett & Co. into Andy's nitery with Joe Griffin, Sam Palmer and Jerry Mayerson band.

Nip Nelson back at Hotel Nicollet Minnesota Terrace for second engagement with Laurette & Clymas.

North Central Allied directors meeting here this week to appoint new executive secretary to succeed Donald Swartz, resigned.

M. A. Levy and Walter Hoffman, 20th-Fox district manager and exploiteer, respectively, to Des Moines for Harry Warren testimonial dinner.

Blossom Seeley, recovered from sprained ankle sustained in Milwaukee, rejoined hubby Benny Fields, playing Hotel Radisson Flame Room.

Lenny Greenberg, drive leader, and Harry Gittleson and Herb Greenblatt, assistant sales and district manager, respectively, here for RKO Depinet campaign sales meeting.

Burglars who broke into Varsity, indie nabe theatre, cracked safe and got away with $2,000 in currency and did other damage, robbery loss being only partially covered by insurance.

"Ice-Capades" plays annual St. Paul Auditorium engagement Feb. 24-March 4 with nine evening and two matinee performances while Shipstad-Johnson "Ice Follies of 1947" is set for Arena here April 15-May 5.

Max Shulman off to New York for start of rehearsals of his "Barefoot Boy With Cheek," being produced by George Abbott, and taking along for latter's perusal script of dramatization of best-seller "Mr. Roberts," co-authored by him and Tom Heggin, who wrote the book.

Paris

Dave Lewis back from Sweden.

Paul Graetz back after gandering Rome.

John B. Nathan for a quick look-see in Switzerland.

Marcel Pagnol polishing up his "Primeval Man" script.

Maurice Lancaster compiling a list of Paris restaurants.

Georges Huysman appointed French picture rep at UNESCO.

Gilbert Conte having his new apartment bedroom done deep blue.

Cliff L. Fischer here for a few days rest on the Riviera before sailing back home.

Maurice Chevalier planning to take a week's rest in his Riviera villa before sailing.

Lueienne Benitez-Rexach, former French stage actress, robbed of about $680,000 in currency, securities and jewels.

Roland Toutain doing an improvised turn for Bernard Hilda at Club Champs Eylsees and getting plenty laughs from his adlibbing.

Cecile Sorel, Comedie Francaise leading comedienne in the days of Clemenceau, and who later appeared in revues, publishing her memoirs.

Dublin

By Maxwell Sweeney

Longford Productions on five-week swing around western towns.

Patricia Fielding, lead in Gaiety pantomime, just screentested for Warners.

G. F. D. branch supervisor Robert C. McKew leaves for talks with head office in London soon.

Producer Ria Mooney lecturing rural drama groups on production and stage management.

Actor Dan O'Herlihy planes to Hollywood shortly. Actor-music-critic Joe Reade follows later.

Dermot Walsh here on brief vacation from Gainsborough Studios, where he is working in "Jassy."

Noel Purcell and Eddie Byrne back from "Captain Boycott" set at Pinewood for stage productions.

Louis Elliman, managing-director of Metropole & Allied Cinemas, to London for talks with Odeon interests.

Abbey's Siobhan McKenna named for Minnie Powell role in Two Cities Production of O'Casey's "Shadow of a Gunman."

Producer Frank Dermody, who left Abbey Theatre to work with Gabriel Pascal, is back for a spell to produce Irish-speaking pantomime "Fernando agus an Dragan" ("Ferdinand and the Dragon").

Stockholm

Censor stopped 14 films last year as against only five in 1945.

Swedish film firms dickering for Danish actress Lisbeth Movin.

Jack Hylton expected here in May with a 65-person ice show at the Cirkus.

Oxford Films to release Swedish film, "Hets," in the U. S. under the title "Torment."

UA's Swedish distrib company protesting government censor's ban of "The Outlaw."

Recent theatre fire in Ange resulted in injuries to two persons and the loss of two films.

Opera diva Hjoerdis Schymberg leaves for New York, Jan. 18, for a debut at the Met early in February.

Paul Robeson, Marian Anderson, Nino Martini and Claudio Arrau slated for appearances in Sweden this year.

British pix companies making offers to film actress Eva Dahlbeck but she's unwilling to leave her family in Sweden.

Sture Lagerwall leaving soon for Norway where he's been inked to appear in a show produced by Georg Lokkeberg in Trondheim.

Danish director Bodil Ipsen completed "The Wedding Night," his first Swedish film, in only three weeks of shooting. Pic stars Danish actor Max Hansen.

Hollywood

Jeff Donnell laid up with flu.

Shirley Temple bedded by flu.

Alexander F. Edouart divorced.

Nelson Eddy to Arizona on vacation.

Warren Duff's to Phoenix on vacation.

Jan Kiepura planed to Mexico City.

Russell Birdwell in from New York.

Adele Jergens bedded with bronchitis.

Milton Sperling vacationing at Sun Valley.

Inez Cooper hospitalized for minor surgery.

Paula Stone vacationing at Palm Springs.

Marian Alden hospitalized for surgery.

Allyn Joslyn laid up with throat infection.

Cathy O'Donnell returned from Manhattan.

Abel and Grace Green in from New York.

June Clayworth recovering after long illness.

Carl Dudley to Honolulu on a 16m film mission.

Phil Terry to Carmel-by-the-Sea on vacation.

Edward Arnold started his seventh year at Metro.

Dave O'Brien recovering from an eye operation.

Peggy Ann Nilsson broke leg playing badminton.

Sidney Franklin to Santa Fe for a month's siesta.

Armida called off her divorce suit against Bud Glenn.

Rita Hayworth returned to work after 10 days' illness.

John Farrow and Maureen Sullivan to Palm Springs.

Edward Dmytryk heading for Switzerland next month.

Henry Koster vacationing at the Last Frontier, Las Vegas.

Gabriel Pascal in town for the first time in seven years.

Robert Taylor piloted his own plane to Amarillo, Texas.

John Hoyt bicycling between roles at Warners and Columbia.

Sol Lesser and Barney Briskin returned from Palm Springs.

Paulette Goddard and Burgess Meredith in from New York.

Frances Rafferty filed suit for divorce against John E. Horton.

Lon Chaney suing a contractor about a dry swimming pool.

Martha Vickers will be Queen of the Junior Prom at Michigan U.

Darryl F. Zanuck returned to his desk after vacationing at Sun Valley.

Della Rocca, Italian ambassador-at-large, gandering the film studios.

Julian Johnston back at his 20th-Fox desk after three weeks in New York.

James Brown going to England in spring for the tennis games at Wimbledon.

Harry H. Thomas on tour of PRC distribution agencies in the Pacific Northwest.

Rosalind Russell re-elected as a director of the Elizabeth Kenny Foundation.

Bob Hope mapping a vacation tour of South America and Africa, starting in June.

Jane Novak, former star, gets her first main title billing in Hal Wallis' "Desert Fury."

Lamar Trotti to Uruapan, Mexico, for huddles with the "Captain from Castile" troupe.

Bill Williams and Barbara Hale returned from a two-month personal appearance tour.

Irene Manning to Houston to start a concert tour winding up in Washington, D. C.

Donald O'Connor reached his 21st birthday and collected a trust fund of $23,904, his earnings as a minor.

Donald Nelson to Washington to wind up details of his old job with the Army and Navy munitions board.

William Lindsay Gresham in town to huddle with George Jessel about the filming of his novel, "Nightmare Alley."

Jerry Fairbanks cited by the Los Angeles Society for the Prevention of Cruelty to Animals for his short subject, "Be Kind to Animals."

Del Mar racetrack, in which a flock of filmites, headed by Arnold Grant, New York and Coast picture attorney, hold the majority interest, turned in a net of $350,000 during the fiscal year ending last Sept. 30. Earnings amounted to about $100 for each outstanding share of stock.

Jerusalem

Impresario S. Kahana leaving for the U. S. to ink prominent artists for guest performances in Palestine.

Szymon Goldberg, formerly first violinist of the Berlin Philharmonic Orchestra, playing as soloist with the Palestine Philharmonic.

Habimah players presenting the "Dreyfus Affair" at the Zion Cinema with the role of Emile Zola played alternately by Bertonoff and Meskin.

Tel Aviv municipality's Chernichovsky memorial prize of $400 awarded to Abraham Shlonsky for his translation of Shakespeare's "Hamlet" and Pushkin's "Eugen Onegin."

Marking 10th anniversary of the Palestine Philharmonic Orchestra, series of gala concerts will be held throughout Palestine with first performance in Tel Aviv's Habimah Hall Jan. 23.

Answering inquiries concerning the

SELZNICK RELEASING ORGANIZATION

Facilities will be available for only a limited number of pictures other than those produced by the Selznick producing units; and only for product of outstanding quality and great commercial appeal.

This basic policy will make it impossible for us to consider any but a few of those propositions with which we have been deluged since the formation of our organization.

We nevertheless appreciate and shall not soon forget either the enthusiastic confidence in our plans on the part of so many individuals and organizations, nor the attitudes toward us throughout the industry.

We are proud of the "Tradition of Quality" of the Selznick trademark. We believe that its scrupulous and undeviating refusal to "water the milk" is unparalleled in the history of the industry. And we pledge ourselves to adopt and to adhere to the standards of the Selznick producing units.

We believe that this way, and only this way, can a new and independent distributing company make an important contribution to the business.

SELZNICK RELEASING ORGANIZATION
NEIL AGNEW, *President*

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SCREEN RADIO MUSIC STAGE

VARIETY

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LOW BUDGETS PAY OFF FOR RADIO

Hollywood Screen Writers Scared To Gamble on Own Creativeness

By NAT KAHN

Most Hollywood writers are afraid to take a chance on their own creativeness—and that's why the film capital is currently battling one of its toughest problems. Namely, a lack of original story material.

Complacency, lack of initiative or an inferiority complex—and perhaps all three—are behind major reasons why the studios are groping for suitable screen stories, according to growing industry opinion in both Hollywood and New York. Producers, writers, directors and, in some cases, performers have been quick to hop the critical bandwagon lashing at the big void of original scripts deemed good enough for filming.

Most Hollywood writers, according to the criticism, have one thought in mind, i.e., take the original works, on assignment, and adapt them for the screen—at salary—instead of

(Continued on page 61)

Strawhats Improve As Tryout Source; 6 on B'way This Year

New shows tried out in summer stock in 1946 nearly doubled the number viewed in the sticks the previous year, but the worth of the product was questionable, which was the general rating of rural tryouts before the war. At the end of last summer there had been 43 tryouts out of which observers and scouts thought that 12 were Broadway possibilities.

As the season approaches midwinter, six shows of summer stock origin have been on and off the Broadway boards, two of which were revivals—"Burlesque," which appears best of the crop, and "The Playboy of the Western World," not a winner, but only expected to play a limited engagement which terminated recently. It was tried out at Dennis, Mass., with Gregory Peck in the lead, and fared well. Burgess Meredith took over for Broadway's showing.

Major disappointment was "Won-

(Continued on page 63)

HACKETT EAST TO PACT AIR SHOW FOR JOLSON

Hollywood, Jan. 21.

Hal Hackett shoves east to close deal for an Al Jolson show, move being sparked by the sock reaction to his guest shot on the Bing Crosby platter show for Philco last week. All details were ironed out over long-distance and the New York trip is for the purpose of closing and signing.

Although sponsor is not disclosed, it's believed to be the Florida industries outfit that is taking to the air to woo industry into the state.

Meanwhile five more guest shots on the Crosby show are being dickered for Jolson.

Spook in Person

Hollywood, Jan. 21.

Bela Lugosi is putting together a "spook show" for a trek of personals in film houses. Plan is to present single performance daily, at midnight.

Irving Yates is agenting the layout, for which $7,500 weekly is being asked. Unit will break in with two-day stand at Orpheum, San Diego, opening Feb. 7.

PULITZER PRIZE SLATED FOR FILM BIZ

Following repeated suggestions from within and without the motion picture industry, a Pulitzer prize may well be awarded for films in 1948. A special Pulitzer committee which met at Columbia University Monday (20) to discuss changes in the prize classifications is reliably reported to have adopted a recommendation to the advisory board that prizes for films be added.

Dean Carl Ackerman, of the Pulitzer School of Journalism at Columbia, secretary of the advisory board, acknowledged Monday (20) that motion picture prizes have long been discussed and that it was entirely within the power of the board, under the terms of the Joseph Pulitzer will, to add the film classification. If

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ROONEY MULLED FOR HEIR TO KATE SMITH

With Kate Smith and General Foods parting company at the end of the season, Foote, Cone & Belding, agency on the account, is eyeing the new Mickey Rooney package as a successor. Show is being assembled by the Wm. Morris agency.

Originally it was the plan of the Morris agency to adapt the "Andy Hardy" series to radio for Rooney, but it hit a snag when it couldn't wrap up the rights. So it's now the "Rooney Family," with a format along similar lines.

Judge Barry Wood If You Please, Ditto If You Don't

Hartford, Jan. 21.

Vocalist Barry Wood soon will have a new type of audience. He will also be singing a new kind of tune.

A resident of nearby East Haddam, the male chirper was reelected a Justice of the Peace there in November. Recently, according to lists filed in Superior Court in Middletown, he was appointed trial justice for the East Haddam Justice Court.

So it is now Judge Barry Wood.

15G SHOWS GET THE FISHY EYE

By GEORGE ROSEN

Radio is moving in the direction of low-cost shows. Come next season and, in the opinion of close observers of radio trends, the name shows will be on the run in favor of low-budgeted programs that are paying off, on a per point basis, with far greater audiences than many of the top-coin productions.

Sponsors are casting envious eyes at such shows as "Molle Mystery Theatre," with its weekly $2,500 talent nut and a 13.5 rating, and are decrying the emphasis to land a Top 15 Hooper berth when it involves a weekly talent-production nut in the $15,000-$20,000 bracket. In many instances, reduced to a dollars-and-cents point evaluation, they're still taking it on the chin compared with a 10 rating for a $3,000 package.

This recognition of the need for more realistic radio values is currently reflected in the activity around the ad agencies in New York. Shows proffered to the agencies last season by Music Corp. of America, Wm. Morris, et al., for $7,000, are now being re-submitted for as low

(Continued on page 55)

Sheet Music Sales Up 20% in N. Y.

Sheet music sales are claimed to have picked up approximately 20% during the past week or 10 days by various jobbers in New York. This increase, it's pointed out, is on the basis of overall sales and does not necessarily mean that the biz done by individual publishers has been boosted that much, if at all.

Increase reported by the jobbers seems to coincide with the general feeling among publishers. During the past week or two the business seems to have gotten out of the "one song" groove it has been in for months. Now there are five or six tunes selling at a good pace and the circumstance has led some pubs to believe that the break has come.

STORES WOULD SPONSOR PLATTERED LEGIT HITS

New radio package production outfit, Griffin, Boyle & King, is buying up the rights to more than 60 Broadway musical hits spanning the last 15 years for a transcribed series of air shows to be sold to department stores in key cities throughout the country.

Platter series will include reproduction of such items as "Connecticut Yankee," "Girl Crazy," "Of Thee I Sing," "Good News," etc. Half-hour stanzas will be sold locally at from $300 to $500 each. Arrangers, musicians, copyists, etc., are currently working out the series.

RCA Threatens to Drop All Television If FCC Sanctions Color Now for CBS

Radio Corp. of America is prepared to strike against CBS color television by calling a complete halt to all its television activities, both broadcasting and manufacturing, if the Federal Communications Commission grants CBS' request for the immediate establishment of commercial color video standards.

That was the statement reliably reported to have been made last week by Brig. Gen. David Sarnoff, RCA prexy, on the eve of the resumption of FCC hearings on color video, slated for the Federal Courthouse, N. Y., next Monday (27). With Gen. Sarnoff himself out of N. Y. and thus unavailable for corroboration, there was no one at RCA's home office who would comment on it. If the report is true, it's believed commercial video would be set back at least 10 years.

Gen. Sarnoff, it's said, paid little attention at first to the CBS push for commercial standards based on the latter's sequential system of color video, being content to show what RCA had to offer and present his arguments that the more desirable method of all-electronic color is at least five years from perfection. As

(Continued on page 2)

O'Dwyer Film Biog?

Hollywood, Jan. 21.

Bryan Foy announced that he had received a favorable reply from New York's Mayor William O'Dwyer on a film version of Hizzoner's life story.

Foy and Dwyer were boyhood friends in New York.

TIFF ON CREDITS INTO THE OPEN ON 'YEARS'

Blanket which the Samuel Goldwyn publicity department has been valiantly trying to hold over the smoldering hard feelings among writers, director and producer of "Best Years of Our Lives," concerning credits on the pic; was blown off Friday (17), when Mackinlay Kantor took a hefty swing at Goldwyn over the Mutual network. Kantor, who wrote the book from which "Best Years" was adapted by Robert E. Sherwood, squawked that the producer was grabbing credit "as though he himself had dreamed up the idea."

(Continued on page 62)

VALLEE GETTING $7,500 IN CAFE COMEBACK

Chicago, Jan. 21.

Rudy Vallee returns to the cafe wars here early in April at the new Copacabana nitery at a price which probably surpasses anything he ever was paid during his heyday, at least on a flat guarantee. Vallee is booked into the spot at $7,500 weekly for four weeks, and he may stay longer.

He opens April 2 or 3, the date not yet definitely decided, working as a single.

Preacher's 'Dr. I. Q.' Past, Worth 100G Yearly, May Hamper Pulpit Career

Minneapolis, Jan. 21.

Rev. James McClain, one time "Dr. I. Q." of radio, is afraid his show reputation may hamper his ministerial career.

McClain, an Episcopal deacon due for ordination as minister next summer, preached at Gethsemane Episcopal church here, and in interviews said his reputation as "IQ" m.c. may be handicap to his preaching career.

He left radio job, reputedly worth $100,000 a year, in 1942 to enter Seabury Western Theological seminary, Evanston. Following studies, he hopes to be assigned as missionary to Kentucky, his home state.

The Hour Of Charm
All-Girl Orchestra and Choir
Conducted by
Phil Spitalny
Sundays, 4:30 p.m. EST
CBS Network

Bill to Extend 20% Admish Taxes Slated as 80th Congress' First Law

Washington, Jan. 21.

The bill to extend the wartime excise rates on admissions, nightclub checks, etc., appears virtually certain to become the first law of the 80th Congress.

Just how much squeeze the states will put on is still anybody's guess. However, it is a fact that many states and cities have been counting on termination of the high luxury excise rates effective July 1. These local and state governments have bills of their own which they would like to pass to get some of the money toward running their own government units. However, they feel they cannot tax on top of the Federal 20% rate, in many instances, for fear that their people will balk at the burden of the taxation.

Some members of Congress are already beginning to hear from their Governors that it would be a good idea not to extend the present excise rates indefinitely as is provided in the bill of Rep. Robert A. Grant (R., Ind.).

Actually a reduction of the admissions tax would not help showmen in many state, since the local governments would tax whatever Uncle Sam should relinquish.

The so-called "official" bill, to maintain the high rates was introduced in the House last Thursday (16) and considered and approved unanimously the next morning by the Ways and Means Committee.

Bill Up Jan. 29

Washington, Jan. 21.

The bill to continue the present high excises—including the 20% on theatres and nightclubs—will go before the House Jan. 29. It is expected to be approved and sent to the Senate.

Measure was reported out favorably Friday by the House ways and means committee. The Republican leadership decided yesterday (20) to get a rule from the rules committee tomorrow (22) and bring it on the floor next week.

Thus the bill is ready for action by the House as soon as Rep. Harold Knutson (R., Minn.), Ways and Means chairman, can get it up on the floor for consideration.

It appears virtually certain to pass both the House and Senate, unless—and here is the big IF—the State Governments are able to persuade the legislators to balk the bill which has the support of both the Truman administration and the Republican leadership of Congress.

Mull Ohio Tax Changes

Columbus, Jan. 21.

Repeal of two state taxes producing about $14,650,000 a year will be proposed in bills submitted to the Ohio Legislature by Rep. George Marshall, Columbus. They are the 2.35% utility excise bill, which produces $11,750,000 a year, and the 3% admission tax, which yields about $2,900,000 annually.

In their place, Marshall's bill proposes that municipalities be empowered to levy a tax of not more than 3% on the gross receipts of utilities and not more than 3% on the net charges for their services. His bill does not specify a rate for any local admissions levy.

A report on a statewide tax survey by tax commissioner C. Emory Glander is expected to be ready for the Legislature by Feb. 1. Glander has previously expressed himself in favor of the repeal of the state admissions tax so that local subdivisions could enact such a tax for needed local revenues.

Son Raps Her Claim As W. C. Fields Widow

Chicago, Jan. 21.

Son of Mrs. Edith Williams, who claimed to be the widow of W. C. Fields, ripped his mother's claim last week when he stated that she was not the wife of the late comedian and that Fields was not his father.

Chi woman claimed that Fields had deserted her and her seven children in 1910 and that she is entitled to the widow's share of the estate.

Stewart's Bally Chore

Hollywood, Jan. 21.

Jimmy Stewart planed to New York Monday (20) in preparation for several radio shots and personal appearances in connection with "It's a Wonderful Life," in which he's starred.

He will also spend a short time with his parents in Indiana, Pa.

Metro Acquires Astor Hotel Site

Metro's purchase of the Hotel Astor on Broadway is reported the first step in a giant building project which involves the erection of a super-showcase, rivaling the Radio City Music Hall in size, plus two smaller houses. To further the development, it's understood that Metro heads a syndicate that's optioning adjacent properties to the Astor, including seven legit theatres on 44th and 45th streets, with acquisitions extending towards Eighth avenue up to the Lincoln hotel.

Piecing together of the sites is sought, so that Metro will have ample acreage to erect its proposed giant amusement center and towering office building. Cost of the Astor is said to near a $5,700,000 figure while entire cost of realty will be approximately $20,000,000.

Sale of the landmark was negotiated through Vincent Astor repping for the Astor family. Hotel, which was built in 1903, has frontages of 201 feet on Broadway and 289 feet on the sidestreets. Title to the land remains with the Astors with the deal probably calling for a long term lease.

Seven theatres involved in expansion of the original Astor deal would be the Shubert, Broadhurst and Majestic on 44th street and the Booth. Plymouth, Royale and Golden on 45th street which combines into the entire area adjacent to the Lincoln hotel. Theatres are owned or operated by the Shuberts.

Across 45th street, on west side of Broadway between 45th and 46th streets, with seven theatres on the main stem and the east and west thoroughfares, is a combined site owned by the City Investing Co. There are plans for new construction on that ground which call for replacement of the two film houses there. Two legiters will not be replaced. No date for razing the buildings is known to have been set.

SEEK TO PROBE GOVT. PRESS, RADIO, PIX P.A.s

Washington, Jan. 21.

A special nine-man committee to investigate radio, press and motion picture publicity dispensed by the Federal Government was proposed last week in a resolution introduced by Rep. Charles Miller (R., Conn.). Miller claimed that thousands of "high pressure publicity agents" have been hired by the Government to distort news into propaganda and twist thinking of radio and press correspondents. Miller's resolution followed closely the announcement by Republican Congressman John Taber of New York that he would cut appropriations for government publicity activities.

On another front, Senator Arthur Capper (R., Kansas) introduced the latest of a series of bills to outlaw liquor advertising in radio and the press. Capper and Rep. John Rankin (D., Miss.) introduced similar measures in the 79th Congress.

Dunham Troupe Into Vaude

Katherine Dunham will play her first New York vaude date at the Roxy theatre, early March. Dancer until now has appeared in concert and legit. Miss Dunham will carry a troupe of 12 dancers on the show.

Sam Rauch, Roxy booker, is currently dickering for Sid Caesar to play the same show. Comic is currently at the Copacabana, N. Y., where he winds up Jan. 29.

240th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.

"Columbus discovered America in 1492. Hollywood discovered Ken Murray's 'Blackouts' in 1942. Boi-i-i-ng!"

KAY KYSER.

Mgrs. Derailed By R.R. Tariff Snarl

There was confusion early this week in legit theatre circles over whether the scheduled change in railroad tariffs would become effective at the end of the month. Railroad men said they had been directed not to enter into deals for show movements except under the new regulations, which call for a 25% increase for the use of baggage cars and special trains. Immediately the showmen through the League of New York Theatres sought confirmation from Washington.

Managers contend that the new tariffs could not become operative until the Interstate Commerce Commission heard both factions. Deadline for protests fell on Tuesday (21), 10 days prior to Feb. 1, when the revised tariffs are supposed to become effective. Stated that the request for a hearing had been sent more than a week before the deadline and a response that the protest was received is on file. There was a report in rail circles that the date for the hearing had been set but that was news to the managers. Understood the rail lines boost is based on an ICC ruling made last year.

Bogie Starred in WB 'Passage' But Doesn't Show Till Last Reel

Humphrey Bogart, although he stars in Warner Bros.' forthcoming "Dark Passage," won't actually be seen until the last reel. His vis-a-vis, Lauren Becall, will be on the screen from the start, however.

While Bogart won't be visible, his voice will be heard, since "Passage" will employ the technique—currently being seen in Metro's "Lady in the Lake"—of using the camera as the eye of one of the principal players. It was sheer coincidence that M-G and WB happened to make the two films with the same unusual technique at the same time, since both were keeping their activities in that regard quiet.

Robert Montgomery, who produced as well as starred in the Metro film, also takes the camera-eye viewpoint. He's seen at the beginning, however, and then during three or four short sequences through the picture. Jerry Wald is producing the WB film with Delmar Daves directing. Technique had previously been used by the French and for parts of U. S. pix, but these two are the first features to employ it.

O'Connor's Return

Hollywood, Jan. 21.

Donald O'Connor will make his first film since leaving the Army, co-starring with Deanna Durbin and John Dall in "For the Love of Mary."

Universal-International film will be O'Connor's first straight dramatic role.

N. Y. to L. A.

Judith Anderson
Pat Casey
Burt Champion
Sacha Gordine
David E. Green
Alison Hunter
Lem Jones
Jesse L. Lasky
Spyros P. Skouras

Pitching Horseshoes

By Billy Rose

Shake hands with a dope. I turned down the chance to book "Street Scene" into my theatre.

The musical version of Elmer Rice's old Pulitzer Prize play is the town's new bust-in-the-nose hit. Atkinson of The New York Times called it "an evening of magnificence and glory," and used the word "superb" three times in his review. People are standing in the cold today halfway down the block to buy tickets.

I didn't think it had a chance.

Producer Dwight Wiman sent me the script a few months ago. He wanted to present "Street Scene" at the Ziegfeld. I couldn't get excited about the libretto. Too sordid, I thought. A week later I was invited up to hear Kurt Weill play his score. I only managed to stay awake by counting slowly to 10,000. I told the producer and composer the show wasn't my cup of tea. Out of professional politeness, I refrained from telling them I didn't think there was much entertainment in this opera of the tenements. I walked out of the apartment, smug in my belief that a $6 musical had to be as pretty and gay as a wedding cake.

"Street Scene" booked another theatre and went into rehearsal. Before it left for its out-of-town tryout, it had a run-through. Several wise guys who saw it called me up to tell me it was a dreary hodgepodge.

In Philadelphia, it got mixed notices. During its three-week engagement, theatre-goers acted as if there were Chicken Pox signs on the doors.

The first week it grossed $4,750, when it needed almost $30,000 to break even. The second week it lost $18,000. The big New Year's week, another $16,000 went down the drain. One Wednesday matinee, it took in $217, which means there were 60 or 70 lonesome customers in a 1,600-seat house. I understand the ushers didn't even bother to seat people—every ticket buyer had a row to himself.

VARIETY, the show-wise trade paper, epitaphed it with the following lines (in Philly): "Misses fire. Smacks of tired and discouraged Puccini. Definitely on the tedious side."

Three Smart Cookies

I got the word-of-mouth on it from three of the smartest cookies in the theatre, who caught it in Philly. Each of these sure-footed old-timers is a Pulitzer Prize playwright. I give you their comments:

Pulitzer Prophet No. 1: "Sick-making."
P. P. No. 2: "Don't ask."
P. P. No. 3: "Unfit for human consumption."

Producer Wiman's staff pleaded with him not to bring it to New York, told him that when the critics got through there'd be blood on the pavement in Shubert Alley. Dwight refused to let the wet blankets dampen his enthusiasm for the show.

The day before the Broadway opening, it was rumored around that one of the backers was willing to trade his 10% for a Pullman reservation to Miami.

Eleanor, who loves to glad-rag it for an opening, didn't for this one. We went in our street clothes, and so did most of the audience. Instead of the usual first-night electricity, the evening had the feeling of a duty call at a 32d counsin's funeral.

And then the curtain went up.

Within 10 minutes, the Broadway wolfpack sensed it was in at the birth of something special. They were looking at a world of trapped and hungering people, people who reached out for something pretty and got their fingers stepped on. Kurt Weill's music and Langston Hughes' lyrics told their story with a kind of wistful passion. A stageful of nobody I-ever-heard-of sang better than any cast around here in 20 years. Charlie Friedman's direction, Jo Mielziner's set—only wonderful! It was one of those rare nights when a show catches lightning in a barrel. The applause was like a 21-gun salute going off in a phone booth.

When the final curtain dropped on a scene of murder and despair, I found myself weeping—and I don't weep easy.

Next morning, the critics dusted off the adjectives they keep in the vault. A thousand liars on the Big Midway told each other they knew it was going to be a hit all the time. But in my grift, I can't afford the luxury of lying to myself.

"Street Scene," which played mostly to echoes in Philadelphia, will probably play to better than $40,000 a week at the Adelphi theatre for a long time. If I were half as smart as I think I am, it would be at the Ziegfeld. Next time I get to feeling I wrote the book, I'm going to walk around the corner and look at the mob fighting to get in to see the show I said didn't have a chance.

Shake hands with a dope.

(*Copyright, 1947, by Billy Rose*)

L. A. to N. Y.

Clifford Almy
George Bagnall
Robert Benjamin
Janet Blair
Frank Capra
Arthur Dent
Howard Dietz
Charles Einfeld
Rosemary Foley
Matty Fox
Kay Francis
Ed Gardner
Max Gordon
Monroe Greenthal
Frank Healy
Dean Jagger
Eric Johnston
Idwal Jones
Malcolm Kingsberg
Jock Lawrence
Carl Leserman
Albert Lewin
Russell Lewis
Beatrice Lillie
Viveca Lindfors
Arthur Loew
Gerald Mayer
Leo J. McCarthy
Jeanne McKeon
Lynn Merrick
Bill Peirce
Walter Pidgeon
Gene Raymond
Nicholas M. Schenck
Louis Sobol
James Stewart
Herbert Stothart
Jimmy Van Heusen
Earl Wilson

N. Y. to Europe

Edmund Dorfman
Morey Marcus
Jan Masaryk
Leo F. Samuels
Rudolph Seiber
Murray Silverstone

RCA Threat

Continued from page 1

CBS brought more pressure into its fight via a series of successful teletint demonstrations to the FCC, the press and the general public, the entire black and white camp in the argument began to grow wary that the FCC might grant CBS' request. CBS, meanwhile, has been highly confident the last few weeks that the FCC would see things its way.

Feeling that the grant to CBS would materially hurt television's future, Gen. Sarnoff reportedly grew angry enough to present his plan to his board of directors, and even went so far last week as to notify FCC chairman Chas. R. Denny, Jr., of his sentiments. RCA chief, it's said, pointed out to Denny he was not trying to browbeat the FCC into turning down the CBS petition, but was merely stating what RCA's position would be if CBS won out in its fight. Television was set back once before, when the line standard was arbitrarily raised during video's early development, and Sarnoff reportedly declared RCA is not ready to watch another setback, which he claims the establishment of sequential standards would represent.

Under the threatened dissolution plan RCA would give up its license to operate WNBT (NBC, N. Y.), one of the nation's pioneer video stations, and NBC would relinquish its other four licenses, where stations are now in the planning stages of construction.

Europe to N. Y.

Dr. Max Ascoli
Sacha Gordine
Francoise Rosay

YANKS STEAM AT BRITISH CHILL

Rank Making Serious Mistake Trying to 'Pressure' U. S. Exhibs Into Playing His Pix, Says Wilby

By HAYDEN TALBOT

Atlanta, Jan. 21.

J. Arthur Rank is making a serious mistake in trying to "pressure" American exhibs into playing his product, according to Robert B. Wilby, chief of the Wilby-Kincy circuit here. Rank apparently believes, according to Wilby, that most American theatres are controlled by the distributors, which, he claims, is a gross error. Any attempts by outside interests either to "pressure" or "shame" exhibs into playing their product "won't go," he declared.

Admitting that the Rank "invasion" of the U. S. is now a fact and rates serious attention, Wilby averred that the only way Rank could hope to get U. S. distribution for his pictures was to make films with international appeal. As for Rank's "threats" to build theatres in the U. S. to showcase his product, they "leave me cold," Wilby declared. "Let him do it," invited the Atlanta circuit chief, "especially if he will play 'Caesar and Cleopatra' and 'Henry V' in them. I couldn't ask for sweeter opposition."

Basing his claims that Rank was trying to "pressure" U. S. exhibs on what he gleaned from a recent trip to London, Wilby said he'd attended a dinner in the British capital thrown by Rank's execs for Darryl F. Zanuck and other U. S. in-

(Continued on page 52)

Govt. Would Prepare Film Trade Service; Industry Co-op Lags

Washington, Jan. 21.

Census bureau and Office of Domestic Commerce of the Department of Commerce are preparing a new service for the motion picture industry, whose only present stumbling block is industry support.

The two agencies would furnish a monthly retail and service trade report covering picture theatres in the U. S. Many types of industry have clamored for that kind of service from Uncle Sam without success.

The entire matter has been kept entirely under wraps thus far, but one genuine hitch has developed. The proposition would involve full cooperation from the exhibitors and distributors, but both have been reluctant to aid.

Initial conference on the subject was held two months ago, with officials of the Motion Picture Assn. and Commerce Department people discussing the plan. The idea is for a sampling of boxoffice in the various areas to see what was happening to business section by section.

Schenck, Dietz Back To N.Y. on Thurs.

Metro prexy Nicholas M. Schenck and Howard Dietz, M-G veepee over ad-publicity, are scheduled to return to the homeoffice tomorrow (Thursday) from the Coast. Duo have been huddling with studio execs for the last week on the company's announced plans to cut production costs, with Dietz doubling on the trip by mapping out the publicity campaign for the forthcoming "Beginning of the End," story of the atom bomb, with studio publicity chief Howard Strickling.

"Beginning" was tradeshown at the Metro exchange in N. Y. for the benefit of exhibs yesterday (Tuesday). Scheduled tradescreening for trade press reviewers, which had set for the same time, was postponed, however, pending several minor revisions in the final print that were recommended by Government officials in Washington. "Beginning" is slated for general release in February and follows "Lady in the Lake" into the Capitol, N. Y., for its preem run in the east. "Lady" opens tomorrow (Thursday).

Columnists Go 'C.O.D.'

Hollywood, Jan. 21.

Columbia's film version of Jimmy Starr's novel, "The Corpse Came C.O.D.," will give four Hollywood columnists a chance to shine as thesps.

Four are Louella Parsons, Hedda Hopper, George Fisher and Sidney Skolsky.

Loew's in Deal With Ent. For Foreign Distrib

Enterprise Productions has signed with Loew's International for the latter to handle distribution of Enterprise pix in all countries outside the U. S. and Canada. United Artists is distributing the new company's product domestically.

Deal sets a new pattern for indie producers, marking the first time that top Hollywood product is to be distributed on a two-way basis. It's also the first time that the entire output of a studio other than Metro's will be handled by Loew's through its international organization. Deal was finalized at a confab in New York yesterday (Tuesday) between Loew's International prexy Arthur M. Loew and S. Charles Einfeld, Enterprise prexy. A series of huddles had previously been held on the Coast with David Loew, Enterprise board chairman and brother of Arthur Loew.

Number of years the deal is to

(Continued on page 54)

FOREIGN BIZ KEY TO PAR EXEC TALKS

Growing importance of the foreign film market in the postwar era and aims to further boost overseas returns will keynote Paramount's midwinter studio huddles of all company toppers set for the week of Jan. 27. With Par's take for 1946 outside the U. S. borders climbing more than 10% over the year before, company intends placing even greater stress on product with an international flavor. Consequently, foreign contingent's say at the confabs will get more than cursory attention.

Huddles will be staffed by such domestic topshots as Barney Balaban, Par's prexy; Charles Reagan, sales chief; Russell Holman, eastern production head; Alan Jackson, eastern story head, and Curtis Mitchell, pub-ad director. Important foreign dept. execs, however, going for more than the ride, include George Weltner, prez of Paramount International; J. E. Perkins, just in from his bailiwick, England; and Frank Farley, Par's European production rep. Henry Ginsberg, studio chieftain, will head the studio contingent while Joseph Hazen will speak for the Hal Wallis production unit.

Weltner only recently returned from a tour of the continent and will

(Continued on page 18)

Montgomery's 'Stars'

Robert Montgomery left New York yesterday (21) for the Coast to start work in "Upward to the Stars" for Metro. He has commitments to appear in one other picture for Metro before moving over to Columbia to produce and star in the screen version of the Broadway legiter, "The Big Two." Claire Trevor will costar in the latter, as she is now in the play.

Montgomery had been cast for two months working on "Big Two," which he co-produced with Elliott Nugent.

ANGLOS DISTORT FACTS--H'WOOD

By HERB GOLDEN

American film men, after taking conciliatory attitude toward the British industry for months, were ready to blow up this week. Sir Stafford Cripps' threat to invoke further restrictions on American films—"unless they improve in quality and unless English pictures receive more U. S. playing time"—came on the heels of the British Film Producers Assn. recommendations of more stringent quotas. That seemed to American execs just about the final straw.

U. S. film toppers have readily admitted the justifiability of some of the British squawks, and have been taking steps to improve the situation—such as urging exhibs to give a better break to British product—but they resent what they claim are misinterpretations of facts and figures by government leaders in London and a patent lack of understanding—wilful or not—of the competitive situation in the U. S.

With a new British quota law to be worked out during the coming year, American execs were still holding tempers in check this week. But much more threatening talk from the British industry and governmental leaders is sure to bring demands on Congress for reprisal legislation on one of the reasons this is considered

(Continued on page 18)

Tells of 'Bedelia' Need For 2 Endings to Heed Code; Then Original OK'd

New York film critics tomorrow (Thursday) will be shown the British-made "Bedelia" with two different endings—one made for the American market and one for the British. Special finale for U. S. release by Eagle-Lion was made originally because of Johnston office disapproval of the British ending, but both were subsequently approved for showing in this country. It has been decided after numerous tests, however, to use the U. S. ending in America.

Before producer I. G. Goldsmith sent the film before the cameras for J. Arthur Rank, he explained in New York Monday (20), he relayed the script to Production Code Administrator Joe Breen for approval. Breen put a nix on the finale, in which writer Vera Caspary's principal character is handed poison by her husband and commits suicide. Breen squawked that a character

(Continued on page 52)

Raftery Revealed As Fighting Selznick For Months on Producer's Unlimited Rights to Abandon Stories, Lend Stars

Edward C. Raftery, United Artists prexy, fought for months against giving David O. Selznick's unlimited rights to abandon stories and stars during the long and occasionally bitter negotiations that preceded Selznick's entry as a partner in UA in October, 1941, it was disclosed this week. While Raftery several times actually broke off negotiations, Sir Alexander Korda, then a UA partner, was battling to smooth out the difficulties with Selznick in his anxiety to obtain for product-starved UA the hoped-for DOS films.

Details of the months of negotiations to bring Selznick in and the anger of the other partners when they learned he had sold to 20th-Fox three packaged deals, on which they had counted for UA, were disclosed in depositions taken from Korda and Raftery several months ago. Testimony, never before made public, was in UA partner Charles Chaplin's suit against Selznick because of latter's action in selling the three film packages to 20th.

Many of the facts disclosed, however, bear on the suit which Chaplin and the third UA partner, Mary Pickford more recently resolved to bring in order to eliminate Selznick from the company. The latter action will be based not only on the sales

(Continued on page 54)

Vidor's Deal With Rank

Hollywood, Jan. 21.

Charles Vidor, who failed to break his contract with Columbia during recent court proceedings, may be loaned by the studio to J. Arthur Rank to direct a film in England.

Negotiations are now taking place between Rank's reps and Col prexy Harry Cohn.

Metro Tests Find New Bid System To Be 'Equitable'

With industry sleuths puzzling over who's to be the victim of competitive bidding—and with film rentals offering the best clue—Metro, through its six months of experiments with the system, apparently is the only one that has the answer. Metro has discovered, according to a company spokesman, that bidding is both feasible and equitable, and that rentals obtained via the system are just about the same as the prices paid through straight sales.

Chief value of bidding, the Metro exec declared, is the fact that it's opened up the flow of product in strictly competitive situations, which is the reason it was incorporated into the decree. Metro has conducted bidding tests in some 20 ultra-tight situations since the opinion in the anti-trust case was handed down last June. Metro has neither gained nor lost money via the tests, the M-G spokesman said, and the fact that exhibs in those territories are continuing to bid for pix is evidence that they, too, have found the system satisfactory.

Fact that Metro has concentrated its bidding tests in strictly competitive areas is illustrated by one situation—in Ambridge, Pa.—where indie exhib Norman Ball had already filed suit against the majors in an attempt to get product he alleged was being illegally withheld from him. Another test case occurred in Philadelphia, where the Warner chain had previously had its pick of top product. On the first film offered for

(Continued on page 54)

Skouras Trip West Linked to 20th-Fox Retrenchment Plan

Spyros Skouras, 20th-Fox prexy, planed to the Coast last Friday (17) for two weeks of huddles with studio execs. He was accompanied by his assistant, Lem Jones.

Homeoffice execs termed Skouras' trip routine but it's believed the 20th chief will follow the lead of Metro prexy Nicholas M. Schenck in talking over possible methods of paring production costs. Although less publicity has been given to 20th's retrenchment program than to Metro's, it was learned last week that the former studio would attempt to cut $4,000,000 off its 1947 operating budget.

National Boxoffice Survey

Grosses Hold Up in Most Cities; 'Madeleine,' 'California,' 'Clouds' Sock

Paced by an almost unprecedented number of holdovers in most key spots throughout the country, film biz this week nonetheless held up fairly well in most situations. Rainy weekend cut into grosses in New York but mild weather on the Coast, plus a couple of newcomers in Los Angeles, helped biz remain constant in that part of the country. Holdovers also dominated Chicago, with biz consequently only fair.

Only a few pix bowed in, with most of these in N. Y., so that it's practically impossible to select any boxoffice champion. Among the newcomers, "13 Rue Madeleine" (20th) looked best, teeing off with a smash $130,000 in its N. Y. preem. "California" (Par) also started strongly in N. Y. with a hefty $60,000, while "Perfect Marriage" (Par) turned in an n.s.g. $70,000 on Broadway but came through with an okay $28,000 in its Boston preem and fast $16,000 in Minneapolis.

"Till Clouds Roll By" (M-G) opened to a great $76,000 in three houses in its L. A. preem, while winding up seven weeks at the Music Hall, N. Y., with a rousing $115,000. Film earned a super $57,000 in Philly and held up strongly in several holdover spots, chalking up neat $15,000 for its third Providence session, fine $6,000 for its third stanza in Buffalo, and top $20,000 for its third St. Louis week. "Blue Skies" (Par), teed off to a sock $28,000 in Washington and also continued strong in holdovers, with virile $7,000 for its third week in Minneapolis, phenomenal $16,000 for its third Pittsburgh week, big $17,000 for the second week in Baltimore and hefty $33,000 for the fifth L. A. week.

Continuing the record-shattering pace set during its early runs, "Razor's Edge" (20th) showed plenty of strength as it moved into the holdover spots. Film grossed hot $25,000 in its second D. C. week, swell $24,000 in its fourth Philly session, stout $40,000 in its fourth week in Chi and a good $40,500 for four weeks in L. A. "It's Wonderful Life" (RKO) continued slow in N. Y. but was helped considerably by good showings in other keys, while "Time, Place, and Girl" (WB), while closing a top-grossing round in N. Y., faltered badly throughout the east and midwest.

(Complete Boxoffice Reports on Pages 10-11).

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DAILY VARIETY
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Minnesota Family Reunited; All 9 Children Beat Polio

Randall, Minn., Dec. 24 (AP).—The Christmas cup of joy was overflowing today in the Frank Anders household.

Three months ago the nine Anders children were stricken, one by one, by infantile paralysis.

Today all nine were able to gather around the Christmas tree in their small farm home near here—all recovered or nearly recovered from the dread disease.

Eldest Home One Day.

Ronald, 18, the eldest, returned home only yesterday from Gillette State Hospital for Crippled Children in St. Paul. He had been there since shortly after he was stricken Sept. 19.

After he became ill all his brothers and sisters—Jim, 15; Cecilia, 14; Richard, 12; Margaret, 10; Christine, 9; Walter, 7; Robert, 4; and Charles, a year old—were struck down in turn.

All but two spent varying periods in hospitals. Christine, who became expert in the hot pack method of treatment, helped care for her brothers and sisters after her partial recovery.

After the onset of the disease, Anders insisted on paying the bills as long as he was able. But the $400 to which his hospital insurance entitled him was quickly exhausted.

March of Dimes Paid.

At that point the March of Dimes fund for infantile paralysis stepped in and is paying costs of treatment, expected to run to several thousand dollars.

Records of the foundation show that the Anders case is the only one on record in which so many members of a single family have suffered from the disease.

Fight INFANTILE PARALYSIS

MOTION PICTURE DRIVE JAN. 24-30

Join the MARCH OF DIMES

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

B.O. BULLISH TO STIX EXHIBS

'Duel' Disfavor With Catholics Brings H'wood Fear of Widening Censorship

Attack by the Catholic Church in Los Angeles last week on David O. Selznick's "Duel in the Sun" is being viewed gravely by the film industry. Coming on top of a string of 1946 releases which caused great criticism, particularly "The Outlaw," it is feared that any widespread squawks on "Duel" will give further impetus to local censorship movements.

Selznick's concillatory statement in reply to complaints of the Most Rev. John J. Cantwell, Catholic Archbishop of Los Angeles, received general approval in the trade, with the hope that the producer would be able to make his peace with the Church. Selznick pointed out that he had carefully followed all suggestions of the Production Code Administration and said he would be happy to meet with the Archbishop's representatives at any time for a full discussion of the question. His attitude was in sharp contrast to that of "Outlaw" producer Howard Hughes, whose uncompromising stand has kept his film on the Church's condemned list and has done much to bolster local censorship advocates.

With most state legislatures either already meeting or slated to meet within the next few months, pressure of ecclesiastical and moral reform groups could be quickly translated into law, the industry fears. That's a particularly bad time for Selznick

(Continued on page 20)

RC, Polio Group Snub Films' 60G

Hollywood, Jan. 21.

The Permanent Charities Committee of the picture industry has twice been turned down on donations it made to the American Red Cross and the Infantile Paralysis Foundation, both of which have tossed back separate gifts of $30,000.

Turndown is accredited to Basil O'Connor, who was recently here to start the "March of Dimes" campaign and who also functions as chief of the Red Cross. Explanation was that both these organizations have adopted a policy of refusal to take part in joint drives for charity funds.

Edward Arnold, executive veepee and treasurer of the Permanent Charities Committee, established as the one collecting agency in the film business, said:

"This action is unprecedented. We know of no other example in the history of American charities in which a contribution by a reputable

(Continued on page 22)

Va. Exhibs' Slate Trust Suit Seminar

Washington, Jan. 21.

Seminar on the big New York anti-trust suit will be one of the features of the annual convention of the Virginia Motion Picture Theatres Assn. to be held here, Feb. 1-3. It will be the first of the sessions to take place in this city since 1939.

Among those who will talk on the New York decree will be Robert Wright, motion picture specialist for the Anti-Trust Division of the Justice Department; Herman Levy, general counsel for Motion Picture Theatre Owners of America, and a spokesman to be selected for the distributors.

Among the top guests at the big dinner-dance which will top off the convention will be Governor William Tuck, of Virginia; the state's two U. S. Senators, Willis Robertson and Harry F. Byrd, and its congressional delegation.

The Shoreham hotel will be convention headquarters and will also be the scene of two large cocktail party receptions for the delegates and guests. Local tent of Variety Club will also hold open house during the convention.

New H'wood Lot Preem

Hollywood, Jan. 21.

Equity Studios, new rental lot on Cahuenga blvd., will open next month with several of its nine sound stages ready for operation.

Jack Schwarz, veepee, said numerous indie producers are bidding for space in the plant, built since the war.

See 'Outlaw' Censor Loop

Pitched censorship battle, over recommendation by the Board of Regents for legislation to plug the loophole in New York statutes which let out "The Outlaw" from possible license revocation, currently shapes up. Anti-blue law organizations, including the American Civil Liberties Union, have already declared their intention to battle any move to add periodicals, newspaper and radio to billboards and posters as subjects of regulation on film exploitation.

Lineup of forces for showdown fight on the controversial activities of Fielding continues to develop. Morris L. Ernst, attorney prominent in the anti-censorship forces, declared that any attempt by the legislature to grant greater powers to the Regents would be unconstitutional. No official should have the power to ban a work, Ernst asserted, without preliminary jury conviction for violation of obscenity laws. Meanwhile, an ACLU spokesman said his organization was prepared to introduce legislation in Albany which would deprive Fielding of the right to move against theatres before securing preliminary convictions.

Statute sought by ACLU parallels the ordnance introduced recently in the N. Y. City council by councilman Eugene P. Connolly. Action is being taken on the legislative level, ACLU officials said, because there was greater hope of passage. At the same time, ACLU declared its intention of opposing any extension of legislation

(Continued on page 62)

Johnston Is Target For CSU Pickets, Protesting Refusal to Meet Sorrell

Hollywood, Jan. 21.

Pickets appeared yesterday (Monday) at Assn. of Motion Picture Producers office with banners aimed at Eric Johnston, Motion Picture Assn. prexy. Starting with about eight, line grew until 25 were marching by noon in protest over Johnston's alleged refusal to meet with Herb Sorrell and other Conference of Studio Unions chiefs over weekend.

Johnston meanwhile was on a plane headed east, and it was pointed out he is not a member of the studio labor committee, nor in any position to take official action with regard to settling the strike. His hurried return to Washington headquarters was necessitated by pressing business.

Third mass trial of some 124 film studio pickets yesterday was postponed until Feb. 4, pending ruling by Appellate Court on legality of such group trials.

Col. Holds Starrett For Record 16 Years

Hollywood, Jan. 21.

Charles Starrett, the most persistent galloper in Hollywood, was inked for four more years at Columbia, making a total of 16 years in Gower Gulch under the same brand.

New contract calls for eight oaters per year with Smiley Burnette as co-star and Colbert Clark as producer.

SEE GOOD BIZ BUT BELOW '46

While prognostication by grassrooters on level of film grosses to be expected during 1947 lacks the all-out optimism expressed by New York distrib toppers in VARIETY last week, it indicates the little fellows in Buffalo, Des Moines, Seattle, Cleveland and other towns across the country are more than reasonably certain of another good b.o. year. Expectations in general are that it won't be up to the sensational heights of 1946 but that biz will still be plenty strong.

Unusual stress by virtually all exhibs queried during the past week was placed on the necessity of distribs providing heavy-calibre films during 1947 to hold up receipts. That's an indication, of course, of widespread recognition that the boom is over and audiences are shopping. It's similarly a direct reflection of what showmen have been finding increasingly true in the past few months: A big picture will do

(Continued on page 20)

Dishes Instead Of Good Pictures?

Hollywood's current leaning toward fewer films per year will probably be nipped in the bud by industry toppers, according to Warners director Curtis Bernhardt. He points out that these are hard-headed businessmen, inclined to operate commercially rather than artistically, and likely to "put out a lot of product, much of it second-rate, and give away dishes instead of making a few good pictures."

Director, currently in New York after finishing Joan Crawford starrer, "Possessed," says that the fact that patrons are already shopping for better films is evidenced by growing discrepancy between highs and lows in national box-

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Milland to Start 'Clock'

Hollywood, Jan. 21.

Next starrer for Ray Milland at Paramount will be "The Big Clock," a suspense film to be directed by John Farrow, starting Feb. 17.

On completion of "Clock," Milland goes to England to star in the Hal Wallis production, "For Her to See."

WB's 40G Deal For 'Valor' Pic

Warner Bros.' deal with Charles Jackson calls for him to get $40,000 for screen rights to his "Fall of Valor" if producer Jerry Wald's treatment gets by the Johnston office, which now is giving it the o.o. In addition, Jackson will work on the screenplay, for which he'll get further coin.

Wald, currently in New York, reveals that the homo-sexuality angle has been completely removed in the treatment of "Valor" and it now was "a clinical study of the decay of a marriage after 10 years." He said Joan Crawford is anxious to appear in the film. She was in "Mildred Pierce" and "Humoresque," both of which Wald produced.

Jackson received a $10,000 bonus from Par for screen rights to his "Lost Weekend" after the picture turned out to be one of the top grossers of 1946. Par originally paid $35,000 for rights. It was so fearful that the film would flop, however, that Charles Brackett and Billy Wilder, who turned it out, were forced to promise they'd do a musical—"Emperor's Waltz," now editing—as insurance to Par against loss on "Weekend."

Briefs From the Lots

Hollywood, Jan. 21.

George "Gabby" Hayes is checking out of Republic after eight years to freelance with his whiskers intact . . . John Huston to Mexico to scout location sites for the Warners production, "Treasure of the Sierra Madre," on which he is assigned as writer-director . . . Louis K. Ansell opened permanent offices in Hollywood for Southern California Pictures, which recently completed its first venture, "Women in the Night," at Ensenada, Mexico . . . Nestor Paiva, who has appeared in all previous "Road" pictures, draws a spot in "The Road to Rio" at Paramount . . . Warners sent a camera crew to Texas to shoot backgrounds for "Two Guys from Texas," co-starring Jack Carson and Dennis O'Keefe.

Filming of "Arch of Triumph" at Enterprise was halted for two weeks while a construction crew builds a replica of the docks in Cherbourg for harbor scenes. Meanwhile, a second unit, headed by Nat Watt, aired to New York to shoot the arrival of the Queen Elizabeth, which will be used in the Cherbourg sequences.

William Boyd and Lewis Rachmil are piling up seven completed screenplays before they start the next "Hopalong Cassidy" series, first galloper slated to go thataway on April 1, for United Artists release.

William Wellman, director, completed the Robert Riskin production, "Magic City," three days ahead of schedule . . . Richard Murphy will screenplay "Spoonhandle," the Ruth Moore novel recently purchased by 20th-Fox for production by Louis de Rochemont . . . Columbia is using two sound stages for "The Lady from Shanghai," one for dramatic sequences and the other for fun in an amusement park . . . LeRoy Prinz will direct "Robert E. Lee," a short subject based on the life of the Confederate general . . . Ruth Donnelly draws a featured role in the Sam Katzman production, "Broadway Baby," at Columbia . . . Richard Arlen will star in a mystery picture, still untitled, to be produced by Walter Colmes for Republic release . . . Al Pearce will star at Republic in "City Slicker," based on an original radio story by Caryl Coleman. Sidney Picker will produce, starting early in June . . . John Sutherland called off his contract to produce a series of Technicolor cartoons for United Artists. Cartoon makers, he explained, are unable to turn out animated shorts at a profit under current conditions . . . Bob Steele and Duncan Renaldo inked for featured roles in the Gene Autry starrer, "Twilight on the Rio Grande," at Republic . . . Colin Clements is doing the screenplay for "The Beckoning Fair One," to be produced by Artists Alliance for United Artists release . . . John Charles Villiers Farrow, five-month-old son of John Farrow and Maureen O'Sullivan, made his screen debut in "Blaze of Noon," which his father is directing . . . Vera Vague went into action at Columbia as star of a two-reeler, "Two of a Kind," produced and directed by Jules White. Wallace MacDonald draws the producer reins on "Blondie's Night Out," slated to follow "Blondie Sees Stars," which rolls Feb. 24 at Columbia.

Ray Enright led a troupe to Sedona, Ariz., for location shots on the Clarion picture, "Albuquerque." . . . Michael Woulfe, on loanout from William Cagney, shifts over to RKO

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Priority on Pix for Europe Stressed By MPEA's Maas As Means to Build Hollywood Prestige on the Continent

With American prestige at a low point on the Continent, greater selectivity than ever will be exercised in the choice of films to be exported there, according to Irving Maas, veepee of the Motion Picture Export Assn. Maas, who returned Friday (17) from a four-month junket that included Holland, Germany, Austria, Czechoslovakia, Hungary and Poland, said that, popular as American films are, "there is a high priority on selectivity" and many are being ruled out by the MPEA which would otherwise go through; i.e., if they were being released independently.

Maas adds that MPEA's task of breaking down distribution barriers in many countries has been made more difficult by the large number of inferior films which have been released independently. He indicates that both independent American producers and the British have attempted to capture the market by releasing in Poland, Czechoslovakia and elsewhere while the assn. was trying to deal with government people, but the only serious effect was an added obstacle in MPEA's path. Maas stressed that British pictures constitute more competition today than before the war, especially on the Continent, where they have been in full-scale release since the war there ended. While the American picture is wanted everywhere,

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11,669 Ballots For Acad Awards

Hollywood, Jan. 21.

Oscar Derby candidates are snorting at the starting gates with the mailing of 11,669 ballots to members of the Academy of Motion Picture Arts and Sciences. The ballot contains 49 entries for nine awards.

Jean Hersholt, Academy prexy, explained the distribution of the ballots as follows: Total of 8,846 went to the Screen Actors Guild, whose members will select 20 candidates for thesping honors; Screen Writers, with 1,005 votes, will pick candidates for three awards; Screen Directors, numbering 283 will select five candidates for awards in the color division and five in black-and-white.

Membership of the Academy itself, upped this year from 960 to 1,536, has the sole voting power on the main event, the Best Production of the Year.

Office Workers Unions Merge in N. Y. Drive

In preparation for an organizational drive among unorganized white collarites in the N. Y. amusement field by the International Alliance of Theatrical Stage Employees, two subsidiary units, Front Office Exchange Local, F-51, and Local H-63 have combined into a single organization. Under the merger officers of Local H-63, which currently represents home office employees at Warners and Universal, will handle all business affairs and negotiations. Local F-51's contracts cover front office workers in the N. Y. exchanges of WB, Paramount, RKO, Universal and Republic.

Projected plans by the newly composed unit, an AFL affiliate to limit it organizational campaigns only among non-unionized sectors in the showbusiness field is expected to avert any outbreak of jurisdictional warfare with the other white collarite union in the field, the Screen Office and Professional Employees Guild. Latter union, a CIO affiliate, has at present contracts covering the majority of office employees in the N. Y. film companies.

"13 RUE MADELEINE"

AT THE ROXY, N.Y., IS BLASTING SKY-HIGH THE BOXOFFICE RECORDS OF SUCH GREAT MONEY-GETTING ATTRACTIONS AS "MARGIE", "SMOKY", "STATE FAIR", "A TREE GROWS IN BROOKLYN" AND "THE HOUSE ON 92nd STREET"!

No Company Ever Had So Many Great Attractions Playing and on the way as

20th CENTURY-FOX

"THE RAZOR'S EDGE" · "THE SHOCKING MISS PILGRIM" In Technicolor
"BOOMERANG!" · "CARNIVAL IN COSTA RICA" In Technicolor
"THE LATE GEORGE APLEY" · "THE HOMESTRETCH" In Technicolor

SOLO SALES NO SONG FOR EXHIB

Decree Jigsaws Up for Clarification At Federal Court Hearing in N. Y.

Puzzling implications of the decree which have had the industry guessing during the past few weeks come up for clarification at a hearing slated before the New York federal three-judge court today (Wed.). Postponement of competitive bidding until the Supreme Court passes on its legality will also be part of the majors' pitch. Exhib organizations, except for the Motion Picture Theatre Owners of America, are expected to play a subordinate part in the verbal give-and-take.

Thurman Arnold, repping for the American Theatres Assn., will be present but will have little to say unless drawn in by the court, ATA officials said. ATA is planning an appeal from denial of its intervention motion and sees no reason to sound off at today's proceedings.

Conference of Independent Exhibitor Ass'ns,' via a letter to the court from Abram F. Myers, general counsel for National Allied, urges the court to limit bidding for pix to flat rentals. CIEA also backs Universal's plea for a validation of franchises when the pact is between an indie and any distrib who's not a member of the Big Five. Indies, the letter said, would be in a worse competitive situation than ever before on cancellation of franchises because Big Five rivals have the assurance of a backlog of product from their own companies, while the indies must bargain without similar backing.

The letter also renews argument for complete divorcement, and strongly opposes relaxation of rules to permit judicially approved theatre acquisitions by the Big Five. Support of the majors in their request for a delay in initiation of the competitive bidding is extended in the letter, which agrees with the premise that the highly involved sales method should await sanction by the Supreme Court before being put into effect.

Apparently aiming to head off any possible interpretation of competitive bidding which would convert the sales method into a form of auction selling, MPTOA has filed a request for clarification. Letter of Herman M. Levy, general counsel for MPTOA, submitted this week, asks the court to determine whether a distributor may reject all bids in a competitive area if they meet the minimum set by the distrib. If a major can reject, MPOTA queries whether the distrib could call for further bids subsequently on the same feature.

MPTOA hopes for a negative answer which would effectively prevent distribs from needling exhibs into boosting bids to meet competitors. Theatre organization has also

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DECREE STALLS METRO ON SALES MEET PLANS

William F. Rodgers, Metro veepee over sales, returned to the homeoffice yesterday (Tuesday) from a three-week vacation in Florida and plans to decide within the next several days whether to call a meet of his division sales chiefs in Chicago for February. Possibility exists that the tentatively-scheduled confab may be postponed pending the outcome of appeals on the anti-trust decree.

Rodgers' scheduled departure for the Coast next week to look over new Metro product may also be postponed until the question of a decree appeal is settled.

Settle Chi Clearance

Chicago, Jan. 21.

The Monroe theatre clearance complaint against the McVickers was settled last week by an agreement between James Jovan, operator of the Monroe; Diana Theatre Corp., which operates the McVickers, and Balaban & Katz, which owns a one-half interest in McVickers. Under the terms of the settlement the clearance interval has been reduced to two days.

Clearance had been a minimum of seven days and maximum 14 days.

Ent at Top Speed

Hollywood, Jan. 21.

With 1,100 employes on the payroll and four features in work, production is hitting top speed at Enterprise.

Before the cameras are "Body and Soul," "The Other Love," "Ramrod" and "Arch of Triumph."

Readying at the same studio are "Wild Calendar" and a starrer for Norma Shearer, still untitled.

Roadshows Held Legal on Basis Of 4-Wall Setup

Four-wall technique for future roadshowing is currently being mapped by major company legalites. While roadshows as such are definitely out because of the statutory court's failure to exempt them from price-fixing bans, plan for outright leasing of houses for run of the picture is figured to be within the legal bounds. In this regard, it's been learned that the Government has advised distribs that it will not interfere with their advancing of admissions, providing the company owns or leases the house in question.

Government's lack of fervor on the question was apparent to observers during court hearings, when its reps readily consented to proposals for roadshows providing a ceiling was fixed. Following issuance of a decree, the Department of Justice has again shown same disinterested slant after pointing out to distribs' lawyers during huddles that the decree does not bar leasing of exhib houses.

Distribs therefore envisage method which involves taking over of house and cutting in exhib for share of profits. Once the theatre is temporarily the property of the distrib, no objection can be raised to a hike in prices and a two-a-day or more playing policy.

Goldwyn Stresses No Admish Cut in 1947 To Exhibs for 'Years'

Goldwyn Productions has authorized exhibs playing its "Best Years of Our Lives" to advertise that the pic will not be played in any other theatre in their towns during 1947 at admish less than now being charged. This takes "Years" another step toward general roadshow policy, following announcement last week that all future engagements will be on a new "reserved performance" basis.

"Reserved performance" idea has been designed to meet patrons' criticism of excessive waits in line due to length of the film. Theatres playing the pic will have three or four performances daily at set times, with each performance—but not specific seats—reserved. Number of tickets sold will not exceed seating capacity of the house. Reservations are being made available four weeks in advance.

First date under new policy will be St. John's theatre, Jacksonville, next Monday (27), with three shows, midnight show to be added Saturday. Fulton theatre, Pittsburgh, opens with same policy March 5. It will have four shows daily. Top will be $1.50 in Jacksonville and $1.50 or $1.80 in Pittsburgh.

"Years" is running on regular roadshow basis in Boston and Los Angeles, but that policy will not be extended. However, Goldwyn forces are now dickering for another downtown theatre to run day-and-date with Boston's Back Bay Esquire on a policy similar to the one at that house.

RIGID PROVISOS CRAMP BOOKING

Business of selling pictures individually, initiated by the consent decree's blocks-of-five and currently in full force with seven majors, has pushed the exchange manager and the salesmen into an inferior position and made the lot of the film buyer much tougher. That's the beef of Edward Lachman, New Jersey Allied's prexy, who claims that exhibs are now the victims of inflexible selling rules set by h.o.

"The saleman and manager at one time, not so long ago, had 90% of the say on what rental terms would be on a season's product," Lachman declares. "The situation now is directly the reverse—the homeoffice decides what bracket a film is in, and that's the law to be followed. No exceptions are made and individual cases aren't considered. Pictures these days are sold on a take-it-or-leave-it basis."

Whereas, heretofore, an exhib could argue his case with the exchange manager who was familiar with his territory and had discretionary powers to revise licensing pacts, Lachman said, now every item is cleared "through channels" at the

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SOPEG Certified As Metro Int'l Bargainer

Following a National Labor Relations Board crosscheck of union cards against the company's payroll, Screen Office and Professional Employees Guild has been certified as the collective bargaining agent for white collarites at Metro International in New York. Sidney Young, recently elected SOPEG prez, will head negotiations for the union in contract talks with the company.

Included in the bargaining unit are all office, clerical, accounting and secretarial workers, telephone operators, script clerks, draftsmen, title writers, receptionists and messengers. Secretaries to execs and assistant execs were excluded from the unit.

Pollard Re-Elected N. Y. SDG Prexy

Screen Directors Guild of New York, at its second annual convention held last Saturday (18) at the Lotos Club, N. Y., re-elected Bud Pollard as prexy of the organization. Others elected were Rudolph Carlson, first v.p.; Joseph Henabery, second v.p.; Elmer Pearson, corresponding secretary; Harry Foster, recording secretary, and Gene Martel, treasurer. New board of directors include Al Altman, Metro talent scout; Boris Kaplan, Paramount eastern talent chief; Willard Van Dyke and Leslie Roush, independents.

Full slate of officers was installed at a dinner following the one-day convention. George Stevens, Liberty Films exec, addressed the SDG assemblage.

Many Things in Decree Require Correction, Levy Warns MPTOA At St. L. Convention, Citing 'Dark' Rd.

St. Louis, Jan. 21.

A dark and hard road lies ahead for the exhibitor and distributor, until many things in the New York equity court decree are corrected, was the message delivered yesterday (Monday) by Herman M. Levy, general counsel for the National Motion Picture Theatre Owners of America, to several hundred members of the MPTOA of St. Louis, Eastern Missouri and Southern Illinois at a two-day meeting here. Levy also asserted that it was a road that can be made even darker and harder by distributor-exhibitor conflict.

Levy stated that the matters contained in the decree are not just distributor and exhibitor problems but also for the industry as a whole. "Unless all realize that fact there can be no hope for more light, less conflict and an easier path," Levy said.

Commenting on his 17 years as an exhibitor, Levy charged that one of the great tragedies of industry history was the discarding by the court of the proposal to impose a system of arbitration in the final decree. "It means litigation, litigation and more litigation," Levy said. "Every theatre owner who is not successful in bidding for a particular picture," he added, "will have to start a suit for injunctive relief and damages if he feels wronged for one of the following and other reasons: (1) the successful bidder was not the 'highest' one; (2) the successful bidder was not the 'highest responsible' one, and (3) the successful bidder does not operate a theatre 'of a size location and equipment necessary to yield a reasonable return.'" Levy also asserted "no objective tests have been given to the distributors by the court. It is practically impossible for them to make decisions without subjecting themselves to suit. Add to this the fact that the burden of proving that a particular clearance is legal is on the distributor, and you can begin to see the coming era of litigation. Only good, sensible exhibitor-distributor relations will prevent it."

The Proper Time

When the proper time comes, Levy said, he would ask members of the organization to bend all their

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Maggie and Jiggs Encore

Hollywood, Jan. 21.

Jiggs and Maggie will screen their domestic battles again in a sequel to "Bringing Up Father," based on the George McManus comic strip. Barney Gerard will produce again.

Indies Demand Flat Rentals In Auction Bid Deals

With indie theatre chains throughout the country whetting their knives to carve out better runs via the decree's competitive bidding route, case of Century Circuit in metropolitan New York is considered typical. Century, according to topper Fred Schwartz, is going to bid flat rentals for its films and will litigate any attempt by a major distrib to award a picture to a competitor on percentage unless the bid includes a flat minimum equal or exceeds Century's bid.

The decree, for the first time, affords Century an opportunity of "getting" in and pitching for first-run neighborhood play dates against the RKO and Loew's circuits," Schwartz said. Bidding technique provided in the decree, according to Schwartz is unworkable on anything but a flat-rental basis. "There's no way for the distributor to deter-

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Supreme Court Does Switch, Grants Hearing In Schine Trust Suit

Washington, Jan. 21.

The Supreme Court, which previously had refused to consider an appeal by the Schine theatres circuit from a Government anti-trust suit victory, reversed itself yesterday (20). Court announced it would take jurisdiction in the suit but set no date for hearing. Case cannot be argued before some time in March, since the calendar is filled up to then.

Last Dec. 16, Supreme Court nixed two appeals for an appeal by Schine. Then Schine renewed its petition.

The Schine matter is somewhat similar to the Crescent case, which resulted in a complete victory for the Justice Department. The pending Schine decision involves partial divestiture of the huge independent chain.

ASKS $1,750,000 IN WIS. DAMAGE ACTION

Chicago, Jan. 21.

Claiming triple damages amounting to $1,750,000 under the Sherman Anti-Trust Act, Riverside Operating Co., Wisconsin, and Middle States Corp. yesterday (20) filed suit in United States District Court here against 27 producers, distributors, and newsreel firms, naming virtually all of the top companies.

Suit charges 20th-Fox and Warners maintained a monopoly in downtown Milwaukee, with the aid of the other defendants, which made it impossible for the downtown Riverside theatre to obtain the type of product it was willing to pay for, thereby forcing Middle States to give up operation of house.

Riverside Corp. operated theatre from 1934 to 1939, at which time it was taken over by Middle States, which carried on until 1941.

Loew's Stockholders Meet in N. Y. Feb. 27

Annual stockholders' meeting of Loew's, Inc., has been scheduled for Feb. 27 at the homeoffice. While the agenda includes only the election of a directorate, to which the incumbents have been renominated, it's believed company officials will take the occasion to outline their plans for cutting production costs, in line with Metro's general retrenchment policy.

Annual financial report will also be distributed at the meeting.

Harry Brandt-ITOA Back Prod. Plan Of Allied States If Indies Form Merger

Plan of Allied States Exhibitors to promote production of independent product has the support of Harry Brandt and his Independent Theatre Owners Assn., providing the ITOA merges with Allied. Both the production scheme and Brandt's proposal for formation of a national exhibitors association comes before Allied's board meet in Washington Jan. 31.

Special committee named by National Allied to study merger moves will make its report during the D.C. huddles. Also high on Allied's agenda are discussions on the decree and the theatre unit's future stance in the event of appeals. Whether Allied will join in the all-industry committee, headed by Si Fabian, American Theatres Assn. prexy, to deal with Government pix is due for gabbing.

Details of Allied's production proposals continue to seep out despite unit's hush-hush stand. Of the 12 films or more which Allied will foster by guaranteeing playing time, none will be made for less than $250,000, under a producer pact presently contemplated. Films are to be bracketed in the same class as Metro's "Maisie," series and rentals will be scaled similarly.

Allied members committing themselves to the program are agreeing to play the first three films but will have cancellation privileges on the balance. All rentals are flats, with the range starting at $25 or thereabouts and stepping upwards to the 300 figure. Rentals, of course, are scaled according to run, seating facilities and playing time.

Brave in Adven
...Bold
SINBAD-
The
DOUGLAS
MAUREEN O'HARA
"SINBAD
ANTHONY QUINN
JANE GREER
Produced by STEPHEN AMES
Screen Play
IN Technicolor
MARCH OF DIMES MOTION PICTURE DRIVE
JANUARY 24th-30th

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in Love!
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THE "SAILOR"

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Two Tinters Sparking L. A. Field; 'Clouds' 76G in 3; 'Time, Place' 68G In 3; H.O.'s OK; 'Razor' 40½G in 4th

Los Angeles, Jan. 21.

Two color musicals are giving first runs a faster pace this week, sending the overall gross outlook to a bright $400,000 or better. "Till the Clouds Roll By" is garnering a great $76,000 or better in three houses. "Time, Place and Girl" is also racking up a stout $68,000 in three situations. "Return of Monte Cristo" on a double bill is pointing for a nice $38,500 in four houses.

Among holdovers, "Razor's Edge" is shooting for $40,500 in four spots, fourth week. "Wonderful Life" is nearing $34,000 in its fourth frame in two houses. "Blue Skies," in fifth frame, is reaching a hefty $33,000 and holds for a sixth. "Wicked Lady" closed a second and final week with a slow $21,000. Also bowing in its fifth stanza is "Strange Woman," which is scooping up an okay $17,000.

With roadshows strong, "Duel in the Sun" is flashing a solid $30,000 in two houses. "Best Years" drew a sturdy $14,500 in one house and opens at a second spot downtown on Friday (24). "Yearling," in its fourth week at the Carthay Circle, is doing a good $14,000 or better.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1) — "Return Monte Cristo" (Col) and "Crime Doctor's Man Hunt" (Col). Okay $6,500. Last week, "Love Laughs Andy Hardy" (M-G) (3d wk-6 days), folded with $2,200.

Beverly (FWC) (1,352; $1-$1.80)—"Best Years Our Lives" (RKO) (4th wk). Bettering $14,500. Last week, handsome $15,200.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Strange Woman" (UA) (5th wk). Finales with $2,500. Last week, held up to $3,800.

Carthay Circle (FWC) (1,518; $1-$1.80)—"Yearling" (M-G) (4th wk), $14,000. Last week, forte $15,200.

Chinese (Grauman-WC) (2,048; 50-$1) — "Razor's Edge" (20th) (4th wk). Okay $10,000. Last week, good $14,500.

Downtown (WB) (1,800; 50-$1)—"Time, Place, Girl" (WB). Robust $25,000. Last week, "Humoresque" (WB) (3d wk-10 days), smart $18,550.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Strange Woman" (UA) (5th wk). Closing with $9,000. Last week, good $11,300.

Egyptian (FWC) (1,538; 50-$1) — "Till Clouds Roll By" (M-G). Fancy $21,000. Last week, "Duel in Sun" (SRO) (roadshow) (2d wk-9 days), fine $27,000.

El Rey (FWC) (861; 50-$1)—"Return Monte Cristo" (Col) and "Crime Doctor's Man Hunt" (Col). Okay $5,000. Last week, "Verdict" (WB) and "Genius at Work" (RKO) (2d wk), faint $2,500.

Fairfax (FWC) (1,504; $1.20-$1.80) —"Duel in Sun" (SRO) (2d wk). Big $16,000. Last week, bright $15,700.

Four Star (UA-WC) (900; 50-$1)—"Return Monte Cristo" (Col) and "Crime Doctor's" (Col). $5,000. Last week. "Verdict" (WB) and "Genius" (RKO) (2d wk), fair $2,800.

Guild (FWC) (968; 50-$1)—"Wicked Lady" (UI) (2d wk). Faint $2,500. Last week, fair $5,100.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Strange Woman" (UA) (5th wk). $3,000. Last week, okay $3,800.

Hollywood (WB) (2,756; 50-$1)—"Time, Place, Girl" (WB). Stout $22,000. Last week, "Humoresque" (WB) (3d wk-10 days), nifty $14,500.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Strange Woman" (UA) (5th wk). Near $2,500. Last week, near $3,600.

Iris (FWC) (828; 50-85)—"Wicked Lady" (UI) (2d wk). Light $3,500. Last week, okay $7,000.

Loew State (Loew-WC) (2,404; 50-$1)—"Razor's Edge" (20th) (4th wk). Good $17,000. Last week, hefty $24,200.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Till Clouds Roll By" (M-G). Bright $38,000. Last week, "Love Laughs" (M-G) (3d wk-9 days), only $11,300.

Loyola (FWC) (1,248; 50-$1)—"Razor's Edge" (20th) (4th wk). $6,000. Last week, smooth $8,600.

Million Dollar (D'town) (2,420; 55-85)—"Gas House Kids" (PRC) with Roy Milton orch on stage. Fair $18,000. Last week, "Shadowed" (Col) with Carmen Cavallaro orch on stage, good $21,600.

Orpheum (D'town-WC) (2,210; 50-$1)—"Return Monte Cristo" (Col) and "Crime Doctor's" (Col). Sturdy $22,000. Last week, "Verdict" (WB) and "Genius" (RKO) (2d wk), fair $9,300.

Pantages (Pan) (2,812; 50-$1)—"Wonderful Life" (RKO) (4th wk). smooth $18,000. Last week, pleasing $22,100.

Paramount (F&M) (3,398; 50-$1)—"Blue Skies" (Par) (5th wk) and "Last Crooked Mile" (Rep) (2d wk), smart $19,000. Last week, hefty $23,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Blue Skies" (Par) (5th wk). Smart $14,000 or better. Last week, hefty $17,000.

RKO Hillstreet (RKO) (2,890; 50-80)—"Wonderful Life" (RKO) (4th wk). Good $16,000. Last week, sturdy $19,300.

Ritz (FWC) (1,370; 50-$1)—"Wicked Lady" (UI) (2d wk). Only $4,500. Last week, okay $9,700.

Studio City (FWC) (880; 50-$1)—"Wicked Lady" (UI) (2d wk). Light $3,500. Last week, fair $5,300.

United Artists (UA-WC) (2,100; 50-$1)—"Wicked Lady" (UI) (2d wk) Okay $7,500. Last week, good $17,700.

Uptown (FWC) (1,719; 50-$1)—"Razor's Edge" (20th) (4th wk). Good $7,500. Last week, hefty $10,400.

Vogue (FWC) (885; $1.20-1.80)—"Duel in Sun" (SRO) 3d wk). Strong $14,000. Last week, big $11,300.

Wilshire (FWC) (2,296; 50-$1)—"Till Clouds Roll By" (M-G). Big $18,000. Last week, "Love Laughs" (M-G) (3d wk-9 days) faint $4,000.

Wiltern (WB) (2,300; 50-$1)—"Time, Place, Girl" (WB). Stout $21,000. Last week, "Humoresque" (WB) (3d wk-10 days), handsome $15,200.

Broadway Grosses

Estimated Total Gross
This Week $730,500
(*Based on 18 theatres*)
Last Year $677,300
(*Based on 17 theatres*)

'Humoresque' 19G, 'Clouds' 20G, St. L.

St. Louis, Jan. 21.

Lack of fresh screen fodder and falling off of matinee biz at the big cinemas have clipped grosses. "Shocking Miss Pilgrim" teamed with "Dangerous Millions" will grab neat $18,000. "Till the Clouds Roll By" still a strong draw.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Humoresque" (WB) $19,000 and holding over. Last week, "Time, Place and Girl" (WB), $13,000.

Fox (F&M) (5,000; 50-75)—"Dark Command" (Rep) and "Man of Conquest" (Rep) reissues), $14,000. Last week, "Suspicion" (Mono) and "Decoy" (Mono), $16,500.

Loew's (Loew) (3,172; 50-75) — "Till the Clouds Roll By" (M-G) (3d wk); $20,000 after $23,000 for second stanza.

Missouri (F&M) (3,500; 50-75) — "Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th), $18,000. Last week, "Razor's Edge" (20th) (4th wk), $9,500.

Orpheum (Loew) (2,000; 50-75)—"Daniel Boone" (FC) and "Wind Jammer" (FC) (re-issues), $11,500. Last week, "Captain Fury" (SC) and "Captain Courageous" (SC) (re-issues), $11,000.

St. Louis (F&M) (4,000; 50-60)—"Time, Place and Girl" (WB) (m.o.), $9,000. Last week, "Blue Skies" (Par) (3d wk) (m.o.), $6,000.

'Time, Place' 19G, Buffalo; 'Love,' 'Suzanne' $12,000

Buffalo, Jan. 21.

"Till the Clouds Roll By" and "It's a Wonderful Life" still doing well on h.o.'s, while "Time, Place and Girl" opened strongly.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Man I Love" (WB) and "Fabulous Suzanne" (20th). About $12,000. Last week, "Cross My Heart" (Par) and "Missing Lady" (Mono), over $16,000.

Great Lakes (Shea) (3,000; 40-70) —"Time, Place and Girl" (WB). Bettered $19,000. Last week, "Till the Clouds Roll By" (M-G) (2d wk), $19,000.

Hipp (Shea) (2,100; 40-70)—"Cross My Heart" (Par) "Missing Lady" (Mono) (m.o.). Nearing $7,000. Last week, "Undercurrent" (M-G) (m.o.). Okay $10,000.

Lafayette (Basil) (3,300; 40-70)—"Her Sister's Secret" (PRC) and "Gas House Kids" (PRC). Good $14,000. Last week, "Scandal in Paris" (UA) and "Little Miss Big" (U), around $10,000.

Teck (Shea) (1,400; 40-70)—"Till Clouds Roll By" (M-G) (3d wk., m.o.). Fine $6,000. Last week, "Two Smart People" (M-G) and "Dangerous Money" (Mono), $5,000.

20th Century (20th Cent. Inc.) (3,000; 40-70)—"It's a Wonderful Life" (RKO) (4th wk). About $11,000. Last week reached $13,000.

'Secret Heart' 17G, Balto; Holdovers Carry On Well 'Jolson' 16G, 'Skies' 17G

Baltimore, Jan. 21.

In list of almost total h.o., "The Secret Heart" is drawing fairly good trade to Loew's Century as "Temptation" is inching out a moderate take at Keith's. Of repeaters, "Blue Skies" continues big at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) —"Secret Heart" (M-G). Drawing well at $17,000 after second week of "Till Clouds Roll By" (M-G) held nicely at $15,800.

Hippodrome (Rappaport) (2,240; 20-75)—"Jolson Story" (Col) (3d wk) plus new vaude layout. Maintaining steady pace at $16,000 after a fine second round at $20,200.

Keith's (Schanberger) (2,460; 20-60)—"The Perfect Marriage" (Par). Opening today (Tues.) after a week of "Temptation" (U-I) drew a modest $11,300.

Mayfair (Hicks) (980; 25-55)—"That Brennan Girl" (Rep). Average trade at possible $3,500. Last week, second of "Plainsman and Lady" (Rep), was fair in repeat at $3,100.

New (Mechanic) (1,800; 20-60)—"Razor's Edge" (20th) (4th wk). Still faring well at $11,000, after nice third round to $12,200.

Stanley (WB) (3,280; 25-75)—"Blue Skies" (Par) (2d wk). Holding in big style at $17,000 after a record-breaking getaway to $29,400.

Valencia (Loew's-UA) (1,860; 20-60)—"Till the Clouds Roll By" (M-G) (m.o.). Topping house figure at $7,000 after two previous big rounds at downstairs Century immediately preceding.

'Marriage' 16G, 'South' Ditto, Mpls.

Minneapolis, Jan. 21.

Three major newcomers, "Show-Off," "Perfect Marriage" and "Song of South," nearly on a par in pulling power, are staging a dogfight for top boxoffice honors. Disney film has aroused greatest critical enthusiasm among the trio, but is running second to the Loretta Young-David Niven vehicle in the race for the best gross. It's the third week for the record-breaking "Blue Skies" and the fourth for another high-stepper, "It's a Wonderful Life" and for "Time, Place and Girl," which also has done a great boxoffice job. "Notorious Gentleman" is delivering well in its second week.

Estimates for This Week

Aster (Par) (900; 30-44)—"Jungle Princess" (Par) and "Flight to Nowhere" (S.G.), both reissues and duals. Good $2,200 in five days indicated. Last week, "Falcon in Criminal Court" (RKO) and "Singin' in Corn" (Col), split with "Driftin' River" (PRC) and "Lady Chaser" (PRC), dual first-runs, okay $2,400 in eight days.

Century (Par) (1,600; 50-70)—"Blue Skies" (Par) (m.o.). Here after Radio City fortnight during which it smashed all local boxoffice records. Still virile at $7,000. Last week, "Gallant Bess" (M-G), mild $6,000.

Gopher (Par) (1,000; 44)—"Plainsman and Lady" (Rep). Heading for fair $3,500. Last week, "Child of Divorce" (RKO), mild $3,000.

Lyric (Par) (1,000; 50-70)—"Time, Place and Girl" (20th) (2d wk). Fourth week downtown for this boxoffice championship contender. Will bow out after another good $4,500 on top of fine $5,500 last week.

Orpheum (RKO) (2,800; 50-70)—"Song of South" (RKO). Fine exploitation campaign and critics' praises helping this one. Climbing to terrific $16,000. Last week, "It's Wonderful Life" (RKO) (3d wk), boff $11,000.

Radio City (Par) (4,000; 50-70)—"Perfect Marriage" (Par). Divided opinions on this one, but cast names and title help plenty. Rolling along at fast $16,000 clip. Last week, "Blue Skies" (Par) (2d wk), smash $15,000 after new all-time high of $38,000 for initial stanza.

RKO-Pan (RKO) (1,600; 50-70)—"It's Wonderful Life" (RKO) (m.o.). Here after three great weeks at Orpheum and continues to demonstrate boxoffice strength. Big $9,000 indicated. Last week, "Notorious Gentleman" (U-I), good $8,400.

State (Par) (2,300; 50-70)—"Show-Off" (M-G). Well-liked Skelton comedy attracting most attention of any of his pictures for past several years. Reaching for big $14,000. Last week, "Secret Heart" (M-G) (2d wk), good $10,000, giving it fine $24,000 for fortnight run.

Uptown (Par) (1,000; 50-55)—"Undercurrent" (M-G). First neighborhood showing. Good $4,000 in prospect. Last week, "Two Years Before Mast" (Par), big $5,000.

World (Mann) (350; 50-99)—"Notorious Gentleman" (U-I) (m.o.). Here after good first canto at RKO-Pan. Built to order for this spot and healthy $3,000 in sight. Last week, "Return Monte Cristo" (Col) (3d wk), mild $1,800, but good $20,000 for loop run.

'Secret Heart' Warms Hub With 46G In 2; 'Marriage' 28G; 'Betty,' Stage, 36G

Boston, Jan. 21.

"Secret Heart," day-date at the State and Orpheum doing best around here this week with Andrews Sisters plus "Betty Co-Ed" at the RKO Boston fine, too. "Perfect Marriage" okay at Met, "Magnificent Doll" off at the Memorial. About an average week with no outstanding bids, but sound all around.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Betty Co-Ed" (Col) plus Andrews Sisters, Bob Evans, others on stage. Very neat $36,000, well above average. Last week, "Nocturne" (RKO) (2d wk) plus Duke Ellington, $31,000.

Esquire (M-P) (1,000; $1.80) —"Best Years Our Lives" (RKO). Matinees a little off, but $12,000 is good for fourth week. Last week about same.

Exeter (Indie) (1,000; 40-74) —"Well Digger's Daughter" (Indie). Sock French pic very big for this swank nabe house with a great $12,000 in view. Last week, "I Know Where I'm Going" (U) and "Cockeyed Miracle" (M-G), third week, $6,000.

Fenway (M-P) (1,373; 40-80) —"Time, Place, Girl" (WB) and "The Trap" (Mono). M.o. from Met and okay $9,000. Last week, "Darling Clementine" (20th) and "Personality Kid" (Col), $9,000.

Majestic (Indie) (1,500; 40-80) —"The Chase" (UA) and "Romance West" (PRC). Opened big Sat. (18) and pointing to fine $8,000. Last week, "Bachelor's Daughters" (UA) and "Don Ricardo Returns" (PRC) (reissues), $3,000.

Memorial (RKO) (2,900; 40-80) —"Magnificent Doll" (U) and "Little Miss Big" (U). Five days of second week, $18,000; off. Last week, $23,000.

Metropolitan (M-P) (4,367; 40-80) — "Perfect Marriage" (Par) and "Fabulous Suzanne" (RKO). Okay $28,000.

Orpheum (Loew's) (2,800; 40-80)—"Secret Heart" (M-G). Strong attraction with fine $30,000. Last week, "Clouds Roll By" (M-G). Second week, $26,000.

Paramount (M-P) (1,700; 40-80)—"Time, Place, Girl" (WB) and "The Trap" (Mono). M.o. from Met and staunch $16,000. Last week "Darling Clementine" (20th) and "Personality Kid" (Col), $17,000.

State (Loew's) (3,200; 40-80) —"Secret Heart" (M-G). Very satisfactory $16,000. Last week, "Clouds Roll By" (M-G), $15,000, second week.

Translux (Translux) (900; 30-74) —"Where Are Children" (Indie) and "Are These Parents" (Indie) (reissues). Off $3,000. Last week, "Notorious Gentleman" (U) and "Don't Gamble Strangers" (Mono). Third week, $5,000.

Key City Grosses

Estimated Total Gross
This Week $3,046,000
(*Based on 19 cities, 182 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $3,168,500
(*Based on 23 cities, 185 theatres*)

'Clouds' Rosy 57G Leading Philly

Philadelphia, Jan. 21.

"Till the Clouds Roll By" is playing to near-record grosses at the Mastbaum this sesh. Most of other deluxers are presenting holdovers. Among the new pix, "Magnificent Doll" is having just fair success.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Wicked Lady" (U) (2d wk). Fairish $11,000. Opener oke $15,500 plus $3,000 for Sabbath showing at Earle.

Arcadia (Sablosky) (700; 50-94)—"Cross My Heart" (Par) (2d run). Nice $5,500. Last week, "Gallant Bess" (M-G), yanked after pale $2,000 for three days of second run.

Boyd (WB) (2,350; 50-94)—"Magnificent Doll" (U). Mild $17,000 with so-so- $2,000 for Sabbath showing at Earle. Last week, "Undercurrent" (M-G), oke $16,500 for third week.

Earle (WB) (2,760; 60-99)—"Fabulous Suzanne" (Rep) with "Earl Carroll's Vanities" on stage. Nice $25,000. Last week, combo of "Falcon's Adventure" (RKO) and King Cole Trio stage show, sensational $47,500.

Fox (20th) (2,250; 50-94)—"Razor's Edge" (20th) (4th wk). Still holding up swell with $24,000. Last week, neat $28,000.

Goldman (Goldman) (1,000; 50-94) —"Secret Heart" (M-G) (2d wk). Great $25,000. Opener neat $29,500.

Karlton (Goldman) (1,000; 50-94) —"Rage in Heaven" (M-G) (5th wk) (reissue). Plenty of profit at $7,000. Last week, good $8,500.

Keith's (Goldman) (1,500; 50-94)—"Killers" (U) (2d run). Fine $8,000. Last week, "Strange Woman" (UA), fair $7,000 for second week of second run.

Mastbaum (WB) (4,350; 50-94)—"Clouds Roll By" (M-G). Super $57,000. Last week, "Time, Place, Girl" (WB), so-so $18,000 for third sesh.

Stanley (WB) (2,950; 50-94)—"Blue Skies" (Par) (8th wk). Still holding up with strong $18,000. Last week, fine $19,000.

Stanton (WB) (1,475; 50-94)—"Nocturne" (RKO) (4th wk). Trim $11,000. Last week, okay $12,500.

'Notorious' 35G Pacing Pitt Field; 'Gentleman' OK at 5G; 'McGurk' 8G NG

Pittsburgh, Jan. 21.

Long-awaited "Notorious," which has already played every other key in the country, is the undisputed leader this week and a smasheroo at Stanley, where it should stick around for at least couple of more stanzas. Senator first - running "Notorious Gentleman" and doing okay for this spot while run holdovers, "Razor's Edge" at Harris, "Blue Skies" at Penn and "Darling Clementine" at Fulton, are all doing well. Not so good, however, for other new entry, "Mighty McGurk," at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"My Darling Clementine" (20th) (3d wk). Still holding up nicely and will stick for few days into fourth stanza, with "Wake Up and Dream" (20th) opening Saturday (25). "Clementine" heading for $8,000 currently as against better than $11,000 last week.

Harris (Harris) (2,200; 40-70)—"Razor's Edge" (20th) (3d wk). Another that's getting everything there is in sight. It'll wind up Friday (24) after 25-day run. Will do at least $18,000 this week, and that's terrific. "Edge" bettered $22,000 last week.

Penn (Loew's-UA) (3,300; 40-70)—"Blue Skies" (Par) (2d wk). Crosby-Astaire starrer was to have come out after fortnight but biz was too hefty to pull it so last-minute decision gave Irving Berlin musical a third, which it deserved. Will come close to $16,000. Last week "Skies" did $25,000, phenomenal h.o. biz here in view of smash $40,000 opening session.

Ritz (WB) (800; 40-70)—"Time, Place, Girl" (WB) (m.o.). Anchored here after couple of indifferent weeks at Stanley and it's doing just as indifferently at small-seater. Will be lucky to climb over $2,500. Last

(Continued on page 24)

'South,' 'Falcon' 21G Leads Denver; 'Skies' (4th) 12G

Denver, Jan. 21.

Business is perking with "Song of the South" coupled with "Falcon's Adventure" copping town's best figure at the Orpheum, to hold. "Blue Skies" is staying a fifth week at the Denham. "Shocking Miss Pilgrim" with "Dangerous Millions" is taking big money at the Denver, Esquire and Webber.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Razor's Edge" (20th), after two weeks at each, Denver, Esquire, Webber. Fine $6,000. Last week, "Margie" (20th) and "Decoy" (Mono), good $5,000.

Denham (Cockrill) (1,750; 35-74)—"Blue Skies" (Par), 4th week. Good $12,000 and holding. Last week fine $15,000.

Denver (Fox) (2,525; 35-74) — "Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th), day-date with Esquire, Webber. Fine $17,000. Last week, "Razor's Edge" (20th) (2d) week, same as Esquire, Webber, poor $9,000.

Esquire (Fox) (742; 35-74) — "Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th), day-date with Denver, Webber. Fine $5,000. Last week, "Razor's Edge" (20th) (2d wk), same as Denver, Webber, poor $3,000.

Orpheum (RKO) (2,600; 35-74)—"Song of the South" (RKO) and "Falcon's Adventure" (RKO). Big $21,500 and holds. Last week, "Undercurrent" (M-G) and "Great Day" (RKO), big $20,000.

Paramount (Fox) (2,200; 35-74)—"The Plainsman and the Lady" (Rep) and "Affairs of Geraldine" (Rep). Good $10,000. Last week, "White Tie and Tails" (U) and "Dead of Night" (U), fair $9,000.

Rialto (Fox) (878; 35-74)—"Vampire's Ghost" (Rep) and "Valley of the Zombies" (Rep). Fine $6,000. Last week, "Time, Place, Girl" (WB), after week at each, Denver, Esquire, Webber, Aladdin, good $5,000.

Webber (Fox) (750; 35-74) — "Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th), day-date with Denver, Esquire. Fine $5,000. Last week, "Razor's Edge" (20th), 2d wk, same as Denver, Esquire, poor $3,000.

Holdovers Rule Chi Roost; 'Woman,' Herth 50G, Loop Lead; 'Skies,' Ives 45G

Chicago, Jan. 21.

Holdovers dominated Chicago loop this week, only change of scenery being at Rialto with two firstrun reissues. Mildish weather kept grosses at nice level considering number of holdovers.

"Strange Woman" at Oriental, with Milt Herth on stage, stole the spotlight with a nifty $50,000 for second week. "Razor's Edge," in its fourth week at State-Lake, continued to hold up to potent boxoffice with robust $43,000. "Best Years" continued steady gait with socko $45,000 in fifth week at Woods. New entries, "Plainsman" and "Jungle Princess," reissue combo, did staunch $20,000 at Rialto.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Jolson Story" (Col) (4th wk). Still going strong with solid $25,000, same as last week.

Chicago (B&K) (3,900; 65-95)—"Blue Skies" (Par) plus Burl Ives heading stage show (4th wk). Steady $45,000. Last week, $55,000.

Garrick (B&K) (900; 65-95)—"Return of Monte Cristo" (Col) (4th wk), fair $10,000. Last week, $15,000.

Grand (RKO) (1,500; 65-95)—"Wonderful Life" (RKO) (4th wk). Ad campaign was hypoed here, but grosses mild; $17,000. Last week, good $20,000.

Oriental (Essaness) (3,400; 65-95)—"Strange Woman" (UA) and Milt Herth Trio on stage (2d wk). Loop winner this week, with sock $50,000. Last week, terrific $63,000.

Palace (RKO) (2,500; 65-95)—"Temptation" (U) plus "Gentleman Joe Palooka" (Mono). Slow $15,000; last week, fairish $18,000.

Rialto (Indie) (1,700; 65-95)—"Plainsman" (Par) and "Jungle Princess" (Par) (reissues), opened Tuesday. Looks to do fine $20,000. Last week, "Yank in London" (20th) plus "Wanted for Murder" (20th), good $17,000.

Roosevelt (B&K) (1,500; 65-95)—"Time, Place, Girl" (WB) (2d wk). Moderate $20,000. Last week, nice $22,000.

State-Lake (B&K) (2,700; 65-95)—"Razor's Edge" (20th) (4th wk). Continues at strong gait to stout $43,000. Last week, thumping $45,000.

United Artists (B&K) (1,700; 85-95)—"Undercurrent" (M-G). Pleasing $21,000. Last week, smart $25,000.

Woods (Essaness) (1,200; 65-95)—"Best Years of Lives" (RKO) (5th wk). Continues to standee biz for socko $45,000 with late shows. Last week, $47,000.

'Bess,' 'Miracle' 20G, K.C.; 'Dark Mirror' Neat 16G

Kansas City, Jan. 21.

Theatre row is beginning to see some new films for the first week since the holidays. "Gallant Bess" is out in front at the Midland b.o., and headed for a giant $20,000. "Dark Mirror" in the Fox Midwest firstrun combo houses looks for nice $16,000, near a holdover figure, but probably won't stay more than one week because of pressure of backed up product. "It's a Wonderful Life" continues to build at the Orpheum, fourth week being as big as second and third weeks. Likewise "Blue Skies" in its fourth week at the Newman is keeping even pace with third week gross.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Dark Mirror" (U) solo. Opened Thursday, bringing house to regular schedule. Nice $16,000, on borderline for a holdover. Last week, "Razor's Edge" (20th) (3d wk), played eight days for $15,000.

Midland (Loew's) (3,500; 45-65)—"Gallant Bess" (M-G) and "Cockeyed Miracle" (M-G), running up big purse. May hit $20,000 a holdover figure, but won't stay as "Jolson Story" is set to open Thurs. (23). Last week, "Till the Clouds Roll By" (M-G) (2d wk), played nine days to bring house back to regular Thursday-opening schedule. Fine $20,000.

Newman (Paramount) (1,900; 45-65)—"Blue Skies" (Par) (4th wk), splendid $13,000. Last week film did another neat $13,000 in its third week.

Orpheum (RKO) (1,900; 45-65)—"It's a Wonderful Life" (RKO) (4th wk), showing surprising strength, $11,000, and possibility for a fifth week. Last week film also did $11,000 for okay third week.

Tower (Fox Joffee) (2,100; 45-65)—"Bringing Up Father" (Mono) and "My Dog Shep" (SG) with variety bill on stage. Average $9,000. Last week, "Landrush" (Col) and "Lone Star Moonlight" (Col), with Major Bowes Grads on stage, pleasant $10,500.

Kimo (Dickinson-Theatre Guild) (533; $1.20-$2.40)—"Henry V" (3d wk) (UA). Will fold after Thurs. (23) with $5,500 for current week. Last week hit $6,500, topping first week.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Temptation' 17G, 'Bowery' 8G, Prov.

Providence, Jan. 21.

Holdovers are still pacing the town with "Blue Skies" skimming along in a fourth sesh at Strand, and "The Razor's Edge" at Majestic and "Till the Clouds Roll By" at Loew's, both enjoying third weeks. "Temptation" at RKO-Albee catching nice new biz.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Temptation" (IP) and "They Were Sisters" (U). Fairly hefty $17,000. Last week, "Magnificent Doll" (U) and "Dead of Night" (U). Swell $17,000.

Carlton (Fay-Loew) (1,400; 44-65) —"Kings Row" (WB) and "Wild Bill Hickok Rides" (WB) (reissues). Doing nicely for $6,500. Last week, "Margie" (20th) (3d downtown wk), nifty $5,000.

Fay's (Fay) (1,400; 44-85)—"The Bowery" (20th) and vaude on stage. Swell $8,000. Last week, "Two Guys From Milwaukee" (WB) (reissue) and vaude, good $7,000.

Majestic (Fay) (2,200; 44-65) — "Razor's Edge" (20th) (3d wk). Sock $15,000. Second stanza sock $20,000.

Metropolitan (Snider) (3,100; 65-85) — "Invisible Informer" (Rep) and Lionel Hampton and his orchestra on stage for three-day weekend run. Solid $9,000. Last week, "Inner Circle" and eight acts of vaude on stage, poor $3,200 for two-day weekend run.

State (Loew) (3,200; 44-65)—"Till Clouds Roll By" (M-G) (3d wk). Slated to switch but held up so nicely it was given an extra week. Looks neat $15,000. Second sesh was beautiful $20,000.

Strand (Silverman) (2,200; 44-65) —"Blue Skies" (Par) (4th wk). Still soaring for wow $15,000. Third week hit nifty $18,000.

Cold Wave Continues In Frisco; Biz Down; Town Lead Is 'Humoresque' 30G

San Francisco, Jan. 21.

Cold wave holds up and biz is down. "Humoresque," at $30,000, leads town.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-95) —"Wonderful Life" (RKO) (3d wk) plus vaude headed by Merry Macs and Herb Shriner. Okay $24,500. Last week, a strong $30,000.

Fox (FWC) (4,651; 55-95)—"Shocking Miss Pilgrim" (20th). Fair $21,500. Last week, "Song of the South" (RKO), a healthy $30,000.

Warfield (FWC) (2,656; 55-85)—"Humoresque" (WB). Healthy $30,000. Last week, "Razor's Edge" (20th) (3d wk), an okay $18,500.

Paramount (FWC) (2,648; 55-85)—"Song of the South" (RKO) (2d wk) (m.o.). Mediocre $15,500. Last week, "Secret Heart" (M-G) (2d wk), a fair $13,000.

State (FWC) (2,133; 55-85)—"Razor's Edge" (20th) (4th wk) (m.o.). Five days, colorless $7,000. Last week, "Time, Place and Girl" (WB) (2d wk), a weak $9,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Swell Guy" (U-I) (2d wk). Weak $14,000. Last week, mediocre $20,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Strange Woman" (UA) (4th wk). Held all right $10,500. Last week, okay $11,000.

Stagedoor (Ackerman) (350; $1.80-$2.40)—"Henry V" (UA) (17th wk). Fine $8,500. Last week, same.

'Killers' Team on 'Brute'

Hollywood, Jan. 21.

Three players who appeared in Mark Hellinger's "The Killers" will be teamed again in the same producer's forthcoming film, "Brute Force."

Thesps are Burt Lancaster, Sam Levine and Jeff Corey.

'Woman' $15,000, Seattle; 'Mirror,' 'Wives' $15,500

Seattle, Jan. 21.

Iciest weather of the year dented biz for a couple days this week. "Razor's Edge" is in fourth week on moveover to B.M., getting nice attention. Liberty is forte with "Jolson" in fourth week currently.

Palomar is hoping to hypo vaude, which has been having uphill battle on comeback trail at this house. Opening next is the Joe Daniels' booked "Chinatown Phantasy," after long runs in leading night spots in S.F., such as Kubla Khan, Forbidden City, Sky Room and Lion's Den.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Razor's Edge" (20th) (4th wk). Headed for a good $6,000.

Fifth Avenue (H-E) (2,349; 45-80) —"Strange Woman" (UA). Expected swell $15,000. Last week, third of "Razor's Edge" (20th). Great $11,300.

Music Box (H-E) (850; 45-80)—"Brief Encounter" (Br.) and "Falcon's Adventure" (RKO). Indicated fine $5,000. Last week, "Bedlam" (RKO) and "Wanted for Murder" (20th). Fair $3,300.

Music Hall (H-E) (2,200; 45-80)—"Rage in Heaven" (M-G) and "Blondie Knows Best" (Col) (2nd wk). Anticipated $3,300, fair in three days. Last week, this pair got small $8,500 because of bad weather.

Orpheum (H-E) (2,600; 45-80)—"Dark Mirror" (U) and "Allotment Wives" (Mono). Great $15,500. Last week, "Time, Place, Girl" (WB), in second stanza, eight days, okay $9,700.

Palomar (Sterling) (1,350; 45-80)—"Flight to Nowheres" (FC) and stage. Indicated fair $7,000. Last week, "Accomplice" (PRC) and "Singing on Trail" (Col). Poor $6,700.

Paramount (H-E) (3,039; 45-80)—"Miss Pilgrim" (20th) and "Strange Journey" (20th). Expected big $13,000. Last week, second of "Undercurrent" (M-G), okay $9,500.

Roosevelt (Sterling) (800; 45-80)—"Time, Place and Girl" (WB). Indicated fair $3,500. Last week, five days of "Banjo on Knee" (20th) (return) and "Old California" (Rep), slow $2,000.

Winter Garden (Sterling) (800; 45-80)—"Young Widow" (UA) and "Bowery" (20th) (3rd), split with "Three Little Girls in Blue" (20th) and "Big Sleep" (WB). Anticipated fair $3,000. Last week, five days, "Holiday in Mex." (M-G) and "Step by Step" (RKO), slow $2,500.

'Woman,' 'Susie' 42G Pace Det.

Detroit, Jan. 21.

Biz good. "Strange Woman" and "Susie Steps Out" lead town, at Michigan, with terrific $42,000. "Doll"-"Whistler," at Fox, in runnerup slot, with nice $24,000.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"The Jolson Story" (Col) (3d wk). Still a lusty $16,000. Last week, $15,000 at Adams and $13,000 at companion Downtown theatre.

Broadway-Capitol (United Detroit) (3,309; 70-95) — "Notorious" (RKO) and "Vacation in Reno" (RKO) (4th wk). Strong $15,000. Last week, big $16,000.

Downtown (Balaban) (2,683; 70-95) — "That Brennan Girl" (Rep) and "Plainsman and the Lady" (Rep). Tepid $9,000. Last week, "The Jolson Story" (Col) (2d wk), stiff $13,000.

Fox (Fox-Michigan) (5,100; 70-95) —"Magnificent Doll" (U) and "The Secret of the Whistler" (Col). Nice $24,000. Last week, "The Razor's Edge" (20th) (3d wk), good $20,000.

Madison (United Detroit) (1,866; 50-60)—"Night and Day" (WB) and "Traffic With the Devil" (Indie). Okay $2,300 for 3 days. Last week, "Gallant Bess" (M-G) and "Suspense" (Mono), usual $2,300 for 3 days.

Michigan (United Detroit) (4,039; 70-95) — "The Strange Woman" (UA) and "Susie Steps Out" (UA). Terrific $42,000. Last week, "The Time, the Place and the Girl" (WB) and "Criminal Court" (RKO) (2d wk), solid $18,000.

Palms-State (United Detroit) (2,976; 70-95)—"It's A Wonderful Life" (RKO) and "The Story of Kenneth Randall, M.D." (Liberty) (3d wk). Increased to a good $18,000. Last week, neat $17,000.

United Artists (United Detroit) (1,941; 70-95) — "Song of the South" (RKO) and "The Falcon's Adventure" (RKO) (2d wk). Attractive $21,000. Last week, solid $23,000.

'Henry' Hefty 15G at $2.40 In St. Loo Suburban House

St. Louis, Jan. 21.

"Henry V," British-made Shakespearean film, grabbed a hefty $15,000 for the first week of an indefinite run at the Shady Oak, Clayton, St. Louis county. The film is being presented twice daily with the house scaled at $2.40.

It is the first time in many years locally that a film has been shown at such an admish scale.

B'way Biz Spotty As Film-Shopping Keen; 'Jolson' Wow 50G, 2d Run; 'Madeleine' Sock 130G, 'Calif.' 60G

Business in Broadway's firstrun film houses took on a spotty aspect during the past week. With several days of wet weather, grosses for most of the hold-over pictures faltered from their constant pace of hefty earnings to only mildish returns, while the majority of newcomers left their starting posts strongly. From all indications, shopping by customers for top product, already noticed in several other key spots, has really hit Broadway.

Surprise of the week was "Jolson Story," which holds a good chance of breaking the house record of $52,000 at the State on its second-run playdate. With no marquee lure in the house's current stage bill, the smashing biz is attributed almost solely to the film, many customers who saw it during its preem run at Radio City Music Hall coming back to see it at the State. Previous mark was set nine years ago by Eddie Cantor in a personal appearance.

"13 Rue Madeleine," following the record-breaking "Razor's Edge" into the Roxy, teed off to a fine first round of $130,000. Figure is considered especially good since the theatre has reverted to its old admission scale of 80c-$1.25—$1.50 after charging $1.50-$1.80 for "Edge." "California" also appeared off to a good start at the Rivoli with a first week take of $60,000, whereas "Perfect Marriage," bowing in at the Paramount along with the Mills Bros. and Elliott Lawrence orch on the stage, chalked up a mild $70,000, considered an n.s.g. opening figure for this house.

"Till the Clouds Roll By" came through with a rousing $115,000 during its seventh and final frame at the Music Hall to earn the distinction of being the highest-grossing Metro film ever to play there. It gives way to "Yearling," another Metro Technicolor opus, tomorrow (Thursday). Among the holdovers, "Best Years of Our Lives" continued near-capacity during its ninth week at the Astor with a hefty $49,800. Film has varied less than $2,000 during its last four weeks, and continues indefinitely.

"It's a Wonderful Life" continued its becalmed pace at the Globe for a fifth week take of $30,000 but holds. "Humoresque," at the Hollywood, pulled an okay $29,500 for its fifth week and also continues. "Time, Place and Girl" drew a strong $48,000 for its fourth frame at the Strand but will be pulled Friday (24) to make way for "Man I Love."

Forthcoming week will see several other newcomers. "Lady in the Lake" replaces "Secret Heart" tomorrow (Thursday) at the Capitol, and "Dead Reckoning" follows "Love Laughs at Andy Hardy" into the Criterion today. "Her Sister's Secret" succeeds "Ladies Man" at the Gotham and "Sinbad the Sailor" tees off in place of "Song of South" today at the Palace. "Wake Up and Dream" follows "Beast With Five Fingers" into the the Victoria tomorrow, and "Swell Guy" enters the Winter Garden Saturday (25), after five weeks of "Wicked Lady."

Estimates for This Week

Astor (City Inv.) (1,300; 95-$2.40) —"Best Years of Lives" (RKO) (9th wk). Remains near-capacity with solid $49,800 expected in till for week ending tomorrow (Thursday). Last week was rousing $51,800. Continues indefinitely.

Capitol (Loew's) (4,820; 70-$1.50) —"Secret Heart" (M-G) plus stageshow headed by Tommy Dorsey orch. Fourth and final frame ends today (Wed.) at mildish $53,000, as against previous week's fair $62,700. "Lady in Lake" (M-G), plus Tex Beneke orch, Gene Sheldon on stage, opens tomorrow (Thursday).

Criterion (Loew's) (1,700; 60-$1.25) —"Dead Reckoning" (Col) opens today (Wed.). Last week, second and final stanza of "Love Laughs at Andy Hardy" saw n.s.g. $11,500, with okay $17,000 chalked up preceding week.

Globe (Brandt) (1,500; 70-$1.20)—"Wonderful Life" (RKO) (5th wk). Biz on this one continues in doldrums with slow $30,000 estimated for fifth week ending Friday (24); last week, fair $34,700. Holds.

Gotham (Brandt) (900; 70-$1.40)—"Her Sister's Secret" (PRC) opens today (Wed.). Last week, "Ladies Man" (Par) pulled after four days of second frame with weak $5,900 in the till; opening stanza was fairish $9,100.

Golden (767; $1.20-$2.40)—"Henry V" (UA) (21st wk). Continues strong on roadshow policy with okay $8,000 chalked up for 20th week ended last Saturday (18) night; 19th week was strong $10,000.

Hollywood (WB) (1,499; 70-$1.10) —"Humoresque" (WB) (5th wk). Holding up steadily with okay $29,500 for fifth frame ending today (Wed.). Last week, hefty $33,000. Holds.

Palace (RKO) (1,700; 60-$1.20)—"Sinbad the Sailor" (RKO) opens today (Wed.). Last week, seventh and final stanza of "Song of South" (RKO-Disney), light $22,000, with mildish $28,000 previous week.

Paramount (Par) (3,664; 70-$1.50) —"Perfect Marriage" (Par) plus stageshow headlined by Mills Bros., Elliott Lawrence orch (2d wk). Initial session wound up yesterday (Tuesday) with sub-par opening figure of $70,000. Last week, fourth and final frame of "Cross My Heart" (Par), plus Andrews Sisters on stage, mild $60,000.

Park Avenue (U) (583; $1.20-$2.40)—"Stairway to Heaven" (U) (5th wk). Dropping slightly to $17,500 for fourth stanza ending last (Tuesday) night, after okay $18,000 previous week. Continues on modified roadshow policy.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Till Clouds Roll By" (M-G) plus stage show, ends seventh and final frame today (Wed.) with solid $115,000, only $2,000 off the sixth week's high of $117,000. "Yearling" (M-G), plus Patricia Bowman, Charles Laskey topping stage bill, opens tomorrow (Thursday).

Rialto (Mayer) (594; 35-85) — "Murder in Reverse" (Indie) (2d wk). Will probably drop to weak $7,000 for second frame ending tomorrow (Thursday) after strong $10,200 for initial stanza. "Tower of London" (U-reissue) opens Friday (24).

Rivoli (UA-Par) (2,092; 60-$1.25) —"California" (Par) (2d wk). Appears off to a good start with hefty $60,000 through the wickets for opening week ended Monday (20). Previous week, sixth and final frame of "My Darling Clementine" (20th) did weak $15,000.

Roxy (20th) (5,886; 80-$1.50) — "13 Rue Madeleine" (20th) plus stage bill headlined by Gracie Fields (2d wk). Apparently following in the footsteps of "Razor's Edge," its high-grossing predecessor, with smash $130,000 for first week ending yesterday (Tuesday). Last week, eighth and final frame of "Edge," saw solid $86,000 in the till.

State (Loew's) (3,450; 43-$1.10)—"Jolson Story" (Col) with Thelma Carpenter topping stage bill. Surprise of the week, soaring to near-house record of $50,000 for first session ending today (Wednesday). Earnings attributed to picture, with previous high of $52,000 brought in by Eddie Cantor on stage nine years ago. "Jolson" holds another week, with Barry Gray coming in to top new stage bill tomorrow (Thursday).

Strand (WB) (2,756; 75-$1.50) — "Time, Place, Girl" (WB), plus stageshow headlined by Vaughn Monroe orch (4th wk). Holding to hefty $48,000 for fourth and final frame ending tomorrow (Thursday) after okay $53,000 previous stanza. "Man I Love" (WB), plus Charlie Barnet orch topping new stage bill, opens Friday (24).

Victoria (Maurer) (720; 70-$1.20) —"Beast with Five Fingers" (WB). Fourth and last session ends today (Wednesday) with mild $11,500, after fair $14,500 last week. "Wake Up and Dream" (20th) opens tomorrow (Thursday).

Winter Garden (UA) (1,312; 60-$1.20)—"Wicked Lady" (U) (5th wk). Final stanza ending Friday (24) should tumble to weak $17,500, after fair $20,000 for the fourth frame. "Swell Guy" (U) opens Saturday (25), after special Damon Runyon preem Friday (24) night.

'Skies' 14G Leads Mont'l

Montreal, Jan. 21.

Biz solid all along the line, with holdovers for "Cloak & Dagger" (Palace), "Two Years Before Mast" (Capitol), and "Blue Skies" in fourth week at Loew's.

Estimates for This Week

Capitol (CT) (2,700; 35-63)—"Two Years Before Mast" (Par), okay $12,000 for repeat session after boff $18,000 in opener.

Imperial (CT) (1,850; 30-50) — "Devil's Mask" (Col) and "Crime Doctor's Man Hunt" (Col). Good $5,000. Last week, "Thrill of Brazil" (Col) and "Boston Blackie and the Law" (Col), nice $4,700.

Loew's (CT) (2,800; 35-67)—"Blue Skies" (Par). Boff $14,000 for fourth stanza after clicko $16,300 for third week.

Palace (CT) (2,300; 35-63)—"Cloak & Dagger" (WB). Good $12,000 for second week after opening at boff $15,500.

Princess (CT) (2,300; 35-53) — "The Verdict" (WB) and "Betty Co-Ed". Sock $9,300. Last week, "If I'm Lucky" (20th) and "Child of Divorce" (RKO), okay $8,600.

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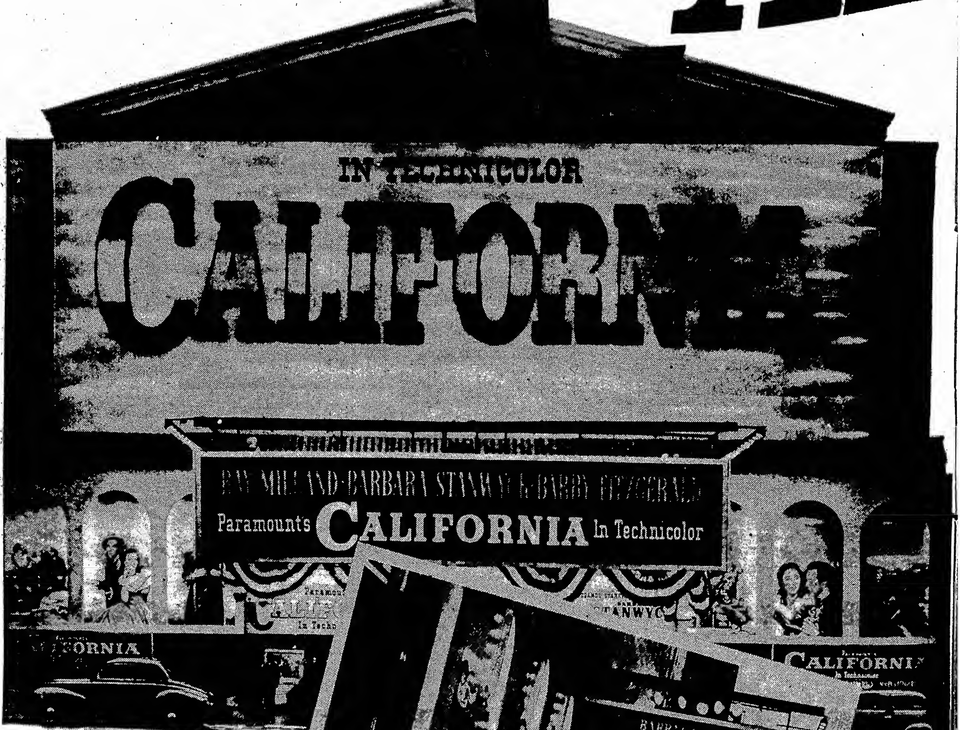

with
GEORGE COULOURIS
ALBERT DEKKER
ANTHONY QUINN
FRANK FAYLEN
A
JOHN FARROW
Production
Directed by JOHN FARROW
Produced by Seton I. Miller
Screen Play by Frank Butler
and Theodore Strauss
Lyrics by E. Y. Harburg
Music by Earl Robinson

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NEW YORK'S FAMOUS CRITICS DESCRIBE THE WONDERS OF "CALIFORNIA"!

"A REAL WHOOPER-DOOPER. The gold in 'California' glitters with a beguiling gleam! All the elements of rough and tumble drama—and John Farrow has kept these tumbling across the screen at a smooth velocity. Milland plays the hero with magnificence." —*Bosley Crowther, N. Y. Times*

"BANG-UP ENTERTAINMENT. Vigorous, large-scale drama, made to order for adventure fans. It offers every kind of goings-on from gold-rush excitement to bar-room brawls in the lusty days of 1848." —*Rose Pelswick, Journal-American*

"LONG LINES AT THE RIVOLI should await this rugged action-filled saga. Lavish production, unstinted in its budget." —*Frank Quinn, N. Y. Mirror*

"BIG SCALE, LUSTY, EXCITING MELODRAMA—strikingly beautiful and as exciting as the most rabid fan could wish. Barbara Stanwyck is so beautiful in Technicolor she should never again be photographed in black and white. Fast pace keeps the attention of the Rivoli audiences riveted on the screen." —*Kate Cameron, Daily News*

"MONEY HAS BEEN LAVISHED ALL OVER THE PICTURE. The Technicolor Western movie in its most opulent splendor." —*Alton Cook, World-Telegram*

"LAVISH PRODUCTION, good cast. Ray Milland plays the caravan's boss with dash and vigor." —*Eileen Creelman, N. Y. Sun*

Paramount

has another sensational hit . . . to hit the same sensational figures as "Two Years Before The Mast" and "Blue Skies"!

Filipino Web Forming Nucleus of Far East Net; Pacts CBS, ABC, MBS Shows

A network of stations covering the major cities of the Far East is a-borning and, if present plans hold, will tie the commercial Orient together via radio web. According to Norman Paige, head of the recently formed Philippine Broadcasting Corp., which already has six 1,000-watters operating in the Islands, exchange programs have already been set with Sydney, Australia, Singapore and Shanghai, and others are in the offing with Batavia in Java, Bangkok, capital of Siam, and Saigon, French Indo-China.

Paige has just left New York after signing contracts with CBS, ABC and Mutual for repeat broadcasts of some of the sponsored net programs over his PBC. Shows will be plattered in San Francisco and shipped air express to Manila. CBS, last to be signed, is pacted for two years. Affiliations with U.S. nets will bring some 15 to 20 sponsored American web shows a week to the Island chain within the next month.

PBC's six stations, KZZA in Zamboanga, KZDA in Davao, KZTA in Tacloban, KZIA in Iloilo, KZCA in Cebu City and flagship outlet KZPI in Manila, are all going up to 10,000 watts as soon as equipment is made available, Paige said. Web stations operate 18 hours a day, two-thirds of the time sponsored with virtually all shows emanating from Manila and piped to other cities via dual microwave link. Programs are broadcast by simultaneous shortwave on two beams, as well as FM in Manila, where there are about 400 of the latter type sets. Only opposition in the area comes from KZRH, NBC station which, operating on old equipment as contrasted to PBC's newly installed Raytheon gear, doesn't boast as clear a signal, according to Paige.

Sydney Exchange Preem Set

The PBC AM broadcasts are already picked up, during the evening hours, in Hongkong, Shanghai and Auckland, New Zealand. Program exchange arrangement with Sydney begins within two weeks with a trade of one news broadcast a day; similar deal holds for Shanghai and will follow in Singapore as soon as contact is made. Paige said that the immediate purpose of the Far East linkage is not commercial, but a means of closer relationship between the various elements in that quarter of the globe. New station construction in territories not controlled by the United States is not contemplated within the next year or so, according to PBC head, largely because of international unrest in the Far East and as yet unclarified provisions of international law pertaining to broadcasting. If England, France and the Netherlands permit, he said, stations will be built in the capital cities of their colonies. Should this occur, it will bring about the unusual situation of commercial American stations operating in competition with non-commercial, government-owned British, Dutch and French outlets.

Program-wise, the Philippine net has a number of locally sponsored shows, backed by U. S. national and local advertisers. These pay for the Manila operation. Coca-Cola does a remote from Manila's Club Cairo, while Mennen's, Ford, Pepsi-Cola, Ovaltine and others follow in line. Paige pointed out the possibilities of the Islands as a market, with a population of 18,000,000, 12 million of whom can understand the English broadcasts. He said that in Manila alone there are about 80,000 radios to which are being added another 5,000 a month. He said that someone could make a fortune with a small five-tube tropical receiver which could operate on 220 volts (standard PI power) and sell for around $30. With all radios imported from the U. S. geared for 110 volts, people have to buy power converters at a cost almost equalling that of the set before they can receive.

Red Elements

Bulk of the local shows come from remotes, Paige said, with the net picking up every important government speech, especially during the past months when there has been much unrest with the Hukbalahops, wartime guerillas whose leadership has since been slowly taken over by Communist elements. Paige himself went into the hills on several occasions with a recording machine and cut speeches of Luis Toruk, Huk leader, for rebroadcast. On two other occasions Paige sneaked Toruk through the lines for live broadcasts and even brought him to the palace of President Manuel Roxas once for a peace conference. For all broadcasts of this sort Paige said he tells the other side to listen in and prepare an answer, for which it is given equal time.

Paige stated that the net is prepared for the new Parity Bill which comes before the new Congress in March. Bill provides that all native industries must be owned in part by Philippine citizens. 60% of PBC stock is held by Filipinos, with Paige holding another 25%. Paige was originally ABC correspondent in the Islands during the war, and segued into the local radio picture after interesting Island capitalists in the construction of a radio network. The six stations are represented here by John Blair Co.

French in Hunt For Tint Stock

Paris, Jan. 14.

The French are currently attempting to close a deal with the Russians, bartering some French black and white raw stock needed by the Sovkino against some Agfacolor raw stock required by the French if they are to continue producing in color. So far the only tinted feature produced here is "Marriage of Ramuntcho," currently in the editing stage. Considerable difficulties were encountered by producer Anet Badel (Films de France).

First batch of negative was supplied by the Cinema Branch of the French Occupation Forces in Austria. This was found insufficient and had to be considerably supplemented by stock reportedly obtained from visiting GIs in small pieces and at black market prices up to about 90c a foot. Then some alleged experts claiming to have a vaporized mercury process were given a contract which enabled them to threaten litigation and obtain compensation when they had to be discharged. This was made imperative because Eclair lab would not guarantee work done by them.

There are only three labs in Europe: Berlin, Prague (in the Soviet zone) and Eclair (at Epinay, near Paris) which can process Agfacolor. Eclair has three Agfa technicians, and a very small amount of Agfa equipment, left here by the Germans who, under occupation, brought it to do some of their Agfa prints. Work is slow and two pictures would result in a bottleneck.

Latins' Mason Bargain

In the enviable position of having acquired the Latin-American rights to four James Mason pictures before he became a top b. o. draw, Foreign Screen Corp. of New York is now releasing the films in South America where, according to company head H. Alban-Mestanza, the British star is the number one foreign boxoffice star.

Pictures are "This Man Is Dangerous," "The Patient Vanishes," "The Night Has Eyes" and "Terror House." UA also has been holding another Mason film, "Fanny by Gaslight," slated for U. S. release soon.

Gordine Brings 'Idiot'

Bringing a print of his film version of Dostoievski's "Idiot" with him, Sacha Gordine, French film producer, arrived in New York yesterday (Tuesday) aboard the liner Washington. He'll remain in Gotham for a few days and plans to go to the Coast the end of the week.

Producer of "Jericho," picture dealing with the French resistance movement which just closed a six-week run at the 55th St. Playhouse, N. Y., Gordine will confer with Andre Lelarge, his New York rep and distributor of "Jericho," prior to leaving for Hollywood.

WARNERS INK MONTAND

Yves Montand, French singing star, has been signed to a seven-year contract by Warner Bros. Montand will come to Hollywood the latter part of June.

Case of Morals

Montreal, Jan. 21.

Surburban city of Westmount has amended its bylaws and has authorized construction of a film house, verboten until now. Announcement in local sheets that the staid city of Westmount would "further amend bylaw 196 concerning good morals and decency" caused a few smiles, but explanation was simple.

Bylaw forbidding theatres was passed in 1909 and at that time theatres were placed on the tabu list "in the interests of good morals."

New Firm to Make 16m Pix for China

Pointing up the lack of studio equipment in China, K. C. Tsien, in charge of sales and distribution for the newly formed China Film Enterprises, stated in New York last week that his firm was currently producing a number of 16m shorts in the U. S. and plans to make full-length Chinese features here for distribution in the Far East. Also contemplating invasion of the Chinese exhibition field, company expects to establish a circuit of 50 16m theatres to be erected in the smaller cities on the coast and interior of China.

Stumbling block to China Film's theatre aspirations at present, Tsien said, was inability of the firm to secure sufficient projectors. However, when materials become available, houses are figured to attract a new mass audience which never before has had the opportunity to become film fans. Such 16m circuits, located in regions previously untouched by any exhibitors, are expected to be welcomed by the major distribs who are anxious to secure additional product outlets.

Aside from its entertainment pix, China Film is also handling educational films which it both produces and distributes to Chinese cultural institutions. Organized by Tsien and H. C. Weng, who's in charge of production, company is said to have no connection with the Chinese government.

Japs Making Films About New Government Changes

Tokyo, Jan. 14.

Japan's three major film companies—Toho, Shochiku, and Dai-Ei—are shooting pictures on various aspects of the country's new constitution. Release date will be May 3, when the constitution goes into effect six months after it's promulgation, Nov. 3, 1946.

Shochiku, which specializes in comedies, is producing a humorous short on universal suffrage and equality for women. Toho is working on a "super-production" on Japan's denunciation of war, while Dai-Ei is filming the biography of Daisuke Itagaki, who was a pioneer in Jap liberalism.

Current London Shows

London, Jan. 21.

"And No Birds Sing," Aldwych.
"Anthony-Cleopatra," Piccadilly.
"Bertram Mills Circus," Olympia.
"Between Ourselves," Playhouse.
"Clutterbuck," Wyndham.
"Fifty-Fifty," Strand.
"Follow The Girls," Majesty's.
"Fools Rush In," Fortune.
"Grace of God," St. James.
"Grand National Night," Apollo.
"Guinea Pig," Criterion.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Lady Frederick," Savoy.
"Men From Ministry," Comedy.
"Message for Margaret," Duchess.
"Mother Goose," Casino.
"Night and Laughter," Coliseum.
"No Room at Inn," Winter Garden.
"Pacific 1860," Drury Lane.
"Perchance to Dream," Hipp.
"Peter Pan," Scala.
"Piccadilly Hayride," Wales.
"Poltergeist," Vaudeville.
"Red Riding Hood," Adelphi.
"Shephard Show," Princes.
"Shop Sly Corner," St. Martins.
"Smith on Arcady," Embassy.
"Song of Norway," Palace.
"Sweetheart Mine," Vic Palace.
"Sweetest and Lowest," Ambass.
"The Gleam," Globe.
"Under the Counter," Phoenix.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

Slump Talk Disturbs London Legit Despite Boff B.O.s; Production Booming

By HARRY REGENSBERG

London, Jan. 17.

Although showbiz in the West End is generally good, there's a feeling of uncertainty among most of the hardened show folk. There's a whisper around that a slump is on the way and it won't be long.

Slump talk is due to the fact that most people ave spent their war gratuities; big war wages no longer exist; industrial unrest is all around, with strikes cropping up everywhere. People are still queueing for essentials despite the war being over nearly two years. People seem to be shopping for entertainment, instead of just going to the theatre as was customary during the last five years, and passing up many shows that would have been deemed successes in the days gone by.

But with all that, producers are getting busy lining up new attractions, getting ready for the big influx expected here this summer, although accommodation is still the big London problem, with puzzle where the expected 250,000 tourists this year are going to put up when they do arrive.

Emile Littler has a big lineup of American shows, including "Oklahoma," which may go to the Coliseum, sometime in the spring, or wait for the fall, to be staged at Drury Lane; "Carousel," which may go to the Casino sometime this summer, and "Annie Get Your Gun," which is being kept a close secret. Insiders claim that Littler has it in conjunction with Lee Ephraim, as well as a straight play, "Call Home the Heart," which stars Sybil Thorndike. Littler also has "Red Mill," tried out in the provinces, where it flopped. It's now being recast, with chief parts to be taken by Jewel and Warriss, local top comics. Show will go to Blackpool for the summer season, with London appearance doubtful.

Henry Sherek has at least three plays, "Truant in Park Lane," starring Roland Young and Lilian Braithwaite; "Edward, My Son," by actor Robert Morley, in which he will be starred, and which Sherek is doing in association with Gilbert Miller, and "Random Harvest," which will star Googie Withers.

Peter Daubeny, comparative newcomer to West End, has quite an exhaustive list of shows this season. Having tasted blood with Frederick Lonsdale's hit "But For the Grace of God," Daubeny is in the market with a new play by Ivor Novello, titled "We Proudly Present"; a new comedy by Vernon Sylvaine, "The Anonymous Lover," and another new play, as yet untitled, in which he will star Douglass Montgomery. Has also new play by youthful authors Kieran Tunney and Simon Wardell, titled "Aurora," with Tunney sailing to America, Feb. 3, to see if he can persuade Tallulah Bankhead to return to London to star in it.

Besides S. N. Behrman's adaptation of Somerset Maugham's "Jane," which H. M. Tennent, is presenting at the Aldwych, Jan. 29, in association with the Theatre Guild, Tennent is also presenting a revival of "Caste" at the Duke of York's; "Galway Handicap," tried out at Bournemouth, and a new play, "The Rossiters," starring Diana Wynyard. Tennent is also getting ready with two important American productions, one being Brock Pemberton's "Harvey," which will begin casting as soon as Pemberton arrives in London sometime in April, and "Deep Are the Roots."

Jack Hylton has Victor Herbert's "Gypsy Lady," renamed "Romany Love," due at His Majesty's sometime in February, and the long-negotiated-for "Carmen Jones," which is rumored as a likely candidate for the Royal Opera House, Covent Garden.

Firth Shephard tosses in a couple in "Life With Father," sometime in April, mostly with an American cast, and "Peace Comes to Peckham" by R. F. Delderfield, who wrote the current Whitehall hit, "Worm's Eye View."

Bernard Delfont's most important contribution is a new operetta by Bernauer and Melford, who wrote his former Palace hit "Gay Rosalinda," for which he is bringing Richard Tauber back from America sometime in May, and a new play with music, titled "Caroline," as vehicle for Evelyn Laye and husband Frank Lawton, sometime in July.

Then there's the new Cochran-Herbert revue, "Bless the Bride," for the Adelphi around May, and not least, Val Parnell's new Palladium revue, due sometime in April, which will star Tommy Trinder, with several American and Continental names.

Finally, Jack Waller makes one of his rare incursions in the West End with a new musical by Frederick Thompson with the intriguing title of "He Saw Virginia."

"Caviar to the General," produced at the out-of-the way New Lindsey theatre, house with capacity of less than 300, is going to the West End. Eugenie Leontovitch came over from America to star in this, with impresario Tom Arnold catching opening Jan. 14, and immediately securing West End rights.

Last American show to be tried out at this theatre was Elsa Shelley's "Pick-Up Girl," which was also acquired by Arnold who cleaned up with it in the West End, and it's still making money in the provinces.

Estimated Grosses (at $4 to the pound)

"And No Birds Sing," Aldwych (10th week). Never really in the real dough, barely bettering $6,000. But now nearer $5,600, which is slightly above even break. Skedded to quit Jan. 25 being replaced Jan. 29 by S. N. Behrman's "Jane," touring provinces now prior to London showing.

"Antony and Cleopatra," Piccadilly (5th week). Revival starring Godfrey Tearle and Edith Evans opened as smash, also attracting students at suggestion of educational authorities. Doing steady $9,600, which is practically capacity. Staying some time, after which same principals will revive "Othello," which is expected to stay till Michael Redgrave returns from Hollywood to star in "Macbeth."

"Between Ourselves," Playhouse (5th week). Opened to fair biz and building on word of mouth. Now around $4,400, which is profitable and looks like staying for quite a while.

"But for the Grace of God," St. James (20th week). Has done extremely well for some months, grossing as high as $7,200, which is plenty profitable. But now nearer $5,600, slightly above even break. Show folds March.

"Clutterbuck," Wyndhams' (23rd week). Opened as big hit, grossing near $7,500 for some weeks. Has since dropped to nearer $6,400, still okay.

Dante, Garrick (6th week). American illusionist exceeded all expectations, garnering steady weekly intake of $13,200 for 12 shows. Could easily have stayed several more weeks to hefty profits, but vacating Jan. 18 to make room for Laurence Olivier's American hit, "Born Yesterday," which has been touring provinces and is due for London bow Jan. 23.

"Fifty-Fifty," Strand (46th week). Has been very profitable venture both for Firth Shephard and Harry Green, having touched $8,000 weekly for many months. Is now nearer $5,600, which is still profitable. Expected to stay well into summer.

"Follow the Girls," His Majesty's (2nd year). Was one of the big West End hits for many, many months, doing as high as $16,000, but has now drifted to nearer $11,600, still profitable. Will linger till end of February when replaced by Victor Herbert's "Gypsy Lady," (renamed here "Romany Love"), now touring the provinces.

"Fools Rush In," Fortune (20th week). Steady capacity which hasn't diminished despite departure of two leads, Derek Farr and Glynis Johns. At around $5,600 it's showing plenty of profit at this small capacity house.

"Grand National Night," Apollo (32nd week). Has been fairly profitable for some months, having garnered as high as $7,000 for some weeks of its early run, but is now nearer $5,400, which is about an even break. Vacating Feb. 1st, with "She Wanted a Cream Door" replacing Feb. 5.

"Here Come the Boys," Saville (41st week). Has done fairly well for some months, although not exceptionally, but some weeks exceeded $14,000. Now nearer $8,000, which is in the red with departure of Bobby Howes, due to serious illness, not helping any. Due to vacate Jan. 25, with "Wizard of Oz," transferring from Winter Garden, where it has been running for afternoon shows.

"High Time," Palladium (39th week). Has been steady grosser for many months, yielding some weeks as much as $28,000, but now nearer $20,000, which still shows slight profit. Staying till some time in April when replaced by Val Parnell

(Continued on page 15)

Slump Talk Disturbs London

Continued from page 14

revue, to be produced by Robert Nesbitt, with Tommy Trinder starred, supported by some American importations.

"Ice Revue," Stoll (15th week). This Tom Arnold innovation clicked from the start, doing standee biz since opening, and one of the few shows in the West End unaffected by the pre-Christmas slump. Intake steady at around $24,000 and good for year. Looks like house has entered into new and very profitable policy.

"Lady Frederick," Savoy (9th week). Got away to good start, with opening weeks exceeding $8,000 mark, which is good profit. But now nearer $7,400, still in the money.

"Lady Windermere's Fan," Haymarket (2nd year). This Oscar Wilde classic has been money maker from opening day. Teed off at $8,-800, practically capacity for this spot, maintaining same gait practically throughout, suffering very slightly during November-December slump. Now back again to top figure, and should continue so for many more months.

"Message from Margaret," Duchess (21st week). Has not suffered by transfer from Westminster; still doing packed trade at around $6,400, which is as much as this small-capacity house can accommodate. Good for several more months, but will be compelled to vacate first week in March to make room for new play, "White Devil," starring Robert Helpman and Margaret Rawlings, now touring provinces, and being presented by Duchess Productions, Ltd. Will probably transfer, if another house becomes available.

"Mother Goose," Casino (5th week). This seasonal Christmas pantomime is doing cleanup for Emile Littler even beyond his expectations, averaging weekly intake of $32,000 for 12 shows, which tops everything in West End. Staying till Mar. 1 after which it's being replaced by Tom Arnold's revival of Ivor Novello's "Dancing Years," which ran for two and a half years at the Adelphi during the war.

"No Room at the Inn," Winter Garden (38th week). Started slowly, with wiseacres predicting that Jack Hylton had a flop on his hands. But show picked up and proved one of outstanding smashes in West End. Has done as high as $12,000 per week, which is big dough for straight show. But now doing only six shows to give Freda Jackson, star of show, a breather, with afternoon shows taken up by "Wizard of Oz," but even then doing steady $8,000, with "Oz" topping it at around $11,-600, warranting its transfer to Saville theatre.

Old Vic Season, New (18th week). Regardless of what show is staged, theatre is always doing capacity, with queues around theatre at every performance. Fact that Laurence Olivier is out of cast has made no vital difference. Intake around $11,-200 per week, which is as much as house can hold.

Opera, Cambridge (24th week). Jay Pomeroy has tried hard to establish opera at this house, forming own English opera company and has succeeded in building up an opera-loving following. House is doing steady $12,000 per week, which is showing good profit.

"Pacific 1860," Drury Lane (5th week). Despite adverse criticisms, this latest Noel Coward effort, deemed not up to usual author's standard, is doing good biz, with advance very healthy. At around $20,-000 per, it's showing fair profits despite heavy overhead. Is attracting big starched shirt trade, with cheaper seats not so responsive. Expected to run till fall.

"Perchance to Dream," Hippodrome (2nd year). Has not wavered since opening, doing steady capacity trade. Even now that Ivor Novello is out, it's still packing 'em in. At $16,000 weekly, it's about all house can hold. Good for many more months.

"Peter Pan," Scala (5th week). This hardy perennial is holding up better than ever, having created new house record this year. Doing $18,-400 per week of 10 shows, which gives plenty profit to Jack Hylton and Daniel Mayer Co.

"Piccadilly Hayride," Prince of Wales (15th week). Has been playing to capacity since opening, rarely varying in its intake of $22,000 per week, and looks like continuing throughout this year, unless Sid Field, star of show, is committed to do another film for Wesley Ruggles this year.

"Red Riding Hood," Adelphi (5th week). Doing near capacity for 12 shows weekly, which is around $25,-000. Staying till Mar. 1, after which it's followed by limited season of International Ballet, to mark time for Charles Cochran-A. P. Herbert's new revue, "Bless the Bride."

"Song of Norway," Palace (46th week). One of the outstanding hits of the season. Has been playing to capacity most of the time. Had a few lean weeks, but has now picked up to around $18,000, at which gait it is still good for many more months.

"Sweetheart Mine," Victoria Palace (25th week). Has done well for some time, grossing as high as $12,-000, which is very healthy for this off-beaten-track spot. But now nearer $8,000, barely above water.

"Sweetest and Lowest," Ambassadors (37th week). Got off to capacity start and continuing to pack 'em in. Steady $7,200, which is as much as theatre can hold. Good for the entire year.

"The Gleam," Globe (7th week). Didn't get same raves as author's "The Guinea Pig," but still in the money at around $8,000, which far more than pays expenses. Good for lengthy stay, unless it drops much below that figure.

"The Guinea Pig," Criterion (48th week). Got off to hefty start, and has been money maker ever since. Doing around $6,400, which yields plenty profit. Should continue making money for some time.

"The Land of the Christmas Stocking," Duke of York's (5th week). Seasonal show which has been giving good returns, with great kid trade. Has averaged around $8,000 for 12 shows. Vacating Jan. 18, to make room for new Peter Ashmore play, "Craft," starring Diana Churchill and Marie Lohr, which opens Jan. 22.

"The Night and the Laughter," Coliseum (14th week). Biggest and most expensive show theatre has ever staged, reputed to have cost between $200,000 and $280,000 to produce, with response not commensurate with big outlay. Show has been trimmed in its overhead, with intake now around $16,000, which shows slight profit, although difficult to see where management is likely to get big outlay back.

"The Man from the Ministry," Comedy (4th week). Got away to some very good press comments, which proved favorable to intake, now around $4,400, showing fair return.

"The Poltergeist," Vaudeville (26th week). Has done fairly well, but not big money maker. Averaged around $6,400 for some time, but now nearer $5,000. Vacates Feb. 1, to make room for "Ill Met by Moonlight," Irish play with native cast, opening Feb. 5.

"The Shephard Show," Princes (17th week). Despite varied criticism, has done well, with takings around $14,500 for some weeks, but now nearer $13,500, which still shows profit and likely to stay for sometime.

"The Shop at Sly Corner," St. Martin's (2nd year). Has been in the money for many months, grossing as high as $6,400, with sale of filming rights adding to profits. Is now nearer $4,000, but still not on losing side, as overhead is pretty low.

"The Winslow Boy," Lyric (35th week). Real money getter since opening and continuing to draw big coin. Doing around $9,600, which is still very near capacity. Looks good for best part of this year.

"Under the Counter," Phoenix (2nd year). One of the biggest hits this house has staged for many years. Has been consistent money maker since opening, doing steady capacity trade, barely affected by end of last year slump. Average never below $14,000 per week, which is around capacity. Good for many more months.

"Worm's Eye View," Whitehall (2nd year). Always in the money, ever since opening. Has done as high as $8,000, which is big dough for this medium-sized spot. Now nearer $7,000, which is still in the money.

Bertram Mills Circus, Olympia (5th week). Opened to smash biz, playing twice daily to capacity. Doing 12 shows weekly, and turning them away at every performance. Average intake has been $120,000 per week, which is record even for this spot. Folding Feb. 1, as show is on only limited run.

Bldg. Activity Cues More Pix Houses for Dublin

Dublin, Jan. 14.

Dublin, with one theatre seat for every 10 members of the population, is likely to have more film houses within the next couple of years. Big interests are looking for a central city site, but principal activity will be in the suburbs.

Dalkey, eight miles out of town, has one site to offer, and five bidders, only one of whom is said to have experience of the business, are in the market. A new house is going up in Dun Laoghaire, six miles out, and an option is held by Associated Picture Houses on another site in the district.

As soon as building priorities are eased, at least one new house goes up on the north side, with others to follow on the edges of the city limits.

'Mourning' Becomes Paris

Paris, Jan. 21.

French translation of Eugene O'Neill's "Mourning Becomes Electra" produced by Gaston Baty opened last week at the Montparnasse to a good reception.

Production is fair with acting excellent. Play might have been improved by cutting the third act due to lack of audience interest in the play's classical Greek pattern. Theatregoers considered the wife's suicide the real payoff.

Exhib-Distrib Tiff on Rentals Stirs Canada

Montreal, Jan. 21.

Renewed tiffing between Canadian exhibs and distribs is now seen in the denial last week by distribs of an exhibitors statement that film rentals in the Dominion have increased disproportionately when compared with the rise in boxoffice receipts. Exhib statement was made by B. C. Salamis of Quebec on behalf of the Quebec Allied Theatrical Industries.

Figures offered by Salamis are based on two important errors, distribs claim. One is that amount of film rentals in the past three years has increased by 25.6%; other is that boxoffice receipts went up only 19.3%.

Salamis claim that 1945 rentals totaled $17,976,467 was challenged by the distribs who contended that the real figure was $17,490,264, a difference of $486,203. Distribs also claim that figures quoted to show differential between receipts and rentals should not include 16m rental figures, since many 16m accounts are non-theatrical, e.g., homes and institutions. Also contended the figures should not include spots without theatres.

Distribs quote government figures to show percentage of b.o. receipts returned to them for rentals in 1945 as 29.5%. In 1944, figure was 29.2%; in 1943, 28.9%, aend in 1942, 29.8%. Above figures dispute exhib claim that 32.41% of every dollar goes for rentals and that combined total ratio is higher than that of U. S., which Salamis placed as around 30%.

Ninety percent of deals are at basic rate, distribs claim, and any increase comes through circuits playing top attractions on percentage, is distrib contention.

Comedie Francaise Goes Deep in Red; Competition, Firings Add Problems

Paris, Jan. 10.

The quarterly meeting of the government-owned Comedie Francaise disclosed that the organization is deeply in the red. This is partly due to the resignation during the summer of some of the best talent, including Jean Louis Barrault and Madeleine Renaud, whose opposition at the Marigny has created deep inroads in the patronage.

Besides its old stand, the Comedie Francaise annexed the former Odeon, now styled "Luxembourg," as a second stage. Since operations were combined, grosses in both houses dropped an average 50%.

Of the company of 85, manager Andre Obey is letting out 19 players, mostly newcomers. There had been some talk of Obey's resignation but he denies it.

Mireille Perrey and M. Bonifas, currently on the roster, are resigning. Players eased out include Pamela Stirling, Clarisse Dedon, Marie Therese Moissel, Annie Gaillard, Jacqueline Cartier, Antonia Bouvard, Marcell Serviere, Eugel, Roger Clairval, Lee Peltier, Marcel Bourdel, Sellier, Gaston Girard, Georges Cusin and Raoul Henry. Considered that some of the bookings were partly due to political influence.

Strauss Haled to Court

Munich, Jan. 21.

Longhair composer Richard Strauss has been haled before a denazification court to determine whether he profited under the Nazi regime.

Strauss, now 82, has received Austrian citizenship and was exonerated there of any Nazi taint. His German trial, coming up within two weeks, may be held in absentia.

Argentine Films in Bid for U. S. Biz; To Compete With Mex Spanish Talkers

Surveying the potential U. S. market for Argentine-made films for the past two months, Juan Barcia, head of Productores y Artistes de America, Buenos Aires producing firm, revealed in New York last week that several English language pictures would be made by his company out of a program of six high-budgeters marked for production this year. Purpose of his visit to the states, Barcia said, was to make franchise deals throughout the country and to negotiate with major U. S. distribs to handle his product as well.

Proposing to sell Argentine films on a continental basis, Barcia declared some 12,000,000 Spanish-speaking people in the U. S. form a ready-made market for his product. Up to now, he pointed out, Mexico has had the run of the field. With an eye toward bolstering marquee values in this country, he also disclosed that an interchange of talent has been made with Mexican film companies whereby such stars as Dolores del Rio and Jorges Negrete will make pix for his firm in exchange for Argentine thespers.

Barcia, who visited Hollywood while in America, left Monday (20) for Havana. Thereafter he will travel to Venezuela and Brazil before returning to Buenos Aires.

More Can. Exhibs Line Up To Keep Admissions Down

Montreal, Jan. 21.

Looks like there'll be no taking advantage by Montreal flicker exhibs of the price control end on theatre admissions. Consolidated Theatres, Famous Players affiliate which runs the six big mainstemmers, has announced that it's backing up statement by John L. Fitzgibbons, FP prexy, that there's no intention on the part of FP to raise ducat prices.

Policy of nabe flickeries, most of which are run by Confederation Theatres and United Amusements, has not yet been announced, but it's believed that they'll follow policy set by Famous Players.

Metro Reported Buying Sydney Minerva; Plans Nabe Chain Expansion

Sydney, Jan. 12.

Metro is reported to have bought the Minerva, Sydney, from Minerva Centre Co., headed by Dave Martin, current head of the Tivoli vaudeville loop. Figure is given at $350,-000. Condition of sale is that purchaser's name shall not be divulged until government treasurer consents to the deal. This may take some weeks.

It's known that Metro, headed here by Bernie Freeman, is on nabe upbeat on own chain operation. Nabe move began last year with takeover of Bondi nabe from Packer and Nacard. Next move will probably be at Crow's Nest. Metro wants at least five nabes in the Sydney zone, and hopes to get them this year. Metro likewise is looking for spots in Melbourne. It's opposition to the Hoyts-National and Greater Union-Rank setups.

Minerva, originated by Dave Martin, has always maintained a legit policy, although it is set for pix. Present lease is to Kathleen Robinson and Robert Walton, operating as Whitehall Productions. Current show is "Life With Father," a major hit and set for long span. It's understood that present duo will continue to operate this house for some time to come.

When Greater Union took over the King's circuit last year, Metro, reported sore because it meant that King's would ultimately give up playing the Metro product for product allied to GUT, Universal and Columbia in the main, plus Rank British-mades. Metro decided to get its own chain, it's said, to offset the GUT-Rank move.

Metro operates a major city loop covering Sydney, Melbourne, Brisbane, Adelaide and Perth. Spread now is for the nabes. Idea is to spot pix hot from Metro's own keys for extra dates before selling to general run of exhibs hooked to a Metro contract. Nabes will only be bought in thickly populated areas, such as the Minerva, located at King's Cross, "the little New York" of the Aussie zone.

Austrian Actress Sues For Libel on Spy Charge

Vienna, Jan. 15.

Denying she was a Nazi spy who carried out espionage missions in Spain and Portugal during the war, as charged in an article which appeared in the widely read Wochenausgabe, film actress Marika Roekk has filed a libel suit against the sheet's editor, Franz Schrom. She demands retraction, payment of a fine for charity purposes and punishment of Schrom.

Offending story was a four-column piece captioned "From Mata Hari to Marika Roekk" which described the alleged operations of Miss Roekk and a German singer, Hildegard Frick, both of whom, the article said, worked under Admiral Canaris, chief of the German espionage system. Much of Wochenausgabe's material is not new, inasmuch as a large part of it is contained in a book by Kurt Singer called "Spies and Traitors of the Second World War."

Miss Roekk, Hungarian by descent and top film star in Austria and Germany before the war, has also sued Singer and his Swiss publisher, the Zurich Falken Co.

Paris Producers Try Combines

Paris, Jan. 10.

Though the fear of increased official interference and talk of eventual nationalization compel pix industry toppers to tread slowly, their need of getting out of the red is suggesting remedies of combines and foreign co-production deals.

Pathe and Gaumont, the two local majors, are pooling their studios and labs. Gen. Edouard Corniglion Molinier, Gaumont v.p. in charge of production, is now mustering under the Gaumont production banner several of the French indies headed by Regina and Worfman. The new group is incorporating with a small capital of $240,000, but is ogling British co-production deals involving Alexander Korda and Gabriel Pascal. The Korda-Gaumont production tieup would be of special interest since Gaumont has a local Rank distribution agreement. Pathe has a co-operation deal with RKO, with "Silence Is Gold" currently rolling.

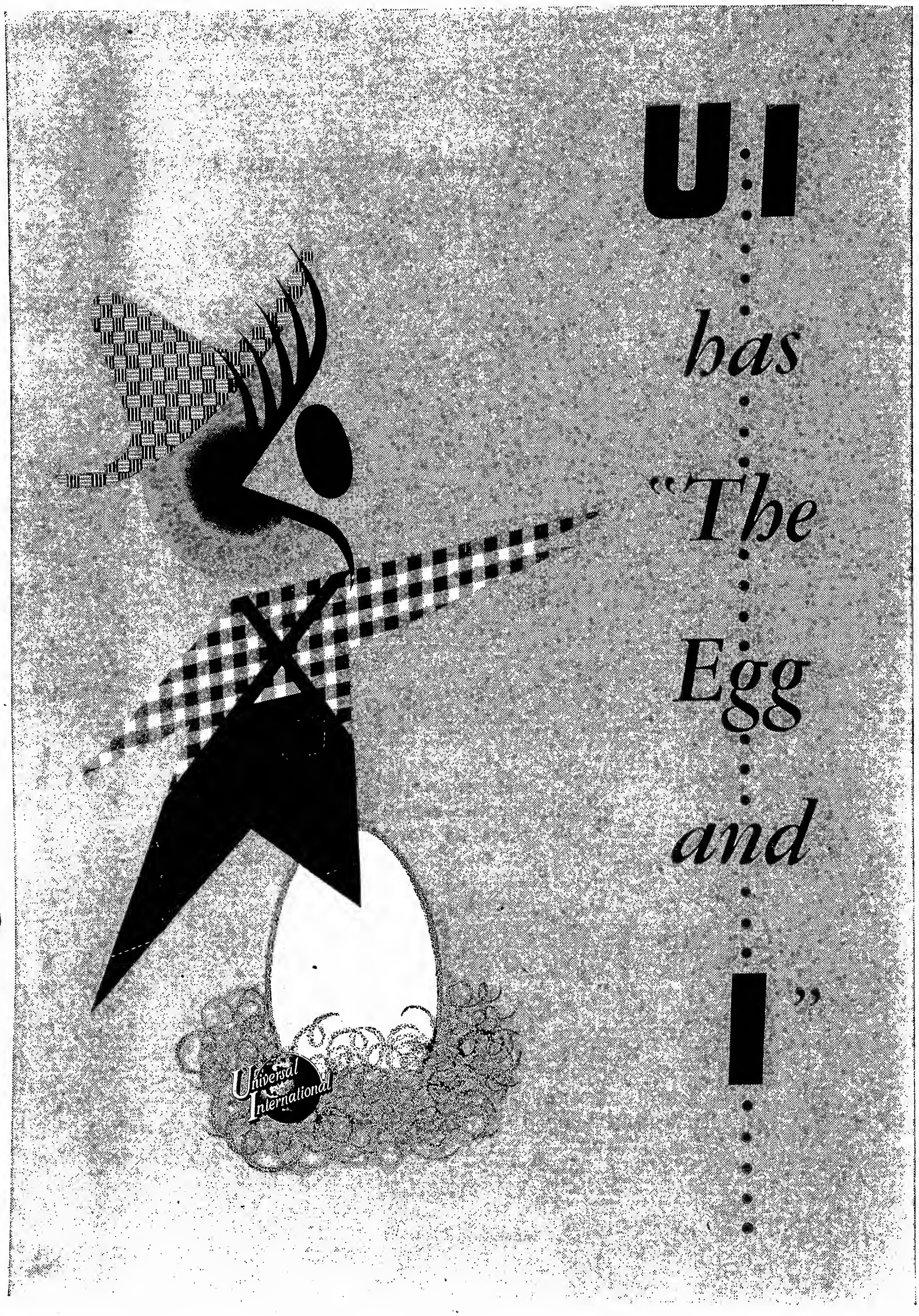
Picture money is becoming increasingly hard to find for indies. Upping costs and poor results have made bankrollers shy. Current economic requirements are restricting the amount of cash the Credit National, the administration's agency for financing business, has available for films, since most of it had to be switched to supporting nationalized industries.

Currently the administration is trying to reorganize the industry through the newly-created Centre National du Cinema, which combines all former government picture agencies, headed by Michel Fourre-Cormerey, and legislates in all phases. There are no big chains of theatres, and production has so far been scattered mostly among indies, with the majors unable to organize them or nominate a local Eric Johnston who could act efficiently as their spokesman rather than a mouthpiece for the administration's directives.

SILVERSTONE OFF TO O.O. 20TH EUROPE ACTIVITY

Murray Silverstone, 20th-Fox International prexy, sailed for Europe aboard the Queen Elizabeth last Saturday (18) for a three-week routine trip. He plans to huddle on 20th plans in Europe during 1947 with both Otto Bolle, company's general manager in England, and Francis L. Harley, 20th director for Europe, North Africa and the Near East.

Silverstone will also o.o. construction work on 20th's new studios, now under construction in London. Studios will not be ready for film production until at least next summer, however.


UI
has
"The
Egg
and
I"
Universal International

I'll Be Yours
(SONGS)

Universal-International release of Felix Jackson production (Howard Christie, associate producer). Stars Deanna Durbin, Tom Drake and William Bendix; features Adolphe Menjou. Directed by William A. Seiter. Screenplay, Preston Sturges; based on play, "The Good Fairy," by Ferenc Molnar; translated and adapted by Jane Hinton; songs, C. C. S. Cushing, E. P. Heath, Emmerich Kalman, Augustin Lara, Jack Brooks and Walter Schuman; other music, Frank Skinner; music director for Miss Durbin, Walter Schuman; editor, Otto Ludwig; special photography, David S. Horsley; assistant director, William Holland. Tradeshown in N. Y., Jan. 16, '47. Running time, **93 MINS.**

Louise Ginglebusher	Deanna Durbin
George Prescott	Tom Drake
Wechsberg	William Bendix
J. Conrad Nelson	Adolphe Menjou
Mr. Buckingham	Walter Catlett
Barber	Franklin Pangborn
Captain	William Trenk
Blonde	Joan Fulton
Usherette	Patricia Alphin
Stagedoor Johnny	William Brooks

Ferenc Molnar would probably recognize his former hit play, "The Good Fairy," in its current remake. "I'll Be Yours" more or less hangs on the framework of the Hungarian author's yarn, while Universal-International has added Deanna Durbin and several songs that the star sings engagingly. The result is a mildly pleasant little comedy that should do well enough at the boxoffice.

This version of the original Universal pic (1935), which starred Margaret Sullavan in a more literal Preston Sturges adaptation of the Molnar work, has assumed a modern-day New York aura instead of the original Continental atmosphere. Some of the Sturges satirical bite is still evident, while much of the situation comedy is obvious. With Miss Durbin a factor, though, there isn't much for the exhibitor to concern himself. The star's looks, lilting soprano and a charm she's carried over from her childhood thesp days are always sufficiently in evidence when the pic has a tendency to sag.

Miss Durbin plays a youngster who goes to New York from her small town, becomes an usher at what is supposed to be the Radio City Music Hall (though it's called the Buckingham). Then she becomes involved with an elderly millionaire roue chaser of the chaste. Complicating matters is a young, penniless lawyer, the other link in the romance. Difficulties are for the young lovers because of circumstances that rather innocuously involve the girl and the roue.

Miss Durbin solos three tunes neatly. It's doubtful if she's ever been in better voice. "Granada," the Augustin Lara tune, a standard in the Latin American catalogs, is done especially well, while the likewise standard "Sari Waltz" (C. C. S. Cushing-E. P. Heath-Emmerich Kalman) and "It's Dream Time" (Jack Brooks-Walter Schuman) are the other highly listenable numbers.

Tom Drake unassumingly plays the young lawyer, while William Bendix is the waiter, a part whose Jewish overtones are too obvious in a role where the semitisms as part of the character aren't even remotely necessary. This is strangely inconsistent; the Jewishness is only evident early in the pic—as if the producer had suddenly awakened to the role's tangent and then decided to cut it out without re-shooting the earlier reels. Adolphe Menjou plays the roue, which Frank Morgan played in the former pic. Herbert Marshall had the original part played now by Drake.

The pic has a sharp pace, having been directed by William A. Seiter, and the production is expensive-looking all the way. Miss Durbin is attractively garbed, but one frock, a dark affair with white lace collar, makes her look much too matronly, a factor pointed up because of her tendency to take on weight during the past couple of years. *Kahn*

The Macomber Affair

Hollywood, Jan. 20.

United Artists release of Benedict Bogeaus production. Stars Gregory Peck, Joan Bennett, Robert Preston; features Reginald Denny, Carl Horbord, Earl Smith. Directed by Zoltan Korda. Screenplay, Casey Robinson and Seymour Bennett, from adaptation of Ernest Hemingway story by Bennett and Frank Arnold; camera, Karl Strauss; editors, George Feld, Jack Wheeler; music, Miklos Roza. Tradeshown in Hollywood. Running time, **89 MINS.**

Robert Wilson	Gregory Peck
Francis Macomber	Robert Preston
Margaret Macomber	Joan Bennett
Captain Smollot	Reginald Denny
Coroner	Carl Harbord
Kongoni	Earl Smith

"The Macomber Affair," with an African hunt background, will get by principally through selling force of its cast toppers, Gregory Peck, Joan Bennett and Robert Preston. Story, while triangular in theme, isn't particularly pleasant in content, even though action often is exciting and elements of suspense frequently hop up the spectator. Certain artificialities of presentation, too, and unreal dialog are further strikes against picture, although portion of footage that filmed in Africa, is as interesting as anything of the season.

Preston enacts role of Francis Macomber, a rich American with an unhappy wife (Miss Bennett), who arrives at Nairobi and hires Peck, a white hunter, to take him lion hunting. On the safari, this time in cars, Macomber can't stand up under a lion charge and his wife sees him turn coward. The white hunter kills the lion. Thereafter, Macomber broods over his shame, his wife falls for the hunter and finally she fires shot which kills her husband, ostensibly, as she levels her sights on a water buffalo charging her husband.

African footage is cut into the story with showmanship effect, and these sequences build up suspense satisfactorily. There are closeups of lions and other denizens of the veldt, and scenes in which lion and water buffalo charge, caught with telescopic lenses by camera crew sent to Africa from England, will stir any audience. These focal points of story out-interest the human drama as developed in scripters' enmeshing trio of stars.

Peck delivers a clear-cut delineation of the white hunter, a role in strange variance to his usual work. Miss Bennett doesn't fare so well with the stilted dialog, but scores as the shrewish wife. Preston, making his comeback after service in the Army, makes a neat impression in a difficult part. In bits, Reginald Denny and Jean Gillie acquit themselves satisfactorily.

"Affair" was co-produced by Benedict Bogeaus and Cascy Robinson, latter also collabing with Seymour Bennett on adaptation of Ernest Hemingway's original story, "The Short and Happy Life of Francis Macomber." Plenty of values were inserted, which Zoltan Korda handled well enough in his direction. Camera work by Karl Strauss is above average, and George Feld and Jack Wheeler did bang-up job with the editing.

It's a Joke, Son!

Eagle-Lion release of Aubrey Schenck (Bryan Foy) production. Stars Kenny Delmar; features Una Merkel, June Lockhart, Kenneth Farrell. Directed by Ben Stoloff. Original screenplay, Robert Kent and Paul Gerard Smith; camera, Clyde de Vinna; editor, Norman Colbert; music, Alvin Levin. Tradeshown in N. Y., Jan. 15, '46. Running time, **63 MINS.**

Senator Claghorn	Kenny Delmar
Magnolia Claghorn	Una Merkel
Mary Lou	June Lockhart
Jeff Davis	Kenneth Farrell
Dan Healey	Douglas Dumbrille
Senator Leeds	Jimmy Conlin
Ace	Matt Willis
Kulfey	Ralph Sanford
Daisy	By Herself
Hortense	Vera Lewis
Whipple Sisters	Margaret McWade Ida Moore

"It's a Joke, Son!" represents Eagle-Lion's first Hollywood-made production—and it's not a very auspicious entry. Film, evidently a modest-budgeter, sags through most of its length under a mess of slapstick that's laid on with a heavy trowel. Pic's only claim to prominence is the presence in the cast of Kenny Delmar, the "Senator Claghorn" of Fred Allen's radio show, which should be a good exploitation gimmick for enterprising exhibs. The picture's hardly strong enough to stand alone in first-run situations which, together with the fact that it runs only 63 minutes, would groove it for the duals.

Delmar tries hard to carry the film and, although he'll undoubtedly draw plenty of yocks in spots, his type of humor isn't strong enough for an entire feature. Story follows the theme of his radio work and, funny though it may be, his constant play on the north vs. south angle seems almost in poor taste, what with the current trouble in the Georgia gubernatorial mansion, the Bilbo purge, etc. Guy's a fairly competent actor, however, and milks his particular type of dialog for all that's in it.

Original screenplay by Robert Kent and Paul Gerard Smith doesn't leave much to the imagination, and most audiences will be able to call the shots on each cliche long before the footage winds up. Delmar's a southern aristocrat, living on the glory of pre-Civil War days and little else, with his only income being from a mint bed. When his bossy wife is nominated for state senator by her Daughters of Dixie, the political bosses who've invaded from the north nominate Delmar to run against her and so split the party vote to leave the way open for their own minion. After much byplay, during which Delmar is kidnapped and arrives back at the courthouse just in time for the election, he wins the vote, takes over the pants-wearing in his family and cements the love affair between his daughter and her boyfriend.

Although they're overshadowed by Delmar, the rest of the cast come through okay under direction of Ben Stoloff. Una Merkel, as the senator's wife, is good, and June Lockhart, though no great shakes as an actress, is photogenic as the daughter. Kenneth Farrell, newcomer to the leading man ranks, is passable, and Douglas Dumbrille is on hand to provide the villainy.

Bedelia

"Bedelia," British entry in the U. S. film market, which is being tradeshown by Eagle-Lion tomorrow (23) in New York, was reviewed in VARIETY, from London, June 5, 1946. Film, produced by John Corfield under the J. Arthur Rank banner, was estimated by the reviewer, *Clem*, to have strong potentialities in the U. S. Now running 85 minutes, it ran five minutes longer in England.

Margaret Lockwood and Ian Hunter head the cast.

Miniature Reviews

"I'll Be Yours" (Songs) (U). Deanna Durbin starred in "Good Fairy" remake; okay boxoffice.

"The Macomber Affair" (UA). Gregory Peck, Joan Bennett and Robert Preston names needed to draw 'em to this African veldt safari.

"It's a Joke, Son!" (Eagle-Lion). Kenny Delmar as "Senator Claghorn" in Eagle-Lion's teeoff production; okay dualer.

"The Pilgrim Lady" (Rep). Romantic comedy, strictly for the duals.

"Man's Hope" (Lopert) (Spanish-Made). Andre Malraux film of own Spanish Civil war novel. Top arty b.o.

"Born to Speed" (PRC). Fair "B" actioner for the duals.

"Klockorna I Gamla Sta'n" (Swedish Made). First Swedish tinter will gross well in Scandinavia and stands U.S. chance.

Daisy, the pup from the "Blondie" series, is excellent.

Producer Aubrey Schenck has mounted the film on authentic-looking sets but in keeping with the modest budget. Clyde De Vinna's camera work is good. *Stal.*

The Pilgrim Lady

Republic release of William J. O'Sullivan production. Features Lynne Roberts, Warren Douglas, Alan Mowbray, Veda Ann Borg. Directed by Lesley Selander. Original screenplay, Dane Lussier; camera, Reggie Lanning; editor, Arthur Roberts. Reviewed in N. Y., Jan. 17, '47. Running time, **67 MINS.**

Henrietta Rankin	Lynne Roberts
Dennis Carter	Warren Douglas
Clifford Latimer	Alan Mowbray
Eve Standish	Veda Ann Borg
Professor Rankin	Clarence Kolb
Aunt Phoebe	Helen Freeman
Millicent Rankin	Doris Merrick
Thackeray Gibbs	Russell Hicks
Blackie Reynolds	Ray Walker
Noel	Charles Coleman
Wayne Talbott, III	Carlyle Blackwell, Jr.
Dr. Bekins	Harry V. Cheshire
Nell Brown	Dorothy Christy
Oscar	Paul E. Burns
Workman	Tom Duggan
Hotel Clerk	Jack Rice
Cab Driver	William Haade
Bellboy	William Benedict

A run-of-the-mill programmer. Story line is familiar, and despite adequate performances, it has little else.

Yarn is the oldhat saga of an inhibited femme university teacher, who has authored a daring novel pseudonomously and submitted it to a New York publisher. On latter's rejection it falls into the hands of a couple of embryonic publishers, who decide if the author is as glamorous as her yarn is sexy they might have something via a cheesecake buildup. Of course, auntie palms off her ugly duckling niece, who's not so bad sans glasses. Lads interest an influential radio commentator, who provides sponsorship for publication through having a yen for the gal.

What happens after that is the cliche wherein the pseudo authoress falls into the arms of the young publisher, wounds the vanity of her elder benefactor, while auntie finds romance with a middle-aged lecturer. Alan Mowbray as the egocentric commentator practically has a field day via a juicy role which supplies most of the comedy. Lynne Roberts contributes a neat interpretation of the unwilling masquerader, while Helen Freeman turns in a nifty performance as the aunt. Warren Douglas does okay by the boyfriend-publisher role. Other good performances are contribbed by Veda Ann Borg, Clarence Kolb, Doris Merrick and Russell Hicks.

Lesley Selander has achieved pace in direction, with Reggie Lanning's cameraing okay. *Edba.*

Man's Hope
(SPANISH-MADE)

Lopert Films release of Andre Malraux producton. Stars Majuto, Nicolas Rodriguez, Jose Lado; features members of International Brigade. Direction and screenplay, Malraux, from his novel, "Man's Hope"; camera, Louis Page; assistant director, Denise Marlon; music, Darius Milhaud. Previewed in N. Y. Jan. 17, '47. Running time, **78 MINS.**

Captain Munoz	Majuto
Pilot Marquez	Nicolas Rodriguez
The Peasant	Jose Lado

And members of the International Brigade and Spanish peasants.

(In Spanish; English Titles)

Completely unique in treatment, utterly stirring in impact, "Man's Hope" has, if anything, gained strength from a strange odyssey which brings it to the screen almost eight years after production. In filming two incidents of the Spanish Civil War, both taken from his own novel, Andre Malraux has gained emphasis by deliberate understatement, and has underlined this entire screen work with bone-bare simplicity. Boxoffice value of "Man's Hope" is virtually assured in the art houses.

After being smuggled into France following the Franco accession and hidden there during the Munich era and German occupation, "Man's Hope" was first screened after the liberation. At that time it received the Louis Delluc award, French equivalent of the Hollywood Oscar.

For an audience accustomed to strict continuity of action and logical story progression, this film will require some digestion. "Man's Hope" tells its story by implication as much as by actual picturization. In the subtitling a lot of the dialog is literally left unsaid. But these are not the norms by which Malraux produced the film. He's obviously steered clear of any romanticizing of the Loyalist cause, although he fought with the International Brigade; instead, he paints a stark picture and leaves it to the audience for consideration.

Film opens on street scenes in Barcelona, with a sound background of monotonous machine-gun jabber and explosive light artillery. Not until a few minutes have passed does one realize that the sound is not dubbed in. It's the mccoy, but with no visual evidence of results. Pictures were made during the 1938 bombardment. Film, in near-essay form, then shows the efforts of the Spanish citizen army and the two-bomber Loyalist squadron to destroy a bridge. The culmination of those efforts comes quickly. A peasant breaks through to the squadron with the location of the new Franco airfield, which must be neutralized before the bridge can be bombed. Unable to read a map, the peasant is taken on the bombing ride, and suspense, while he's trying to spot the Franco airdrome, is excellent. After the bombing, the plane crashes in the mountains. The rescue funeral procession of peasants, with virtually no sound but the Darius Milhaud score, provides one of the most unusual endings ever filmed.

Flying sequences, actually taken in the cockpit of the old Potez which constituted the Red Air Force in that sector, are outstanding in dramatic quality. On only two occasions does Malraux give indication of his comparative inexperience with a camera. Thesping is near-perfect, mainly because it's natural. *Tomm.*

Born to Speed

PRC release of Marvin D. Stahl production. Features Johnny Sands and Terry Austin. Directed by Edward L. Cahn. Screenplay, Crane Wilbur, Scott Darling and Robert B. Churchill, based on original story by Churchill; editor, W. Donn Hayes; camera, Jackson Rose; music, Albert Levin. Reviewed in N. Y. Jan. 17, '47. Running time, **61 MINS.**

Johnny Randall	Johnny Sands
Toni Bradley	Terry Austin
Mike Conroy	Don Castle
Breezy Bradley	Frank Orth
Mrs. Randall	Geraldine Wall
Duke Hudkins	Joe Haworth

Turning to midget autos as story fodder, PRC has turned out a fair action film which should hold its own on double bills. Gripping lensing of racing scenes tends to offset the cliches of a none-too-original story.

Son of an oldtime racing driver killed plying his trade, Johnny Sands plays a chip-off-the-old-block, who teams with his dad's old mechanic (Frank Orth) and pilots a resurrected racing auto driven by his father. Spirited competition develops between him and his arch rival, Don Castle, another driver, both of whom compete for the affections of Terry Austin, who portrays Orth's niece. In a Frank Merriwell finish of the big race, Sands defeats Castle, wins Miss Austin and retires from the track much to the delight of his mother, Geraldine Wall, who feared he would have met an untimely end similar to that of his father.

Vivacious Miss Austin acquits herself nicely and deserves better parts. Sands is miscast. A bit too juvenile, his emotings lack conviction. Castle is adequate as the heavy, while Orth and Miss Wall do well. Handling production reins, Marvin Stahl squeezed as much entertainment as possible from the low budget, while Edward L. Cahn's direction was somewhat uneven. Jackson Rose rates kudos for his camera work.

Klockorna I Gamla Sta'n
(The Bells in Old Town)
(COLOR)
(SWEDISH-MADE)

Stockholm, Jan. 10.

Europa Film production and release. Stars Edvard Persson, George Fant, Gunnel Brostrom, Elsie Albiin; features Goesta Cederlund, Maria Albin, Ulla Wikander, Axel Hoegel, Torsten Hillberg, Harry Ahlin, John Norrman. Directed by Ragnar Hylten-Cavallius. Screenplay by Hylten-Cavallius, based on idea by Bertil Malmberg; camera, Birgir Gottlieb; music, Alvar Kraft; color technicians, James B. Schakleford and Olle Nordemar. Made in Cinecolor. At Saga, Stockholm. Running time, 112 **MINS.**

First Swedish tinter, aided by marquee value of comedian Edvard Persson and excellent lensing of Birgir Gottlieb, should reap hefty grosses in Scandinavia and has b.o. possibilities for many U. S. arty houses. Fine cast contribs okay thesping under Ragnar Hylton-Cavalllus' smooth direction.

With the story centered in Stockholm's "Old Town," one of the most picturesque parts of the Swedish capital, locale lends itself to fine celluloid hues which technicians James B. Schakleford, borrowed from Paramount, and Europa's Olle Nordemar bring out to perfection. Idea could be called unoriginal, but smart scripting milks it for full entertainment values. *Wing.*

Lucrezia Borgia

"Lucrezia Borgia," French-made film being re-released by Noel Meadow and B. L. Garner in a day-and-date opening today (22) at the Apollo, N. Y., and the Playhouse, Brooklyn, was reviewed in VARIETY on Oct. 20, 1937. Critic said the pic "is more likely to be noted for its treatment of a daring subject than for outstanding merit. Picture is historical, with heavier emphasis on the villainies of the ruthless Cesar Borgia than on the life of his sister, for whom the picture is titled."

Running time is 80 minutes.

New Foreign Films
(Unlikely for Anglo-U S. Market)

"Jeg Elsker en Anden" ("I Love Another") **(DANISH).** Asa Film production and release. Stars Marguerite Viby, Ebbe Rode; features Ib Schoenberg, Ernie Arnesen, Bjorn Watt Boolsen, Betty Helsengreen, Else Colber, Astrid Holm, Henry Nielsen, Ebba Amfeldt, Ingeborg Pehrson. Directed by Lau Lauritzen. Screenplay, Grete Frische; camera, Rudolf Fredericksen; music, Svend Gyldmark. Reviewed in Copenhagen. Running time, **92 MINS.**

Sparked by Marguerite Viby's brilliant acting, this comedy is the Danish actress' first film in her homeland after years in Swedish studios. A good songstress, she warbles several numbers to good effect. With okay direction and lensing, pic looms as satisfactory film fare for Scandinavia, but chances in U. S. are dubious.

"Jag Alskar Dig, Argbigga" ("I Love You") **(SWEDISH).** Svea Film release of Ake Ohberg production. Stars Sonja Wigert, Aka Ohberg; features Margit Manstad, Rune Halvarsson, Naima Wifstrand, Henrik Schildt. Direction and screenplay by Ohberg. Reviewed in Stockholm. Running time, **90 MINS.**

Producer-writer-director Ake Ohberg apparently took too many chores on his hands and the result is a bad copy of a Laurel & Hardy comedy. Sonja Wigert, one of Sweden's best film comediennes, is cast as a strong-willed lass. She clashes with Ohberg who eventually tames her temperament. Chances out of Scandinavia are meager.

"To Liv" ("Two Lives") **(NORWEGIAN).** Kamera Film release of Dovre Film production. Stars Erling Drangsholt, Sigrun Otto; features Wenche Ein Bugge, Jon-Lennart Mjoen, Rolf Christensen, Carl Struve, Frank Robert. Directed by Titus Vibe Mueller and Finn Bo. Screenplay based on play by Finn Bo. Camera, Kaare Bergstroem; music, Christian Hartman. Reviewed in Oslo, Dec. 26, '46. Running time, **112 MINS.**

Written when Norway was under German occupation, Finn Bo's drama, produced in November, 1945, is now a striking film about a youthful informer who comes as a "friend" to a family in Oslo. He contrives to send the son to jail and betrays the daughter. Finding her husband's life destroyed, the mother kills the informer. Jon-Lennart Mjoen is a realistic traitor, while other acting is equally good. Pic will do well in Scandinavian countries and may offer some appeal to the U. S. market.

"Le Village de la Colere" ("The Village of Wrath") **(FRENCH).** Cinema de France release of Participation du Film production. Stars Loulee Carletti, Paul Cambo; features Micheline Francey, Marcelle Geniat, Jean Paredes, Raymond Cordy, Schultz. Directed by Raoul Andre. Screenplay, Jean Canolle. Previewed in Paris. Running time, **105 MINS.**

Poor direction and technique, as well as inexpert story treatment, bar this film from the bigger French spots and make it hardly a bet for America. Story, set in 1860, shows a young city slicker who moves to the country and falls in love with a gal of gypsy descent. Accusing her of being a witch, villagers want to toss the couple out of town but finally decide they're okay. Theme may be worth a Hollywood remake after suitable treatment.

"Stiliga Augusta" ("The Pleasant August") **(SWEDISH).** Wive Film release of Centrum-Rex Film production. Stars Ingrid Backlin, Ake Gronberg; features Emy Hagman, Bengt Logardt, Thor Modeen, Julia Caesar, Carl Hagman, Ann-Margret Bergendahl, Folke Hamrn, Naima Wifstrand. Directed by Elof Ahrle; screenplay based on play by Gustaf af Geijerstam. At Strand, Stockholm. Runnng time, **80 MINS.**

Film version of the w.k. play fails to improve upon the original despite an excellent cast which includes some of Sweden's best actors. Although stars Ingrid Backlin and Ake Gronberg are an interesting combination it's obvious that they will be seen to better advantage, in a film of more merit than "Stiliga Augusta." With a fair run anticipated at Swedish theatres, comedy is too slowly paced to offer much interest for the U. S.

"Medan Porten var Stangd" ("While the Doors Were Closed") **(SWEDISH).** Europa Film release of Hasse Ekman production. Stars Ekman, Tollie Zellman, Olof Winnerstrand; features Goesta Cederlund, Douglas Hage, Hjoerdis Petterson, Marianne Loefgren, Gunn Wallgren, Gunnar Bjoernstrand, Inga Landgre. Direction and screenplay by Ekman. Camera, Harald Berglund. At Saga, Stockholm. Running time, **96 MINS.**

Reaching into the world-trade class, writer-producer-director-actor Hasse Ekman has turned out a creditable film dealing with varied characters in a house and what happened to them after the doors were closed. He does well as the star and shines in several scenes with young Inga Landgre. Lensing achieves same top-drawer standards as Ekman's direction and cast's thesping. A hit in Scandinavia, pic is a good bet for the U. S. as well.

Auction Bidding Raises Question Among Competitive Smalltown Houses

Inclusion of the optional competitive bidding proviso in the anti-trust decree is expected to weigh on the minds of many smalltown exhibs via a highly argumentative question—whether the guarantee of several days' clearance over a competing house is incentive enough to prompt them to accept competitive bidding.

Exhibitors in question are those who enjoy firstrun situations in their own communities but have been forced heretofore to play films day-and-date with houses in nearby towns. Many of these exhibs, pointing to the fact that their towns were larger than the neighboring communities and consequently drew a part of their audience from these neighbors, have been pressing distribs for clearance ever since the consent decree ruled such protection legal. When the anti-trust decision handed down last June reaffirmed the legality of clearances, exhibs in the "A" towns immediately doubled their efforts, claiming no reason existed now why distribs should not meet their demands.

Distribs, however, came up with a "joker" clause in the decision to make these "A" exhibs think twice. Last of the seven factors laid down by the court to determine clearance —and one which has been carried over into the final decree—states flatly that "there should be no clearance between theatres not in substantial competition." If exhibs in the "A" towns, consequently, demand clearance over "B" towns, they'll virtually be admitting the existence of competition between the two cities. And, under the final decree, the "B" exhibs will now be able to ask that a bidding system be instituted for all product available to both cities.

The Illustration

Illustrative of the problem is an indie exhib in a city of about 22,000 population, who's been an old customer of the majors ever since nickelodeon days. He's always been balked, however, by an exhib in a town eight miles away with 10,000 population. Customers from the smaller locality invariably come to the "A" town for most of their shopping and, naturally, flop into the "A" exhib's house after their chores are finished to cool their heels. "A" exhib, consequently, has always claimed he's entitled to clearance over the smaller town.

Same "A" exhib also has to contend with a house owned and operated by one of the majors in his home town. Indie, as an old customer, has always had the cream first-run product, with the affiliated house getting only firstrun pix of its own company. Now the branch managers with whom this exhib deals have warned him that if he's granted clearance, he'll be forced into auction bidding for all his product. And, most important, the affiliated theatre in his own town, backed by the top money of its owner, will be bidding against him.

Exhib recently succeeded in getting the desired clearance from Metro. Now that the final decree has ruled for auction bidding, he's thinking twice about pressing his demands with the other companies from whom he buys pictures.

Par's Coast Meet

Continued from page 3

make his recommendations on the production front to Par's studio clan. Perkins will speak for the United Kingdom and Farley on a survey of the production situation in Europe. Understood that all will put in a pitch for slanting films to the burgeoning foreign market.

Foreign field currently shapes up as the best bet for kiting profits to meet soaring production costs, many of Par's execs believe. With GI penetration serving to bring American films to millions who heretofore had little idea about them, number of overseas markets have shown remarkable gains. Philippines, for one, has climbed meteorically in the past year while many other countries have followed a similar pattern.

Solo Sales

Continued from page 7

h.o. "An exhibitor rarely has the opportunity of discussing his problem with the man who makes the decision. Instead, he states his gripe to the exchange manager who has to clear everything via the telephone with some fellow behind a desk at division headquarters and higher."

Can't Bargain

Loss of give and take in negotiating for pix is a result of individual picture selling, Lachman added, since you can't bargain one picture's terms against another. Situation has been increasingly aggravated, Allied topper maintained, because the product shortage has deprived the exhib of whatever little bargaining power he had before. Exhibs, these days, he said, were glad to get any product to fill the holes in playing time.

Wandering producers and switching sales biggies have also added to the exhibs' woes, according to Lachman. Outside producers who control the rental terms of their distributing company have been a consistent factor in driving up terms, he asserted. "When a producer changes his distrib, the exhibitor can't win either way. If a producer was getting better terms through his last distributing agency, he insists on the same terms with the new distrib. If his deals in the old were not as good as those generally obtained by the new, then he wants his pictures boosted to the new."

Such sales chieftains as Tom Connors of 20th-Fox and Ted O'Shea of Liberty Films, both of whom switched from Metro, and others who've transferred from one company to another have also helped in the rise of rental levels, Lachman said. "When they come from Metro, which gets top terms, they immediately inaugurate the same system elsewhere regardless of whether the product warrants it. The higher terms are always carried with sales officials from one company to another; the lower are forgotten."

"Things are really tough for the film buyer," Lachman wound up, "but don't get me wrong. I love the film business."

Levy Warns

Continued from page 7

efforts towards the creation of a system of arbitration for this industry, not in order to take away from the Government the power to have the defendants cited for contempt if they violate the decree, not in order to deprive the theatre operator of his right to institute an anti-trust suit, but so that the small theatre operator especially may have a place to go to complain about an alleged wrong or injustice without getting involved in litigation which he has no desire to bring and probably cannot financially afford to commence. Before Levy's address and a question and answer period, which copped approval from the audience, members of the local MPTOA refused to permit Fred H. Wehrenberg, prez of both the national and regional group, to resign. In fact, they elected him for another one-year stint. In order to lighten his duties three executive vicepresidents were chosen to share some of the work, Carson Rodgers, L. A., "Bud" Mercier and Clarence Kaimann. Other officers of the regional body chosen are Joseph Ansell, treasurer; Francis Kaimann, secretary and Walter Thimmig, sergeant-at-arms. All are St. Louis exhibitors.

Lew Lehr, from 20th-Fox, was guest of honor at a dinner last night (Monday). Joseph F. Holland, local banker and humorist, was toastmaster.

A resolution endorsing Wehrenberg's all motion picture industry forum, to discuss the industry's problems and grievances, was adopted late yesterday by members of the convention.

TOPS SKY-BOYS

Hollywood, Jan. 21.

Film aviators picked Maj. E. H. Robinson as prexy of the Motion Picture Pilots Assn.

Other toppers elected were Paul Gustine, veepee and Herb White, secretary-treasurer.

Johnston's Quota Rap

Hollywood, Jan. 21

Britain's quota restrictions on American pictures is likely to wind up as a boomerang, according to Eric Johnston, chief of Motion Picture Assn., who recently made an overseas tour to gander conditions in England. British quotas, Johnston explained to 50 film execs at a luncheon here, will breed quotas in other countries, and the reaction will harm not only Hollywood but the British picture industry as well. Johnston said in part:

"Every country with a struggling film industry would follow the British example, and instead of Britain finding an expanding trade overseas for her films, she would meet with resistance."

British Quota Boost Needed, Sez Archibald

Proposed boost in the British quota, storm center of the current Anglo-American pitched battle, is essential to maintain a planned hike in British production and, as such, indispensable to the growth of the United Kingdom's film business, George Archibald, managing director of J. Arthur Rank's Independent Producers, Ltd., declared following his arrival in the U. S. last week. Archibald briefed the reasons behind the criticized stance of the British Film Producers Assn. and predicted adoption of the BFPA resolution by the British government.

British producers turned out some 40 films in '46 and are aiming to boost that number to 80 or 90 within the next few years, Archibald said. To encourage that expansion, it is necessary, he added, to assure the film-makers that a home market with lengthening playing time would be available or the added bankrolling would not be forthcoming.

Rank, himself, as head of the BFPA, and most of his producers favored the upped quota, according to Archibald. "British producers are right now enjoying the fruits of the earlier quotas, which made possible native production by assuring local companies that their pictures would be played," he said. "Without the quotas, the British public may never have had a chance to develop a taste for British films. And the current situation, where British films are now outguessing their American counterparts in England, could never have occurred."

"Moreover, for cultural reasons alone, no British government could permit a situation where British pictures could be crowded off our native screens by Hollywood's product or that of any other country," Archibald continued. "The public of any country should have the opportunity of seeing the best of their stories and culture filmed by native talent."

Systematic Deprivation

Claiming that Yank exhibitors were still systematically depriving British product of wide distribution in the U. S., Archibald asserted that he, therefor, saw no reason why Hollywood should beef over threatened increased quotas. "If there's any doubt that British films are being limited in their American playdates, the findings of your own court in the anti-trust suit should dispel that doubt," he said "Paragraph 110 of the court's findings holds the major companies guilty of drafting various contract provisions which, among other things, exclude foreign pictures and those of independent producers."

"It's oversimplifying matters to say that no exhibitor will turn down a picture, foreign or otherwise, which will gross big money," he argued. "Without star buildup and powerful exploitation, films just don't draw heavy patronage in America. And without assurance of wide distribution, there can't be a buildup of personalities — nor can there be expenditure of big sums of money for exploitation by a company if it isn't in a position to take advantage of audience penetration by choice bookings."

EAGLE'S U-I 'DELUSION'

Hollywood, Jan. 21.

Universal - International assigned S. P. Eagle to produce "Delusion," based on the Carl Zuckmayer novel, "Master of Life and Death."

Keith Winter is doing the screenplay, to be directed by Compton Bennett.

What British Squawk Is All About

Filmdom's "Battle of Britain," which promises to generate increasing heat in the next year, results essentially from efforts of the English to more nearly equalize the balance of trade in motion pictures. They first moved in that direction in 1928 by passing quota laws, which were renewed in 1938 and expire next year.

There are two different quota acts, one applying to distributors, the other to exhibitors. The first provides that of the film released by any distrib each year, a certain percentage must be British-made. British-made is defined as meaning that at least 50% of the labor cost was paid to British nationals. Current act provides that distribs must have handled 15% in 1938, with 1½% increase each year until 30% was reached. That was reduced because of the war, however, and is currently 22½%, with a rise to 25% slated for March 31. Percentage was originally based on footage but changed to a cost basis during the war, with £72,000 ($288,000, approximately) being set as minimum expenditure for maximum credit. Distrib quota expires March 31, 1948, and undoubtedly will not be renewed, since even the British Film Producers Assn. has recommended its abolition. It's claimed that it causes Americans to make "quickies" in England to meet quota requirements and the British industry itself no longer needs this type protection.

Exhib Quota Act provides each British theatre must play a percentage of British-mades. As renewed for 10 years in 1938, quota started at 12½% and rose each year until it hit 25%. That was of necessity reduced during the war and is now 17½%, with a rise to 20% slated for Sept. 30. Percentages are based on hours of screen time during "normal" theatregoing periods of the day. Act expires Sept. 30, 1948, and British Producers Assn. wants it changed so that, in effect, English houses must play eight British pix each six months (16 if they change bills twice a week) while circuits, in addition, must play six indie British pix each half-year. American execs estimate the result would be a 30% playing time quota for indie houses and 40% for circuits. BFPA also wants government to "de-Americanize" the Associated British Pictures Corp., of which Warner Bros. was permitted to gain a controlling interest in 1945. Circuit, it is claimed, is now "run in the interest of American producers."

Yanks Steam at British Chill

Continued from page 3

British imports (not necessarily films) and a full-scale trade war.

Threatening British moves recently are generally attributed by U.S. industry leaders to a combination of psychological and economic factors. On the first count, it is said, the British are using big talk to compensate for an inferiority complex as they readjust themselves to the possibility of becoming a "second-ary" nation. On the other hand, they are honestly trying to set up a film industry of their own that can help even the balance of trade.

Goldwyn's Quip

Regarding the latter count, Samuel Goldwyn's quip last week following the statement of Sir Stafford, president of the British Board of Trade, brought general applause from the industry. Remarked Goldwyn: "If British producers would stay away from Parliament and concentrate on making good pictures, they'd be better off."

Unwillingness of the British to understand the operation of free enterprise in the U.S., as it applies to films, especially irks the Americans. No one is more international in outlook, they point out, than an exhibitor—if he can make money at it. But no exhib will—nor should he be expected to—play a picture that won't bring patrons into his house. And 99% of British films, no matter how much U.S. critics praise them, do not appeal to average American audiences. It all goes back to the same old thing—make good pictures and they'll find plenty of playing time, whether they're made in England or Timbuctoo.

Furthermore, the Americans are burned by an idea the British have that what goes into U. S. houses can be controlled from the top, or by any other criterion than boxoffice. As Bob Wilby, Paramount partner, is quoted this week in another story in VARIETY: "Barney Balaban owns 50% of my company, but he can't make me play a Paramount picture if I don't want to. Pressure methods won't go."

On the matter of figures, American industry toppers are incensed at such statements as Cripps' that Hollywood is earning (in Britain), "at least 10 to 20 times the amount earned by British films in America, despite the fact that America must have at least four times as many filmgoers as we have." As a matter of fact, according to best available information, American companies took out of Britain in 1946 about $80,000,000, while the English took from the U. S. about $8,500,000. That's less than 10%, but that's not the point at all, say the Americans. Why shouldn't U.S. companies take 10 times as much from Britain as vice versa, they ask, when the total production expenditure in England in 1946 was from $32,000,000 to $36,000,000, as against $350,000,000 in Hollywood?

Incidentally, it's pointed out, the $8,500,000 that Britain got from the U.S. in 1946 compares with $2,500,000 the 12 months previously, so it can hardly be said that the British competitive situation isn't improving normally as English pictures increase in quantity and quality. It is estimated that the British may take out almost $20,000,000 in 1947.

Forgetful British

In addition to other factors, Americans heatedly point out, the British seem to forget they have a thriving exhibition industry which has been built and exists in great measure only because the continuing availability of American films has enabled them to keep their houses open. Only 17% of the take of British boxoffices is exported to America. The other 83% goes to British labor, British investors, British theatremen and to the British government in the form of taxes. English exhibs pay a tax bill of approximately $120,000,000 a year.

That there is an unfavorable balance of trade in films is no reason for restrictions, according to the Americans, since there always will be an unfavorable balance in any single commodity at any particular time. For instance, one exec pointed out, the U.S. buys $35,000,000 worth of Scotch whiskey from Britain each year, while England buys absolutely none from America. No one, on that account, suggests the U. S. should put a restriction on Scotch.

Cripps' beef about the quality of American films reaching England, and the fact that they were taking up much British playing time that might be enjoyed by home product, brought a quick rejoinder also. "The very fact that the British industry has to go to its government and ask protection for itself via a quota law," it was said, "proves right off that the public is not in agreement with Cripps on quality of American films. If they're poor and the British product is good, there's nothing in the world to keep British audiences from staying away from the Hollywood product and queuing up for English pictures. That the reverse is too often true means Sir Stafford should look elsewhere than Parliament to adjust the situation."

CEA Backs Prods.

London, Jan. 21.

Cinematograph Exhibitors Assn., representing control of practically all British theatres, has expressed itself as in agreement with British Film Producers Assn. that cinemas here must be "de-Americanized." CEA has made counter-proposals, however, to BFPA's recommendations to the Board of Trade on forthcoming revision of the quota laws.

CEA wants exhibitors quota to stay as is, as against BFPA request it be hiked from present 17½% to above 30%. Reason is that last year's quota defaulters exceeded 1,100 and, if quota was raised, defaulters are likely to rise to over 2,000.

CEA also wants distributors quota to be continued, as against BFPA recommendation it be abolished.

M-G-M's

PRIZE PICTURE!

The Nation Hears About "THE YEARLING!"

"One of Hollywood's All-Time Achievements."—LOUELLA O. PARSONS, *nationally syndicated column*

"Picture of the Year...Masterpiece."
—THORNTON DELEHANTY, *Redbook Magazine*

"As beautiful a job as I have ever seen."
—MARJORIE KINNAN RAWLINGS, *the author*

"Academy Award Picture. Best of the Year."—DOROTHY KILGALLEN, *nationally syndicated column*

"Picture of the Month."
—COSMOPOLITAN MAGAZINE

"The Pick of the Pictures."
—JIMMY FIDLER, *nationwide broadcast*

"The Movie of the Year."
—ESQUIRE MAGAZINE

"Picture of the Month."—PARENTS' MAGAZINE

"One of the Year's 10 Best."
—YOUNG AMERICA

"Movie magic. A classic."
—LOOK MAGAZINE

"Best Picture of The Year."
—SHEILAH GRAHAM, *nationally syndicated column*

"Our entry for Picture of the Year."
—THE CHRISTIAN HERALD

"One of the greatest epics ever to come out of Hollywood."—THE CATHOLIC YOUTH

"Magnificent. Pick of the Pictures."
—LIBERTY MAGAZINE

"Best Picture of the Year."
—TORONTO STAR WEEKLY

"It may be the greatest motion picture ever made in Hollywood."
—JOHN TODD, *International News Service*

This is the Year of THE YEARLING!

M-G-M's "THE YEARLING"
starring
GREGORY PECK
JANE WYMAN
A CLARENCE BROWN PRODUCTION
Claude Jarman, Jr. as "Jody"
Clem Bevans • Margaret Wycherly
Forrest Tucker • Photographed in Technicolor • Screen Play by Paul Osborn • Based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings • Directed by Clarence Brown • Produced by SIDNEY FRANKLIN
A Metro-Goldwyn-Mayer Picture
★

American Brotherhood Week, Feb. 16-23

B. O. Bullish To Stix Exhibs

Continued from page 5

as tremendous biz as ever, while the lesser pix are off at the b.o.

In war-inflated towns where there has been a reshuffling of workers, exhibs are naturally more pessimistic than in those spots with more stable populations. Jackson, Miss., for instance, has already felt a 20% decline, while other towns are varying in almost direct proportion of their war plants to permanently-established industries.

Present high admission prices are seen by many exhibs as the key to 1947 grosses. If the high b.o. tap can be sustained, there's no fear, but if patron resistance grows to such heights that reductions become mandatory, theatre income levels can naturally be expected to drop.

Big Pix, High Admish Seen Key in Des Moines

Des Moines, Jan. 21.

Ralph Branton, general manager of Tri-states Theatres Corp. here, states: "The boxoffice depends upon the picture, and if the picture is big enough or important enough business in 1947 will continue at high levels. If there is a general recession in business, it will take effect in lesser pictures first.

"It is most important that the industry handle itself so it does not dissipate the fairly substantial admission prices of today, either by demanding exorbitant prices for the better than average pictures that will be termed 'road shows' or by creating unhealthy and devastating competitive conditions which can only result in lowering of admission prices and would have effect from the largest to the smallest theatre.

"High admission prices were what made 1946 an outstanding year in the business and normal and good admission prices maintained is the answer to business in 1947. If the producer and the distributor do anything to upset the generally good admission prices prevailing today they will be responsible for any recession at the box offices of America.

Blues in Old Mississip

Jackson, Miss., Jan. 21.

Theatre business recession in the Jackson area has already started, reflecting the closing of war plants and unsteadiness of the cotton market. Locally-owned houses, the State and Joy, are holding up better than chain theatres, but all expect further slump.

Mont'l Op 'Deplores' Big B.O. Forcing H.O.s

Montreal, Jan. 21.

Survey of Montreal exhibs reveals divided opinion on b.o. possibilities for 1947. Four top chains were queried — one main-stemmer and three nabe circuits—and the division of views ranged from very optimistic to downright pessimistic. Most spokesmen saw bright possibilities, though they admitted it was still too early in the year to tell. Top optimism came from a Consolidated Theatre biggie. CT runs the five big first-run flickeries downtown. Exec "deplored" the socko b.o. currently being registered at the first-runners, claiming that since biz was so hot, they were by contract forced to hold over the pic for weeks, until grosses dropped below the control figure. This week, for example, out of CT's five houses, three are holding over films and one of the pictures, "Blue Skies," at Loew's, is in its fourth week, with the end not in sight.

Guy admitted that circuit had expected a levelling off, but now he doesn't know what the year will have in store.

One of the reasons for the healthy grosses, that are making January, 1947, top the same month last year, he said, was that people don't spend as much coin now on entertainment, and instead of patronizing the niteries, they now prefer a film or legiter. (Wolfit Company, Shakespeare repertory unit, which just closed, rang up hefty $30,000 for 10-day run.)

George Ganetakos, managing director of United Amusements, biggest nabe chain here, was the pessimist. He said 1947 biz is only going to be "fair" and saw a definite levelling off, if not a recession. He said biz was down even at the end of 1946, and one of the things he blamed was the shortage of films, forcing his houses to play repeats and reissues which dented the b.o. Expansion plans, as far as new houses are concerned, are being delayed, a "wait and see" policy having been adopted.

Most optimistic of the nabe exhibs is Gordon Dann, supervisor for Odeon, a subsequent-run chain. He didn't expect the huge grosses of 1946, but said that 1947 will likely reach a "nice, healthy level." Odeon is planning four new houses this year, the largest being a 2,500-seater first-run flickery, building to start in spring He didn't agree with the Ganetakos point that reissues and repeats were affecting biz to any great degree and added that though fewer pix are being made, those that are being shown are better than last year.

Cleve. Circuit Heads See Biz Leveling Off

Cleveland, Jan. 21.

Gradual levelling off in box-office receipts is predicted by Leo Greenberger, co-operator of Community Circuit Theatres. Exec based opinion on such factors as 20% drop in chain's biz, due to less take-home pay of factory workers and new cautious attitude of nabe theatregoers.

More optimistic was Charles Raymond, Loew's zone supervisor, who said attendance showed signs of improving as a result of stronger story properties bought by studios, heftier exploitation and better-developed new stars. Record number of holdovers here indicates people still have moola, he said. Cleveland is not hit as hard as other former war centers because it has more diversified industries, he added.

Local grosses won't vary much this year, claimed Nat Wolf, Warner Bros. division manager, since the city hasn't suffered from radical shifts in population. Slight letdown in crowds is compensated for by higher prices and help of top product, he explained.

"If they continue to give us big films and stage shows," declared Harry Schreiber, RKO Theatre district manager, "the outlook is excellent for us. When newspaper ad space opens up, we will be sitting pretty. Amusement-seekers are gravitating to lower-priced entertainment, enabling many of our attractions to draw four and five-week runs in houses formerly one-week stands."

Chi Ops Say Patrons Have Plenty Pix Coin

Chicago, Jan. 21.

Outlook is generally optimistic here. General opinion is that people still have plenty of moola and if product is good, business will be good. Extent of pessimism was that biz will be "off a bit" this year, due partly to a shortage of product and gradual trend of business in general becoming highly competitive.

Looking into the year's future, James Coston, Warner circuit head, said, "I see no reason why business should not be every bit as good if not better than other years."

On the other hand, Emil Stern, Essaness exec, felt that business may be "off a bit" this year. While business so far compares favorably with last year, there may be a let-up in cash customers later on, he said. "Exhibs and retailers are now definitely out trying to sell customers whereas in former years they just sat back and waited. Fewer pictures this year may also account for fewer payees," according to Stern.

"Theatre business in general will hold up," says Bill Hollander, Balaban & Katz ad chief, "but if there is to be any change, it may only be a slight drop. People still have money and are working, and film biz should remain the same."

Forecast from Arthur Schoenstadt, Schoenstadt Circuit top, was that "business will depend on quality of product. People will still have money left to see a good picture."

Distributor outlook was highly optimistic. Allen Usher, Paramount district manager, opined that "even if there is a business recession, film biz will be last to be hit. After last depression, entertainment biz did not drop off until several years after. And this year all companies will distribute highest quality product for any year."

Forecasts 20% Seattle Drop

Seattle, Jan. 21.

Show business will drop 20% this year compared to 1946, in opinion of Herb Sobottka, Seattle district manager of Hamrick-Evergreen. This is indicated by boxoffice of past four months, he said.

John Danz, president of Sterling Theatres, reports Seattle off, but hinterland holding its own with this trend likely to continue throughout 1947.

Leroy Johnson, general manager Jensen & Von Herberg, is optimistic, saying, "With good pictures we'll naturally show some small increase and our plans are so set. Patrons will carefully select entertainment as everything else. Poorer product will sag."

'47 Seen as 'Crucial' By 'Frisco Showmen

San Francisco, Jan. 21.

Richard Spier, divisional manager of Fox-West Coast, said: "There is no reason to fear a recession in our biz. Grosses are continuing highly satisfactory, with outstanding pictures breaking records. However, the coming year will be the crucial one for all exhibitors. Showmanship, ingenuity, sane-thinking are essential. '47 should be year which will prove good showmen have nothing to fear.

Robert Corbin, manager of the Golden Gate, only Coast vaude house, declared: "There was a slight recession before Christmas, but business has picked up since. The theatre with attractions will do biz. The fact that the last two colored attractions did n.g. proves colored people are out of work and the rising-cost-of-living publicity in local papers is causing people to stay home.

Jack Blumenfeld, of Blumenfeld Theatres, stated: "I look forward to a good year, not as big as '46. The gravy train of war, due to the influx of population by the Armed Forces and defense workers, is over. They have filtered back home.

Roy Cooper, assistant to general manager of Golden State Theatres, declared: "I don't agree with New York distribs on big business prospects. It's wishful thinking. I don't expect the bottom to drop out, but I do expect a recession. Until the cost of living goes down, biz will not be big.

Henry Nasser, of Nasser Theatres, asserted: "I hope it's going to be good, but I doubt it. I believe it will not be as good as last year."

Quality Pix '47 B.O. Insurance—Buffalo

Buffalo, Jan. 21.

Buffalo managers agree that quality productions are the best b.o. insurance for the coming year. None believes any severe recession in prospect. Shopping tendencies by public are becoming somewhat apparent, but not serious.

Vincent R. McFaul, manager of the Shea Circuit, says 1947 so far is bigger than January last year. Neighborhoods are currently showing improvement over recent months, he states, and he believes announced outstanding production schedules of major producers give full assurance of continued public patronage.

Robert Murphy, manager of the Twentieth Century, sees no danger to first-runs from high admission price reactions by public. He thinks good pictures are the answer to any adverse economic conditions. He sees no change in this from the pattern of recent years.

George H. MacKenna, manager of Bail's Lafayette, feels abandonment of the proposed tax cut a present disappointment to first-runs.

St. Loo Exhibs Present Petition to Nix DST

St. Louis, Jan. 21.

A delegation of members of the St. Louis Motion Picture Theatre Owners Assn., headed by Fred Wehrenberg, last week presented a petition bearing 24,310 names to the Board of Election Commissioners urging the repeal of the daylight saving time ordinance. About 19,400 names of registered voters, 5% of St. Louis' registered voters, are required by initiative procedure to place the question on the April 1 ballot. A simple majority is required for the continuance or repeal of the city law.

The signatures were obtained in 100 theatres in the city in a drive that started last Dec. 26. Asserting that daylight saving time, effective between the last Sunday in April and the last Sunday in September each year, is against "the best interests" of their business, the exhibitors said they were anxious for the citizens to decide the question.

Inside Stuff—Pictures

Following through on its "Year of 'The Yearling'" slogan, Metro plans to give "Yearling" the most intensive ad-publicity campaign in the company's history. Opening gun in the picture's ballyhoo layout was fired via full-page ads in national mags prior to the preem run of "Yearling" at the Carthay Circle, Los Angeles, and teaser ads have been run in New York daily newspapers for the last two weeks in preparation for the film's second booking—at Radio City Music Hall, N. Y., where it opens tomorrow (Thursday).

Film will be given special treatment and, instead of being released generally, will be showcased at first in key spots throughout the country. Each opening will be given a special buildup under the supervision of Howard Dietz, M-G ad-publicity vcepee. "Yearling" opens next in Chicago and Metro exploitation director William R. Ferguson is currently mapping out a campaign in Chi with five field exploiteers, together with William K. Hollander, advertising chief for Chi's Balaban & Katz circuit.

Unique provision in newly-signed pact between legit thesp Donald Buka and Howard Hughes' California Pictures, Inc., give the film company call on Buka's services only in June, July and August during the contract. Pact calls for six months with options for a seven-year period and was effected after Buka answered a hurry-up call to fly to the Coast and test for "Vendetta," now shooting. Buka asked for and requested the unusual clause in order to be able to take legit work in New York during the winter season. His only previous film was as Bette Davis' son in "Watch on the Rhine" (WB).

Rivalry between Samuel Goldwyn's "Best Years of Our Lives" and Metro's "Yearling" for Academy award honors continues down the homestretch, with "Yearling," which was released after "Best Years," currently picking up whatever citations have not already been acquired by the Goldwyn film. Metro Technicolor opus to date has gained 21 citations in various national mags, newspapers and radio shows.

Compromise Seen

Hollywood, Jan. 21.

Compromise agreement is understood to have been reached for re-editing of "Duel In The Sun" with Catholic Archbishop Cantwell reported ready to rescind action banning film to Catholics after elimination of objectionable parts. Although none of the parties involved would make statement, David O. Selznick's office would not deny that new editing would be effected.

Conference on picture was held with Byron Price, Joe Breen, Selznick and representative of the Archbishop with no comments forthcoming from any party concerned. However, Selznick reps stated they would not discuss the matter until "everyone was satisfied." This apparently was pending on the Archbishop's office approving the new version of "Duel."

Decree Jigsaw

Continued from page 7

queried whether distrib may condition sale of features on shorts, newsreels, trailers or serials. Finally, it seeks ruling on whether defendant must tradeshow a pic before offering it for bids.

Citing the danger of "not only heavy expenses and dislocation to the distributors" but also "great hardships" to exhibs in the event a Supreme Court reversal required a switchback in selling methods, the Big Five in a brief filed yesterday (21) pitched for a stay of competitive sales. Granting of the stay by the statutory court would avoid necessity of applying to the Supreme Court which "is wholly unfamiliar" with the problem and which should not be asked to grapple with the question until it hears the case on the merits, the brief claimed.

Turning to the theatre freeze, Big Five said that drastic restrictions were, in effect, divorcement all over again, and that the court had shown no intention of depriving the majors of the right to pick up houses to either protect their investments or move into a competitive situation. Since none of the Little Three, nor potent indies such as Samuel Goldwyn and David O. Selznick, were similarly limited, an unfair advantage would be obtained by them.

Inability to keep abreast of changing times meant "gradual and drastic deterioration in the value of defendants' present theatre investments," the brief contended. Nor could the Big Five fight the possibilities of boycotts which are "not merely fanciful" in view of the history of the industry, it continued.

Columbia will argue for postponement in application of the block booking nix until the high court has its say. Universal's main pitch will be for validation of franchises as a means of permitting U to acquire showcases.

WANGER BUYS JAMES YARN

Hollywood, Jan. 21.

Walter Wanger bought filming rights to Leonardo Bercovici's "The Lost Love," an adaptation of the Henry James novel, "The Aspern Papers."

'Duel' Disfavor

Continued from page 5

to get into any large-scale dispute with the Church.

PCA's 'Finicky' Attitude

Lengthy lulls between squawks on pictures lead to constantly widening frontiers in what films may depict, and it is on that basis that the censorship experts of the Motion Picture Assn. always proceed. A number of beefs in quick succession and there's practically nothing they can do to slow the hand of those who would give greater power to state and municipal censoring bodies. That's one of the little-understood reasons behind the PCA's frequently "finicky" attitude, which, actually, usually leads to less censorship rather than more, despite the fact it gets plenty of people annoyed.

As to the effect on business of such action as that of Bishop Cantwell in forbidding church members to patronize "Duel," it's variable. If the opposition can be surmounted, it means plenty of dollars at the b.o., because it's natural publicity that never fails to send flocks of curious to the theatre.

If the fight gets too tough, however, it can hurt plenty in the cashbox, as in the case of "The Outlaw." Hughes' film, of course, never fails to break a b.o. record in any engagement it plays—but it can't get enough engagements. Church and civic pressure is so strong in many areas that theatre operators would rather not book the film than chance continuing disapproval of the community, with resultant headaches later.

"Outlaw," had it not run into the heavy censorship trouble, it is estimated by distribution execs, would have grossed from $5,000,000 to $6,000,000 in the 10 months it has been in release. Actually, despite the tremendous grosses per engagement, it now has amassed only about $1,800,000. Should Selznick run into a similar situation on "Duel," the results could be disastrous, since the picture cost $5,500,000 and will have to gross $10,000,000 to get Selznick off the nut.

As the highest Catholic authority in the Los Angeles Diocese, in which the picture was produced, Archbishop Cantwell's directive is likely to be observed in Catholic churches throughout the U. S.

Dictum was published in Tidings, the official weekly newspaper of the Los Angeles Diocese, accompanied by editorial, written by William H. Mooring, who characterized "Duel" as worse in a moral sense than "The Outlaw."

The editor enumerated scenes and situations which, in his opinion, appear to violate the motion picture production code, at least from a Catholic viewpoint. Instances are:

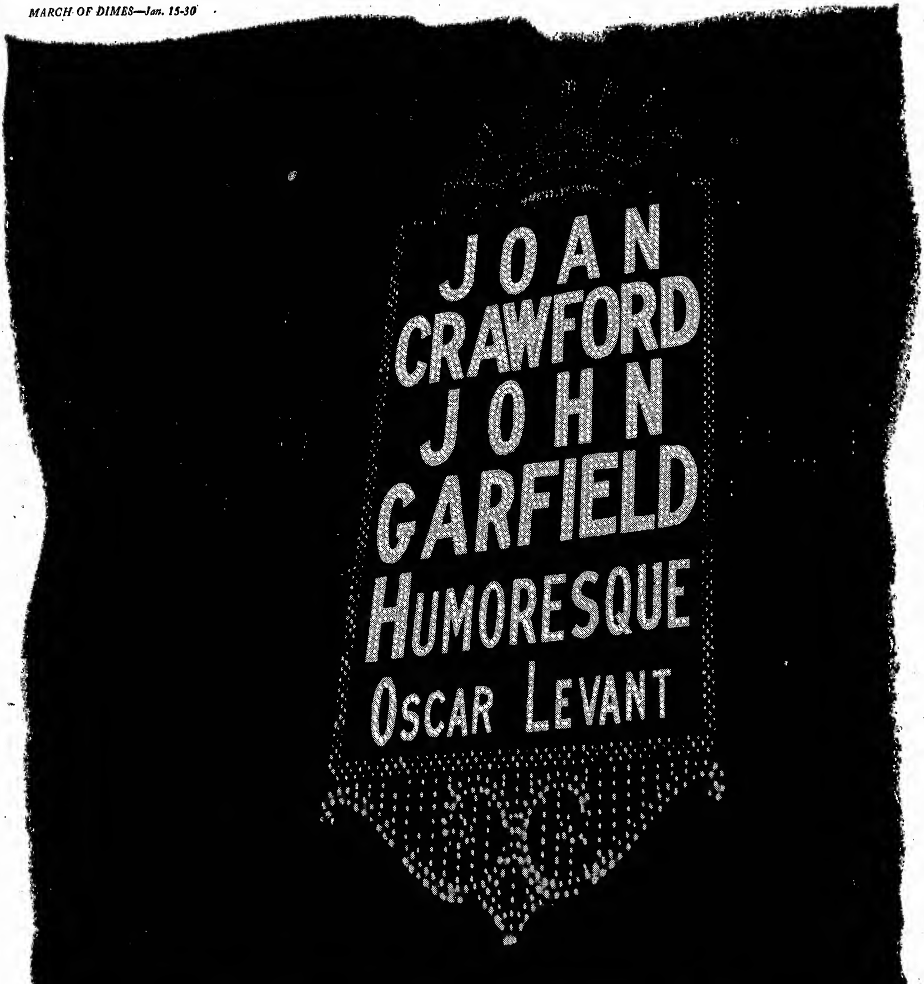
"It tends to throw audience sympathy on the side of sin."

"It includes brutal killings, and rape is more than suggested.

"It ignores good taste and proper regard for audience sensibilities in the treatment of a low subject."

"It shows Jennifer Jones as unduly, if not indecently, exposed, and it shows a character, acting as a minister of religion, who parodies prayer and thus becomes a comical figure."

MARCH OF DIMES—Jan. 15-30



HIGH LIGHT OF THE NEW WARNER YEAR!

The successor to 'Mildred Pierce' is out-grossing 'Mildred Pierce' everywhere!

WARNER PICTURE--WARNER POWER!

JOAN CRAWFORD · JOHN GARFIELD in "Humoresque" with OSCAR LEVANT · J. CARROL NAISH
Directed by JEAN NEGULESCO · Produced by JERRY WALD Screen Play by Clifford Odets and Zachary Gold • Based on a Story by Fonny Hurst • Music Conducted by Franz Waxman

Longer Runs to Push Film Ballyhoo Back to Stix; More Exhib-Flack Work

Film exploitation plans, tying in with major distribs' campaigns for longer playing times to meet upped production costs, are headed for the grassroots, according to industry ad-publicity spokesmen. Consensus is that exploiteers are going to have to latch on to each film, tracking their promotion right into the sticks. And, say the promotion chiefs, the exhibitor is going to have to work harder than ever with the flacks to put films over.

Most of the majors are working on plans to realign their ad-pub departments in line with more extensive campaigns, especially in the hinterlands. Universal recently announced an expansion of its exploitation staff shortly after New Year's to accommodate the increase in number of J. Arthur Rank productions, as well as the top U pictures. Columbia also has begun a new system of helping the exhib hypo exploitation on its films to coincide with the single-selling practice.

Col.'s Plan

Figuring that more intensive promotion will have to be done, especially in outlying situations, Col's ad-publicity department will send its exploiteers and pressbook men out to personally service its better films in first-run dates instead of first issuing the pressbook. During the first few days the flack boys will work with theatre managers and merchants in the town or neighborhood, making publicity tieups, getting film songs plugged by local radio stations, etc.

U's Ideas

Maurice Bergman, U's ad-pub chief, stressed that the addition of six men to the field staff will represent even more than this boost in manpower because the field workers will be augmented by key men from the home-office exploitation-publicity division under Bergman. This set-up will mean that there will be concentration of men in the field for big picture openings wherever spotted at any key in the U. S.

To go along with this field exploitation alignment, Bergman explains that campaigns would be intensified by holding ad-publicity clinics each month in key cities such as Chicago, Atlanta, Cincinnati and Boston.

Universal Unit Urges Cheap 16m Projector For Heavy Private Use

Seeking a widened market for its recently acquired Castle and Filmo-sound libraries, Universal's United World Films is currently urging on manufacturers the production of a cheap, assembly line 16m projector for heavy sales in homes and institutions. Accumulated backlog of orders, piled up during the war, for models ranging from $600 upwards have stymied UWF efforts so far to promote the jitney model, company spokesmen say, but manufacturers are ready to launch into the cheaper type after the orders have been met.

UWF figures that a projector priced at $250 will sell a total of 80,000. Company has assurances from its dealers that solid demand from the public, aided partly by growth of appetite on the part of ex-GIs, would hypo sales of the cheaper model far above current demands. Company has no intention of going into manufacturing end, it was said, but naturally wants to promote the use of 16m machines at homes as a spur to biz of selling pix.

UWF will occupy itself for the next few months with integrating Castle and Bell & Howell exchanges. Once this is accomplished, U's subsid will map a production program which envisages likely expansion to insure a steady supply of new films.

Meanwhile, UWF has acquired narrow-gauge rights to 12 features to add to the list of older pix. Before booking non-theatrical situations, 18-month clearance for the films will elapse.

Bogeaus' 'Necklace' His 1st for UA in '47

Hollywood, Jan. 21.

Benedict Bogeaus announced "The Queen's Necklace" with Ida Lupino starring, as the first picture on his 1947 production program for United Artists release.

Producer is negotiating with Brian Aherne and Charles Laughton as male toppers in the picture, slated to start March 1.

NYU Studies Scripts

Nine scripts of films released during 1946 have been chosen for study in the script-writing course of New York University's motion picture department by Henry Klinger, 20th-Fox associate story editor, who will teach the course during the spring semester.

Scripts include "Best Years of Our Lives," "Henry V," "Brief Encounter," "Lost Weekend," "Green Years," "Anna and the King of Siam," "Leave Her to Heaven," "Saratoga Trunk," and "Walk in the Sun." Four-year course, only one of its kind among American universities, is under the supervision of Prof. Robert E. Gessner, head of the department.

Philly Critics Peeved At Warners Nix Of Private Screenings

Philadelphia, Jan. 21.

Philadelphia film critics are peeved—but plenty—over a ukase issued by G. H. Q. of Warners that hereafter there'll be no private screenings of new pictures. Warner bigwigs issued the order on the grounds that the crix could "not fairly judge a picture in the cold surroundings of a private screening room."

"Pictures were made to play amid the proper surroundings of a theatre and with an audience," said a Warner spokesman. "No critic can get a fair appraisal watching picture without these factors. Their readers are entitled to a fair review—just as reviewers of legitimate productions who view live productions as the audience see them — in a theatre with people in the seats."

The pic reviewers, however feel that they are as competent to judge the calibre of a film as the film execs themselves.

"The Warners people have previews in private," was the remark of one of the critics," and besides, we review the picture; not the audience."

Main beef of the crix is the fact that being forced to review pictures at the actual openings, makes it sometimes impossible to make their deadlines, especially when there are two or more openings on the same day.

Another beef—and no minor one—is that some of the Warner houses have Saturday openings. Virtually all of the film critics work five-day, 40-hour weeks, which means that they'll have to work on Saturdays, their regular day off.

Thus far the crix haven't made any official protest to the Warner chain's brasshats. The industry is watching the reviews with avid interest. Thus far there isn't any sign of "reprisal" by the aggrieved critics.

PRC TO DISTRIBUTE 9 SMALL REISSUES

PRC has closed with Edward Small Productions for national distribution of nine of Small's pix as reissues. Films to be piped through PRC exchanges during the year are "Last of the Mohicans," "South of Pago Pago," "Kit Carson," "My Son, My Son," "The Corsican Brothers," "The Man in the Iron Mask," "The Count of Monte Cristo," "International Lady" and "The Son of Monte Cristo."

Deal was wrapped up by Harry Kosiner, Small's sales chief, while on the Coast last week. Distribution is to be completed within two years on a percentage divvy without minimum guarantee. Pact also calls for the pix to be coupled and sold at dual fare.

Cavalier Slates Quintet

Hollywood, Jan. 21.

Cavalier Productions, currently filming "Three Were Thoroughbreds," has lined up five more stories for future shooting. The next, "Caboose," will be released through Columbia, but no distribution outlets have been arranged thus far for the next four.

Cavalier is an indie combo consisting of Robert Young and Donald Barry, film thesps, and Eugene B. Rodney, former theatre chain exec from New England.

Red Cross

Continued from page 5

donor has been rejected by a reputable charity organization.

"Our campaign is not a joint fund-raising campaign, but is conducted in the name of, and for, the Permanent Charities Committee, an organization with tax - deductible status, and the proceeds are distributed by the directors to national charitable organizations and local federated appeals.

"The contributions offered will be held in reserve in the hope that those in authority will decide to accept these substantial gifts."

6,000 House Collections

While the major affiliated circuits maintain their stand of not backing theatre collections for the MOD campaign as units, more than 6,000 theatres have so far reported they will pass audience plates for the drive, scheduled from Jan. 24-30, according to MOD spokesmen in New York. Number of houses include some 40-45 indie circuits and there's not a single chain outfit in the country in which at least one theatre has not agreed to collect funds from its customers.

Although most Broadway first-run houses will show the special Greer Garson trailer, only the Astor and Victoria have decided to take audience collections. Plates will also be passed in several of the 42d street grind theatres in N. Y., as well as most of the indie nabes. All theatres in Washington, Omaha and several other cities will back the drive with theatre collections and, while the motion picture division doesn't hope to equal the $6,000,000 taken in last year, it's confident it will collect somewhere near that figure.

Theatres averse to audience collections as such may collect money in other ways, it was learned. Several houses have already inaugurated dime-pitching contests among their patrons in theatre lobbies, with all dimes tossed in going to the MOD and the winning customers getting passes. Other theatres have placed a large, simulated dime in the middle of the lobby and asked their customers to try to cover the replica with actual money. In addition, many exhibs have stationed femme collectors in their lobbies to hit the customers for contributions.

MINN. AREA EXHIBS NIX DIMES COLLECTIONS

Minneapolis, Jan. 21.

For first time no theatre collections are being taken in this territory for "March of Dimes," they having been vetoed both by the Minnesota Amus. Co. (Paramount circuit) and North Central Allied, independent exhibitors' organization.

Spokesmen for North Central pointed out that theatres had just taken theatre collections for the Northwest Variety club's heart hospital project, and other collections so soon afterwards would likely antagonize patrons. Theatres, however, are running the trailer urging contributions to the drive.

Prez Launches Drive

Washington, Jan. 21.

The 1947 "March of Dimes" campaign, sans President's Birthday Ball, sans legit command performance, got under way here last week following a meeting at which Mrs. Harry S. Truman and daughter Margaret met with the Washington showmen.

The First Lady thanked the theatrical reps for their work in other years and acquainted them with the plans for this year. Endorsement was given unanimously, with 60 theatres taking part in the drive. Co-chairmen of the theatre group are Carter T. Barron, Loew's division manager; and John J. Payette, Warners general zone manager. Frank La Falce is campaign director.

N. Y. Firm's Switch

Changing its corporate setup, Harold Young Productions, New York picture firm, has acquired stock held by Charles W. Curran, who has resigned as firm's veepee. Continuing as vice-president in charge of production is Aldo Ermini, former color technician with Sir Alexander Korda.

Recently winding up directorial chores on Clyde Elliot's "Citizen Saint," biopic of Mother Cabrini, Young expects to be tied up with the film for another month and has no current production plans of his own.

Gotta Be in Parking Biz Plus Exhib in Chi

Chicago, Jan. 21.

Strange city ordinance, which practically puts the damper on building a new house in the downtown district, comes to light when would-be loop exhib recently discovered that in order to take such action he would also have to go into the auto parking biz.

Law, which came about Dec. 3, 1942, was passed without fanfare and in an apparent hush-hush manner.

Gimmick, found in Section 11 of Chicago zoning ordinance, is that in order to construct theatre building there must also be erected a parking garage or lot within the same block or across the street of the house, but rule is not applicable to theatres with less than 500 seats or to nabe house outside of commercial districts.

This makes it virtually impossible to build new house downtown, with space at a premium. It is understood that execs of one large chain were present when amendment was passed.

War Brought H'wood Closer to Realities, Frank Capra Stresses

War has had a definite salutary effect on Hollywood film subjects, according to Frank Capra, currently in New York o.o.ing business of "It's a Wonderful Life," Liberty Films release. Until the outbreak of the war Hollywood had an ingrowing tendency, and that wartime experience had brought film toppers up against real life and the "outside" world, Capra reveals. "Until then," producer avers, "each producer would go see the other fellows' pictures, adapting techniques, until everyone was copying from everyone else and there was nothing fresh." Service experiences gave pic heads a new angle on life, he stated.

Capra's next film for Liberty will be "State of the Union," Howard Lindsay and Russel Crouse current Broadway hit. Producer is currently huddling with the two playwrights on film adaptation. Under pact with Lindsay and Crouse, Capra must put screen rights to use before the year is up or lose them. Pic will be his 1947 effort for Liberty on his one-a-year release schedule with company. Filming is scheduled to begin in May or June for fall release, with no casting as yet. Also under consideration for future production are Alfred Noyes' "No Other Man," for London, Paris and Rome locations, and "Friendly Persuasion" by Jessamyn West.

Capra remains in New York for 10 days before heading to Baltimore Tuesday (21) for "Wonderful Life" preem there with a Jimmy Stewart p.a. Both of them will guest on "Information, Please" tonight (Wednesday.)

Belgians Honor Capra

Hollywood, Jan. 21.

Frank Capra was awarded the Challenge International du Cinema trophy by the Belgian film industry for his work as director of "Arsenic and Old Lace."

Ingrid Bergman was the only other Hollywood figure to receive a Belgian award, for her acting in "Gaslight" and "Casablanca."

150 NW THEATRES IN PAR BUYERS STRIKE

Minneapolis, Jan. 21.

Alleged unusually stiff demands by Paramount for its product has resulted in at least 150 of the territory's accounts, including one of the biggest buying and booking pools, staging a buyers' strike against the company's product, it's claimed by Bennie Berger, president of North Central Allied.

Acting for North Central Allied, Berger says he has protested to the Paramount home-office against what he declared to be "prohibitive" terms for its pictures. The "inability" of the independents to buy the product at the "excessive price" is causing a hardship for them, he alleges, necessitating an undue amount of dependence on reissues.

As far as Paramount itself is concerned, company has pointed out that during the past year four of its pictures, "Going My Way," "Road to Utopia," "Two Years Before the Mast" and "Blue Skies," have successively broken the house record at the 4,000-seat Radio City here. "Blue Skies" chalked up an all-time high for any straight film in Minneapolis its first week there.

Reagan Gives Boosts To Several Sales Aides In Decentralizing Plan

Carrying through on its previously announced plan to decentralize part of its sales system, Charles M. Reagan, Paramount's veepee in charge of distribution, has boosted a number of company sales staffers. Topping the promotion list is Harold Wirthwein, formerly Milwaukee exchange manager, named to the newly created post of assistant district manager under Hugh Braly, Coast district chief. Braly, recently taking over from Del Goodman, resigned, has set up h.q. in Los Angeles.

Creation of Wirthwein's post became necessary, Reagan said, because of expansion of Braly's territory to include six exchanges. Jesse T. McBride, Omaha branch manager, succeeds Wirthwein in Milwaukee while Don Hicks has been moved up from Kansas City salesman to top the Omaha exchange. Reagan also appointed Walter Wiens as Cincinnati branch manager, advancing him from salesman in the Dallas territory.

Skouras, Kirsch Lead Brotherhood Group

Film industry's organization for National Brotherhood Week Feb. 16-23, wound up yesterday (Tuesday) with Spyros Skouras, 20th-Fox prexy, sharing the chairmanship with Jack Kirsch, president of National Allied; Fred Wehrenberg, president of Motion Picture Theatre Owners Assn., and Ted Gamble, chairman of the board of American Theatres Assn.

Pegged for national vice-chairmanships in the 12th annual campaign sponsored by the National Conference of Christians and Jews are Barney Balaban, J. Robert Rubin, Herman Robbins, Max A. Cohen, Si Fabian, Jack Cohn, Harry Brandt, Louis Nizer, Ned E. Depinet and Herbert Yates, Sr.

While no audience collections will be made, every newsreel will carry a short feature produced by David O. Selznick featuring Coast stars in a tolerance talk.

Flat Rentals

Continued from page 7

mine who is the highest bidder except on a standard of flat rentals," theatre exec declared. "Any attempt to hand out pictures on another basis must lead to the courts."

(Threat of a cloud of suits because of claimed impracticability of fixing high bids on percentage was also stressed this week by Herman M. Levy, general counsel for the Motion Picture Theatre Owners of America, who said competitive bidding section "is practically impossible of performance." Without litigation or judicial clarification such factors as highest bidder, most responsible one, etc., could not be determined, Levy added).

Foreshadowing possibly similar developments elsewhere, Schwartz said he would boost his admission scales in houses in which the run had been bettered. Hike in the b.o. tap would permit Century to bid higher flat rentals for the films than otherwise and give the chain an opportunity of meeting terms offered by Loew's and RKO, which currently operate on higher scales. Parallel action is probable by other indies who hope to vie with affiliates since without upped admissions indies would have little chance of offering successful bids.

System of splitting product between RKO and Loew's with other nabes out in the cold is heading for the boneyard in a number of situations, Schwartz insisted. Century, he said, had first-run in many New York situations until Loew's and RKO built their houses and, "by being able to swap their product with other majors, took over the first-runs." Individual selling under the decree plus competitive bidding made swapping unfeasible, he added.

"Patio theatre in Brooklyn is an example of what Century lost by being pushed into subsequent runs," Schwartz said. "We put up the house at a cost of $1,250,000 in 1928 and, on a first-run with stage show policy, the house grossed $13,000—$14,000 weekly. When it lost first-run to Loew's Kings and RKO's Kenmore, the take dwindled to $2,500 weekly. And all our expenses except

JOIN THE MARCH OF DIMES
January 15—30

It's here! Starting January 27th on the Chesapeake & Ohio

"CHARGE-IT-AS-YOU-GO" TRAVEL

You can reserve space by phone, then after you board the train, charge it on a Credit Card. Apply for your C & O Credit Card now!

NO NEED TO STAND IN LINE AT TICKET WINDOWS

JUST A PHONE CALL WILL HOLD PULLMAN*SPACE FOR YOU, OR SPACE IN RESERVED-SEAT COACHES

THEN SIMPLY BOARD THE TRAIN AND USE THE NEW C&O CREDIT CARD (OR PAY CASH)

SOME six weeks ago the Chesapeake and Ohio announced its intention of installing, for its passengers, a simple Credit Card plan and space reservation by phone. Now that plan is here. It goes into effect the 27th of this month.

No longer do you have to spend your valuable time waiting in ticket lines. No longer do you have to dash down to the station to pick up your reservations. The C & O does all your scurrying and worrying for you.

All you do is reach for a phone. For now—and this is new—you can reserve space in reserved-seat coaches as well as Pullman* space.

For Pullman Space, phone in your name and Credit Card number. Go to your reserved space aboard the train, and charge it on your C & O Credit Card or pay cash if you prefer.

For Space in Reserved-Seat Coaches, simply telephone in advance, giving your name. Go to your reserved seat on the train, and pay for your ticket there, or charge it on your Credit Card if you prefer.

And there's another important feature to the new Credit Card. You can use it to charge any C & O service on the train or in the station. This includes meals in dining cars and baggage service.

Apply For Your Credit Card Now!

You're invited to apply for a C & O Credit Card, right away. Just call any Chesapeake & Ohio Ticket Office for an application... or write Chesapeake & Ohio, Terminal Tower, Cleveland 1, Ohio. Do it today and take immediate advantage of this new traveling convenience.

The "Charge-It-As-You-Go" Plan is the latest—but not the last—of many far-reaching improvements pioneered by the Chesapeake & Ohio to make rail travel more comfortable, more sensible.

**To hold Pullman space by phone, it will be necessary to have a Credit Card. Pullman space, if not used, must be properly cancelled, or it will be charged to your account.*

CHARGE-IT-AS-YOU-GO—ON THE C & O

THE CHESAPEAKE & OHIO RAILWAY, TERMINAL TOWER, CLEVELAND 1, OHIO

Picture Grosses

Continued from page 10

PITTSBURGH

week, "Man I Love" (WB), also a m.o., was pretty brutal at just $1,000.

Senator (Harris) (1,750; 40-70)—"Notorious Gentleman" (Rank). Picture doing nicely on its own and may possibly be getting something extra, too, on confusion with "Notorious" playing town at same time. Rex Harrison starrer grabbed good notices, however, and getting good $5,000. Last week, reissue of "Suspicion" (RKO) paired with "Genius at Work" (RKO), just fair at $3,000.

Stanley (WB) (3,800; 40-70)—"Notorious" (RKO). This one's been a long time getting here and naturally has piled up a big backlog of excellent publicity. It's all adding up, too, and shooting for $35,000, house's biggest gross in a long, long time. Last week, second of "Time, Place, Girl" (WB), about $14,000.

Warner (WB) (2,000; 40-70)—"Mighty McGurk" (M-G). Wallace Beery starrer didn't get much advance notice, being shoved in at last minute when Penn decided to hang onto "Blue Skies." Whether that's responsible for just fair $8,000, however, isn't determinable. Last week, "Her Sister's Secret" (PRC) hit for surprisingly good $8,500 for nameless cast and a minor tear-jerker.

D.C. Biz Offish; 'Skies' 28G, 'McGurk,' Vaudeville 24G

Washington, Jan. 21.

Business here is a little off from last week because of holdovers in some key situations, but nevertheless continues good. "Blue Skies" and "Razor's Edge" top the town, and "Song of the South" does very nicely for its forth midcity week.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80)—"Mighty McGurk" (M-G), with vaude, a mild $24,000, the modest stage show doing nothing to bolster the grosses. Last week, "Black Beauty" (20th) was a husky $30,000 because of Stan Kenton's orch's draw.

Columbia (Loew's) (1,263; 44-70)—"Clouds Roll By" (M-G) (2d run), good $9,000. Last week, "My Darling Clementine" (20th). $9,500.

Earle (WB) (2,154; 44-85)—"Blue Skies" (Par). Sock $28,000. Last week, "Time, Place, Girl" (WB) (2d wk), fair $18,000.

Keith's (RKO) (1,838; 44-80) — "Song of South" (RKO) (4th week), fine $18,000 for this end of a long run. Last week, terrific $20,000.

Little (Miller) (285; $1.20-$2.40)—"Henry V" (UA) (11th week); $6,000 and beginning to show a little falloff in the matinees after several capacity semesters. Last week, good $6,300.

Metropolitan (WB) (1,513; 44-70) —"Thief of Bagdad" (reissue), good $10,000. Last week, "Mr. District Attorney" (Col), $9,500.

Palace (Loew's) (2,370; 44-70) — "Razor's Edge" (20th). Hot $25,000 for second stanza after a terrific $33,000 opening week.

'WhiteTie' $14,800, Omaha; 'U'current' 12G, 'Jolson' 8G

Omaha, Jan. 21.

Business chilled off at the Orpheum upon re-entry of stage shows. It might be that the Major Bowes "Graduates" needed more schooling. At any rate, coupled with "White Tie and Tails," the show got no more than $14,800, which is small at this spot. "Undercurrent" and second week of "Jolson Story" okay.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"The Jolson Story" (Col) (2nd wk), fine $8,000. First week, $9,300, smash business. Could run 3rd wk.

Omaha (Tristates) (2,000; 16-65)—"Jungle Princess" (Par) (reissue) and "Adv. Tom Sawyer" (Indie) (reissue), a healthy $10,500. Last week, "Time, Place, Girl" (WB) (m.o.) and "Mysterious Mr. Valentine" (Rep) (1st run), okay $10,600.

Orpheum (Tristates) (3,000; 20-85) — "White Tie and Tails" (20th) and Maj. Bowes "Graduates" on stage won't pull more than a light $14,800. Last week, "Blue Skies" (Par) (2d wk), a great $16,000.

Paramount (Tristates) (3,000; 16-65) — "Undercurrent" (M-G), nice $12,000. Last week, "Secret Heart" (M-G), $11,000, not bad.

State (Goldberg) (865; 15-50) — "Deception" (WB) and "Home, Sweet Homicide" (20th), expect a big $4,500. Last week, "Killers" (U) and "If I'm Lucky" (20th), good $4,000.

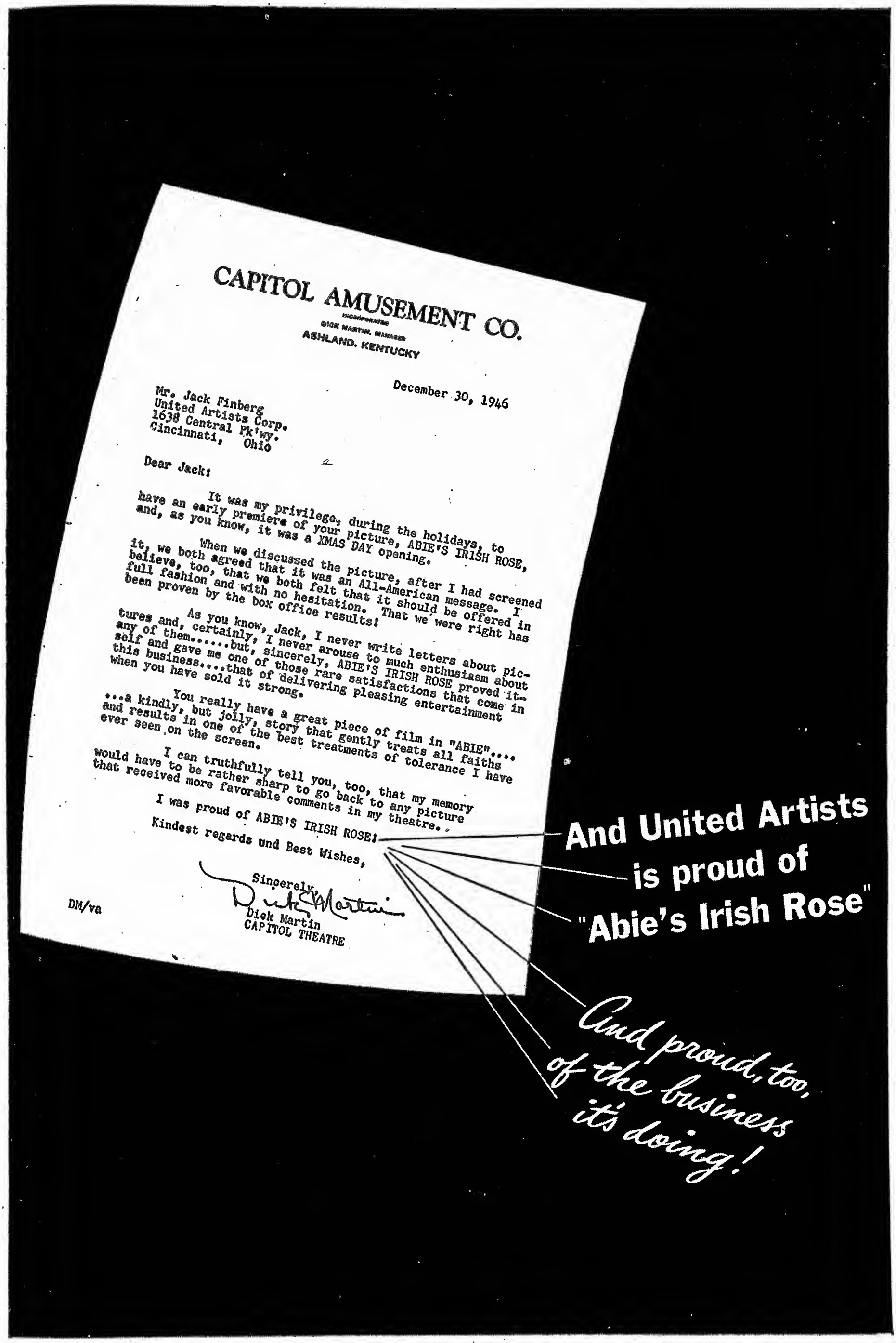
Pine, Thomas Out in Front

Hollywood, Jan. 21.

Bill Pine and Bill Thomas, contracted for six features a year for Paramount release, are one picture ahead on their contract.

With seven films completed, the two Bills are stepping out on a tour of exhibs for the next three months.

P.S.—The two Bills were flacks before they became producers.



CAPITOL AMUSEMENT CO.
INCORPORATED
DICK MARTIN, MANAGER
ASHLAND, KENTUCKY

December 30, 1946

Mr. Jack Finberg
United Artists Corp.
1638 Central Pk'wy.
Cincinnati, Ohio

Dear Jack:

It was my privilege, during the holidays, to have an early premiere of your picture, ABIE'S IRISH ROSE, and, as you know, it was a XMAS DAY opening.

When we discussed the picture, after I had screened it, we both agreed that it was an All-American message. I believe, too, that we both felt that it should be offered in full fashion and with no hesitation. That we were right has been proven by the box office results!

As you know, Jack, I never write letters about pictures and, certainly, I never arouse to much enthusiasm about any of them......but, sincerely, ABIE'S IRISH ROSE proved itself and gave me one of those rare satisfactions that come in this business....that of delivering pleasing entertainment when you have sold it strong.

You really have a great piece of film in "ABIE"....a kindly, but jolly, story that gently treats all faiths and results in one of the best treatments of tolerance I have ever seen on the screen.

I can truthfully tell you, too, that my memory would have to be rather sharp to go back to any picture that received more favorable comments in my theatre..

I was proud of ABIE'S IRISH ROSE!

Kindest regards and Best Wishes,

Sincerely,
Dick Martin
Dick Martin
CAPITOL THEATRE

DM/va

St. Louis Synagog Turned Back To Films; Other Exchange Briefs

St. Louis.

The Plaza theatre in the west end, for many years used as a synagog, has been reopened as a film house by Clarence and Francis Kaimann as another unit of the Wehrenberg-Kaimann Circuit in St. Louis and St. Louis County which now has reached a total of 23. The house, a 500-seater, now completely modernized, was erected in 1910 by the Plaza Realty & Construction Co. and was operated as a combo picture and vaude house by several persons, including Hector M. Pazemoglu, then Greek Consul in St. Louis and operator of several theatres including the one at the old Delmar Garden.

Mrs. Mathilda Ketchum, a former school teacher, also operated the house for several years, although an invalid. Another operator was Louis Stahl, father of Maury Stahl, prominent in the Skouras Bros. organization. With the advent of more modern houses the Plaza shuttered for several years until it was purchased by a Jewish group and converted into a house of worship.

Commonwealth Amus. Co. has purchased the 1946-47 Monogram product for its houses in Columbia and Washington, Mo. Narney Rosenthal, manager of the local Monogram branch, also closed a deal with the Ballard, Horn and Metcalf Circuit for its houses in Edwardsville and Jerseyville, Ill.

The Plymouth, a west end nabe, has been sold by Tommy Tobin to Helen McMillan and William Hayes, newcomers in the local exhibition field. W. L. Kreh, special reps for Republic in the Prairie Division, has been shifted to the Los Angeles area. Charles Borg has sold his Lowry, Lowry City, Mo., to Everett Hinkle and will continue to operate his Civic at Osceola, Mo.

Ray Leanothow, Huntsville, Mo., who recently sold his Roxy, a 300-seater in Huntsville, will continue to operate the Palace at Cambridge, Ill., while he seeks another house in Central Iowa.

Kans.-Mo. March Meets

Kansas City.

Kansas-Missouri Theatres Assn. directors in a recent meeting held here set dates for a series of meetings to be held with exhibs of the two-state area during March. Purpose of the schedule is to get together with both members and nonmembers of organization to thrash out common problems, principally the consent decree.

Meetings in Kansas will be held at Abilene, March 10; Wakeeney (11); Dodge City (12); Wichita (13), and Independence (14). Missouri meetings have been set for Hamilton, March 25, and Neosho, 27; a March 26 meeting will be held either at Appleton City or Osceola, the exact site to be announced later.

The list of KMTA officers and directors who will make the two-state trek include Strowig; Elmer Bills, Salsbury, Mo., vice-president; Doc Cook, Maryville, Mo., secretary; Tom Edwards, Sheldon, Mo.; Dale Danielson, Russell, Kans. George Baker and R. R. Biechele, both of Kansas City.

Shea Circuit Meet

Cleveland, Jan. 21.

Twenty-four managers on Shea Theatre circuit held annual dinner meeting in Cleveland yesterday (20) and today, with Edmund E. C. Grainger, prez, officiating at forum discussion of trade problems. Main topic was Government consent decree and how company plans to handle problem.

Circuit's general business in 50 theatres is surprisingly good this year, Grainger said, in introducing its execs to 70 Cleveland guests. Shea's New York office also represented at banquet by Gerald and John Shea, Carroll Lawler, George Goett, Frank King and Ray Smith.

Wisconsin U.'s Three Theatres

Madison, Wis.

With the student enrollment at an alltime record of 18,000, Univ. of Wisconsin is operating three film houses, the first time it has gone into the film business in a major scale. There are Friday night showings at Badger Village, a married couples' residential unit 30 miles from here, and at Truax Field, the latter a housing project for students, made from barracks formerly used by the U. S. Army Air Forces.

In addition, second runs and foreign films are shown Friday, Saturday and Sunday in the small, 250-seat Wisconsin Union Play Circle, in the Memorial Union, on the campus. All students are charged admissions. Because of the crowded conditions, admissions are limited largely to students and members of the faculty.

Loew's N. Y. Shifts

Following recent resignation of Ed Douglas as manager of Loew's State, N. Y., a series of managerial shifts has taken place in the circuit. Sam Pearlman, former manager of Loew's Triboro, Astoria, has taken over managership of the State.

In addition, the chain has upped seven assistant managers to post of acting managers. These include Robert Gibbons, William Klenert, Joseph Stica, Harold Privalle, Howard Levy, Nathan Bernstock and William Carroll.

Richie Grabs Elton

Richie Amus. Corp., headed by Robert Kropp, has closed a 15-year lease for the Elton theatre, Brooklyn, from the Pinsan Realty Co.

Richie plans general renovation of the 2,000-seat house and addition of air conditioning equipment. Berk & Krumgold represented the lessor.

Rappaport Adds Balto. House

Baltimore.

Following extended period of building, Izzy Rappaport has opened his new Town theatre. Latest addition to the downtown firstrun list, Town will seat 1,500 and divide with Rappaport's combo Hippodrome on RKO and Columbia product. Jim Gladfelter will manage, assisted by Cliff Jarrett.

House is complete rebuild of the former Palace, which had been turned into a garage following a prolonged period of darkness after a long-time career as a burlesque landmark. Rappaport also operates sureseater Little, featuring foreign and art films.

Jackson Park Rejoins Allied

Chicago.

Jackson Park theatre, recent victor in an anti-trust suit against nine big companies, rejoined Allied Theatres of Illinois, recently after several months absence from the organization. This was brought about when the theatre pulled out because it felt Allied's position in the N. Y. court hearing of the auction bidding controversey was inconsistent with the Jackson Park's own litigation here.

Allied has since withdrawn its representations to the court, and the Jackson Park feels the present policy of the organization is as it should be with respect to the independent exhib, hence they are rejoining.

Siritsky Takes Malin

Siritsky International Films has taken over the Malin Studios in the American Newspaper Guild's newly acquired building on 44th st., N. Y., with intent to remodel the studios into a foreign language theatre. To be called the Guild Cinema, the house will open at the end of March with a seating capacity of 300. Deal between Siritsky and the ANG calls for a 20-year lease on flat rental terms.

Guild Cinema's policy will be limited to exclusive firstrun foreign films with the initial pic being Marcel Pagnol's latest production, "Nais," starring Fernandel.

Florida Theatres Setup

Miami.

Florida State Theatres, Inc., 125-house chain which includes Paramount Enterprises, Miami theatres, announced consolidation of all offices, with centralized setup to be run from Jacksonville.

Plan calls for FST to absorb operation of Paramount group in the state, heretofore run as an independent unit, though both groups had the same officers. Atlanta offices, through which the buying and booking was done, will also move to Jacksonville.

Jesse L. Clark, former district manager for Tampa area, will manage the operations department, with Frank Kent, Tampa, and Fred H. Kent, Jacksonville, continuing as president and veepee of the chain.

Jersey to Get Foreign House

Longterm lease for the Station theatre, Newark, N. J., has been closed by Harry Harris, New York circuit operator. Theatre will be converted into a foreign language house, the first to be opened in Jersey. Station will be renovated and re-equipped, with opening set for Feb. 15.

Lease was closed with Fleissner Realty Co. as landlord of the 15-acted as brokers on the transaction.

Minn. Amus. Promotions

Minneapolis.

With the elevation of Harry B. French to the post of president and general manager of the Minnesota Amus. Co. to succeed John J. Friedl, who resigned to retire from the film industry, the Paramount theatre circuit is also making other promotions within its ranks.

Charles W. Winchell, advertising director, moves up to assistant to president and general manager, succeeding French, while E. E. Seibel, assistant advertising manager, replaces Winchell, and Don Alexander, member of the advertising staff, moves to the post vacated by Seibel. At the same time, Ray Niles, Rochester, Minn., city staff, has been named district manager for southern Minnesota, a post that French also occupied.

All four execs are vets of 20 or more years with the company. Winchell joined the advertising staff of the old Finkelstein & Ruben circuit, predecessor of the Minnesota Amus. Co., in 1920 and when the theatres became part of the nationwide Publix organization in 1929 he moved to Paramount's New York office as divisional advertising director, returning here in 1932 to assume a similar post with the Minnesota Amus. Co.

Faris New PRC Okla. City Head

Dallas.

Francis W. Faris named branch manager of PRC exchange, Oklahoma City. Faris had been on RKO sales staff for several years.

Mike Cisneros named manager of Interstate's Grande theatre at Harlingen. Replaces Tony Cantu, projectionist at the house.

E. M. Morrow purchased the Texas theatre at Longview from Lester Dollison. Morrow formerly operated houses in Tulia and Seagoville. Dollinson will continue operating houses in Sherman, Texas, and East Vaughn, New Mexico.

Kay theatre opened at Huntington on full-time by B. G. Partin and J. B. Reeves. It's the first house for this town.

Dave Lutzer, for about 25 years salesman here for Universal, resigned because of his health. He may return to his job if his health improves.

Five Houses for N. C.

Raleigh, Jan. 21.

As soon as building controls are eased to allow commercial construction again, five new theatres are to be built for Smithfield, Selma, Benson, Clayton and Princeton.

Construction on the ones in Smithfield and Selma will begin as soon as possible, according to H. P. Howell, owner of seven theatres in North Carolina, who has released tentauve plans for these two theatres.

Mo., Ill., Briefs

St. Louis.

J. Stewart Fox, manager of Vogue, Palestine, Ill., resigned to open his own house in Hutsonville, Ill.

Roxy, in Huntsville, Mo., sold by Ray Jeanette to Guy Fleming.

Mrs. Ralph Trexel purchased the Hickory, Hermitage, Mo., from Harold H. Hackett.

Louis V. Kuttnauer, UA salesman in St. Louis, being treated for heart trouble in Jewish hospital, St. Louis.

Texas 90G House

Stockdale, Tex.

W. D. Glasscock, of San Antonio, has the new $90,000 Dale theatre here and the George West theatre at George West which cost $75,000.

The George West house contains 650 seats on the main floor and 250 in the balcony.

Jones Leaves Griffiths

Dallas.

Ted Jones, veteran Griffith executive, has resigned as division manager of the Griffith Theatres, according to an announcement made by R. I. Paynes, veepee of Theatre Enterprises, Inc.

Jones was associated with the late R. E. Griffith for approximately 25 years and has managed and operated theatres throughout the Southwest, including Oklahoma, Texas and New Mexico.

Goldman Upped in Cleve.

Cleveland.

Mark Goldman has been upped to post of branch manager of Producers Releasing Corp. in Cleveland, where he will have charge of sales and distribution in Toledo, Akron, Youngstown, Canton as well as Northern Ohio.

Feldman Back for Eagle Lion

Pittsburgh.

Mannie Feldman, former WB manager, has been named city salesman for Eagle Lion-PRC Pictures here, moving into spot of John Zomnir, recently upped to exchange manager with transfer of Mark Goldman to Cleveland. Feldman has been out of show business for last year.

James Young has quit his post in Par booking department to become an accountant in another line of business.

Bill Kloos, ex-Army major who has succeeded Bill Brooks (transferred to Washington as a salesman) as head of Par booking department, will join the ranks of the benedicts in February. He's going to marry Sue Donnelly, of Cleveland.

Ruth Tracht Curzer has resigned her post at the WB exchange to assist her husband in his grocery business.

F. D. Moore, manager of the Warner exchange, and his wife announced the engagement of daughter, Sarah Jane, to Robert Kindle, former Army captain. They'll tie the knot Feb. 22.

Joseph A. Feeney, formerly manager of the Orpheum in Clarksburg, W. Va., and a onetime exhibitor before going into the Navy, is new field manager for the veterans employment service in West Virginia territory comprising towns of Clarksburg, Weston, Grafton, Fairmont, Morgantown, Kingwood, Keyser, Martinsburg and Elkins.

John N. Carroll is the new apprentice in the Eagle-Lion-PRC booking dept. An ex-GI, he used to be with Statler Hotels.

Dezel Changes Name

Detroit.

Albert Dezel, prez of Albert Dezel Roadshows, Inc., has changed the name of his enterprise to Albert Dezel Productions, Inc. The change will affect branches in Chicago, Detroit, Cleveland and Cincinnati.

Dezel is now engaged in distribution of independent releases and has dumped the idea of specialized exploitation units. He holds rights to distribution of the films of Screen Guild Productions, Film Classics and Favorite Films.

New Milwaukee House

Milwaukee.

The Towne theatre has opened here, first new firstrun downtown house to open here in 15 years. The Towne is an independent, seating 1,650, and will release UA pictures.

Operators are Andrew Spheeris, member of a Milwaukee family of tobacco wholesalers, and his brother-in-law, Connie Papas, Chicago restaurateur and owner of several picture houses in Illinois and Wisconsin.

New Louisville Drive-In

Louisville.

Louisville Drive-in, Inc., will erect an 800-car outdoor theatre on a 22-acre tract lease on the Dixie Highway south of Shively, a suburb. Estimated cost of construction is $85,000. Floyd D. Morrow, general manager of the Shelbyville Road Drive-In, will also manage the Dixie Highway drive-in. The new outdoor film spot will be constructed within the next few months, and completion of the building will depend on Government regulations.

Will make the second drive-in for the local outdoor exhibitors, one located in the eastern part of the area, and the newest in the extreme southern section.

Mr. Exhibitor: Investigate Filmack's NEW Prevue Trailer Service before signing any trailer contracts. Write, wire or phone Filmack 1327 S. Wabash, Chicago 5, Ill. and receive full details.

New York Theatres

JOAN CRAWFORD • JOHN GARFIELD
In the New Warner Achievement
"HUMORESQUE"
with OSCAR LEVANT
J. CARROL NASH
Directed by Jean Negulesco
Produced by Jerry Wald
Broadway at 51st Street HOLLYWOOD

IDA LUPINO • ROBERT ALDA
ANDREA KING • BRUCE BENNETT
In Warner Bros. Hit
"THE MAN I LOVE"
Directed by Raoul Walsh
In Person
Charlie BARNET AND HIS ORCHESTRA
Plus
RAY ENGLISH • COLES AND ATKINS
B'way at 47th St. STRAND

Loretta Young • David Niven
in HAL WALLIS production
"The Perfect Marriage"
A Paramount Picture
In Person THE MILLS BROS. • OLGA SAN JUAN • TIM HERBERT
Extra! ELLIOT LAWRENCE And His Orchestra
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

JAMES CAGNEY in
'13 RUE MADELEINE'
A 20th Century-Fox Picture
Plus on Stage—GRACIE FIELDS
Extra! ARTHUR BLAKE
ROXY 7th Ave. & 50th St.

CAPITOL B'way at 51st
YOU AND ROBT. MONTGOMERY
in M-G-M's New and Different
LADY IN THE LAKE
AUDREY TOTTER • LLOYD NOLAN
IN PERSON TEX BENEKE AND ORCHESTRA
Extra! GENE SHELDON

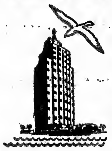
"Great as drama, lively and lovely as comedy"—SUN
"The BEST Years of Our Lives"
Continuous Performances ASTOR B'WAY and 45th ST.

"CALIFORNIA"
In Technicolor
A Paramount Picture Starring
Ray MILLAND, Barbara STANWYCK
Barry FITZGERALD
With George Coulouris, Albert Dekker, Anthony Quinn, Frank Faylen
RIVOLI B'way and 49th St.
Doors Open 9:30 A. M.

LOEW'S STATE B'WAY & 45
ON SCREEN
Thurs., Jan. 23
'The JOLSON STORY'
In Technicolor
Larry PARKS
Evelyn KEYES
IN PERSON
Barry GRAY
Lionel KAYE
Johnny DOWNS
Bonnie BAKER

RADIO CITY MUSIC HALL
Rockefeller Center Starts Thursday
"THE YEARLING"
GREGORY PECK • JANE WYMAN
CLAUDE JARMAN, JR.
In Technicolor • An M-G-M Picture
SPECTACULAR STAGE PRESENTATION

RKO PALACE B'WAY AND 47 ST.
DOUGLAS FAIRBANKS, Jr.
MAUREEN O'HARA • WALTER SLEZAK
SINBAD THE SAILOR
IN GORGEOUS TECHNICOLOR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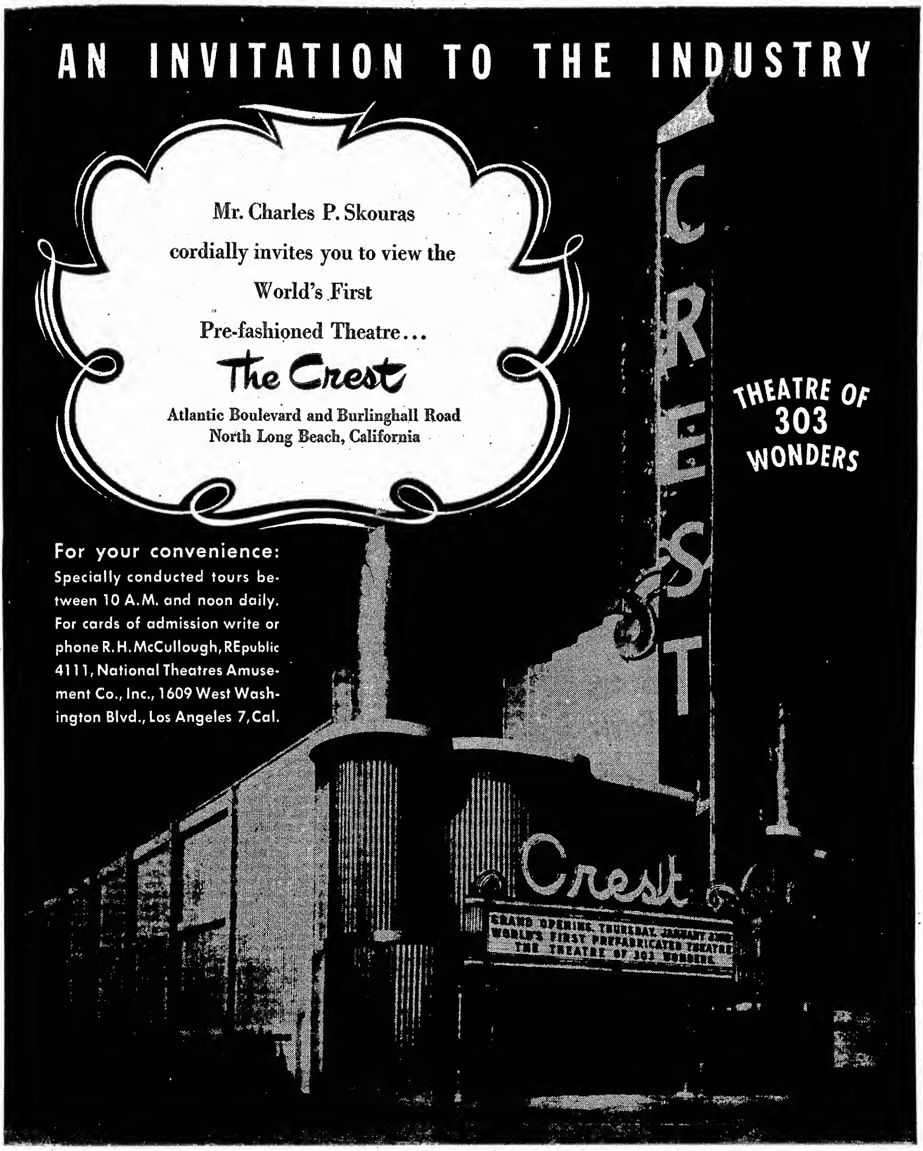

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Writers Cite Newsboy Decision Vs. Hearst in Seeking Union Status

Basing itself on a U. S. Supreme Court decision in which newsboys and newsstand operators won a hard-fought case against the Hearst newspapers, the Radio Writers Guild has begun a campaign to have itself recognized as a freelancers' labor union by the four major networks.

The move involves a major shift in RWG strategy which, until six months ago, conceded to the American Assn. of Advertising Agencies that its freelance members were "independent contractors" who are banded into a professional organization, rather than a trade union.

Six months ago, after trying for 14 months to get an agreement for its "independent contractors" from the Four-A's, the RWG gave up and stopped the marathon chatter. Since then, a strategy committee has been at work.

Now the strategy committee has come up with a new plan, transforming the Guild into an out-and-out trade union, on the basis of the court decision against Hearst.

In the Hearst case, the newspaper publishers refused to bargain collectively with newsboys and newsstand operators, claiming they were "independent contractors," or businessmen. The highest court ruled, finally, that they were entitled to get together into a genuine trade union and that, when they did so, they deserved recognition under the Wagner Act.

Ready to Negotiate

Last week, the RWG notified the four major networks that it is ready to start negotiating a contract on behalf of freelance radio writers. The network legalites and labor relations guys were at first flabbergasted and wanted to know "how come?" since each freelance writer, whether or not he was a member of the Guild, was an "independent contractor." That was exactly what the Guild had baited this trap for, and the RWG came forth with its citation of the Hearst case.

There is a second part of the RWG strategy, involving a precedent set by American Federation of Radio Artists in St. Louis, where AFRA forced recognition of freelance radio actors and announcers as eligible for bargaining as a union unit. But the Hearst case, drawing upon an entirely different field, drew most attention when its use became known among scripters last week.

So far, none of the networks has conceded that the Hearst case operates as far as freelance radio scripters are concerned. But the Guild is understood to be ready to push the case, and will cite the networks before the National Labor Relations Board unless the webs enter contract talks for freelancers.

Meanwhile, the Guild last week started local negotiations for New York, covering staff writers at three of the four nets—NBC, CBS and ABC (Mutual doesn't employ staff writers). In its demands for the New York members, the Guild asked for a 20% pay increase and for a split of royalties between the net and the writer when a show is rebroadcast or when subsequent earnings come to a show after it had been aired once.

These talks, however, being purely local, were definitely taking secondary place, major interest falling to the Guild's switch on the national freelance issue. Roy Langham, former asst. program director of CBS, as new national executive secretary, took over the work of trying to get the new policy into effect. He and Sam Moore, national prexy who was in New York two weeks ago when Langham was appointed, discussed the new policy with the eastern regional council. The demand on the networks was the result.

Shoe on Other Foot

Opening of negotiations between the Radio Writers Guild and the networks last Thursday (16) found Roy Langham doing a quick change act.

Until two weeks ago Langham, as a CBS exec (he was asst. to programming veepee Dave Taylor) was sitting on the network side of the table. Langham is now national executive secretary of the Radio Writers Guild. At the opening of negotiations he was facing his ex-confreres.

Sinatra's Successor Stirs Many an Ulcer As Voice Clam Nears

Despite the imminence of Frank Sinatra's bowout on the Old Gold Wednesday night CBS show, Lennen & Mitchell agency apparently is still up a tree trying to pact a successor show. L&M would like to let the "Mr. and Mrs." North" whodunit (recently relinquished by Woodbury) ride the OG circuit, but the ciggie outfit has nixed the show.

Meanwhile Mann Holiner, L&M's Coast radio head and producer of the OG show, is shopping frantically for a replacement property.

Terms of the Sinatra dissolution have finally been resolved, with the chief bone of contention that held up the divorce proceedings being the number of guests shots to be allowed the Voice, particularly in the opposition 9 o'clock spot. Also assurance that he won't team up with a rival ciggie sponsor for at least a year.

With Bing Crosby scheduled to move from 10 o'clock Wednesday into the 9 p.m. segment on ABC in competition to the upcoming OG stanza, the agency from all accounts wanted some assurance that Sinatra wouldn't guest with Crosby. Apparently it's all been straightened out.

Sinatra's Last Show?

Hollywood, Jan. 21.

Latest word on the Frank Sinatra front:

George Evans, Sinatra's manager-publicist, quoted as saying of this week's (tomorrow's) show: "This will be Sinatra's last show."

Lennen & Mitchell agency execs, handling the Old Gold account, said they'd heard nothing of Sinatra's plans to quit this week.

WHOM Brokerage Biz Fling; Forced To Find New Hdqs.

WHOM, which was acquired recently by Generoso Pope, the Italian newspaper publisher, has been ordered to scram its west 57th street quarters in New York, the building having been sold. That's why Fortune Pope, son of the owner and manager of the station, has been visiting the rival Italian indie WOV, and WNEW, etc., in order to gander facilities and equipment of other stations as preparatory data before acquiring a new home.

Since the Cowles Bros. unloaded the station to Pope, there's been little change apparent in the WHOM operation. Station has acquired some of the spot biz previously held by WBNX in the Bronx, N. Y. But perhaps the most significant aspect of the new operation has been its reported excursion into brokerage business, whereby the station makes a block time sale of an hour or so an individual who puts on his own program and in turn sells the time to advertisers.

Practice in the past has been frowned upon by the FCC.

KLZ Promotion Manager

LEE FONDREN

The man at the throttle of KLZ's oft-cited publicity-exploitation-merchandising activities, and he keeps it wide open.

KLZ, DENVER.

Biz Not As Usual Seen on WMCA, But Ideals Stay

Since the entrance of Herman Bess into the WMCA, N. Y., sales operation (as WNEW's star salesman over the past decade he was one of the top coin-earners in the national radio sales picture), a transition in thinking and operation at the Nathan Straus-owned station has been evident to many in New York radio circles.

It's always been the boast of Straus (and in the past he's won nation-wide citation and commendation for it) that because of the station's public service-mindedness, the billings were of secondary importance in the scheme of things. But with the advent of Bess, many see a switch in technique patterned pretty much along the lines that prevailed at WNEW during Bess' regime there.

From all indications, the WMCA business accentuation is more positive, as evidenced by the package deals being wrapped up by Bess in which, in many instances, it's claimed, the station's rate card is being tossed out the window. On the Bea Wain-Andre Baruch daily marathon show, for example, all kinds of package deals are reported being dangled before prospective clients who would get commercial identification on various segments throughout the day.

As yet, however, there's been no sacrifice of the public service shows for which the station has been kudosed.

Tony Martin, Dave Rose Summer Replacement For Cantor-Pabst Show

Summer replacement for the Pabst-Eddie Cantor show is the Tony Martin-Dave Rose show for 13 weeks. Singer, who was in the lead for the Old Gold takeover from Frank Sinatra, nixed the deal when OG wouldn't guarantee 39 weeks, but wanted Martin to take over and then talk about new deal in the fall. Show for Pabst allows Martin to leave most any time for longer term set up.

'Composite Week' Fixed for 1946, NAB Fights Vs. Blue Book Request

Washington, Jan. 21.

FCC, following through on a threat made in its Blue Book in March, 1946, last week set forth the specific days of a composite week in 1946 for which broadcasters must file complete program logs. The program info, FCC said, will be used in considering bids for new AM or FM stations, bids to buy other properties or increase coverage, and in license renewal applications.

The days for which logs must be filed are: Feb. 4, March 12, April 17, June 20, Aug. 23, Sept. 28 and Nov. 3—all in 1946. The commission suggested that licensees whose AM or FM licenses expire in May, Aug. or Nov., 1947, prepare this program info now so they can file their renewal applications 60 days in advance of their expiration dates, as required by commission rules.

Meanwhile, NAB officials reiterated opposition to the FCC's statement that the program data is "required" by the Blue Book. Assn. indicated it will advise broadcasters who file this information to do so with the written reservation that FCC has no authority to ask for it.

Prexy Justin Miller and A. D. "Jess" Willard, NAB executive vice-president, are already on record on this point. They argue the Blue Book dicta have no force of law since they are not included in FCC's rules and regulations, and broadcasters have had no opportunity to argue their merits in public hearing. Therefore, FCC may only request not "require" such program data, declare the NAB'ers.

One NAB official pointed satirically to a recent statement of FCC Commissioner Clifford J. Durr to the effect that Blue Book provisions do not have the force of rules and regulations.

Pix-Radio-Tele Center On Goldman Agenda In FCC Bid for WDAS Buy

Philadelphia, Jan. 21.

William Goldman, head of one of the biggest indie film chains in Philly, last week applied to the FCC for approval of his purchase of WDAS from the Dannenbaum-Steppacher interests.

Although the purchase price wasn't made public, it was reported that the film man had paid upwards of $600,000 for the indie station, a 250-watter.

In announcing officially that he has purchased the station, Goldman revealed that he planned to tear down the present site of his Keith's, a subsequent runner, and build in its place a new deluxer to feature first run product—a setup he hopes will be sustained by the recent Court decree in his anti-trust suit against the majors and Warners.

The new house, Goldman said, would be a 2,500-seater. The new building would house the new radio studios and a television department. Keith's, an old Philly landmark, was once the top vaude house in the city.

Long Rehearsals Cue Priority For Lux Pix Pickings

Agencies and package boys whose programming ideas built around pix personalities have frequently been thwarted by refusal of Coast studios to permit their properties to do a regular air series (particularly in the case of Metro) are asking "how come?" when they witness the nod that is given "Lux Radio Theatre" in its bid for film talent.

It was the Lux show, for example, that first spotted on the air, among others, Van Johnson, Lauren Bacall, Margaret O'Brien, Joan Caulfield, Lizbeth Scott, Ida Lupino, Don Defore, Lynn Bari, etc. Previously the studios had nixed bids for air stints, invariably on the contention that they are too valuable as pix properties to risk a possible floperoo on the air. Some have since been put back into pix camphor, on others the studios have relaxed their ban.

In explanation of the Lux nod, the film chieftains admit that the three-four-day rigid rehearsal before such week's performance is the clincher; that their upcoming stars can't miss in showing up to best advantage under such circumstances. But they're equally scared of the idea that, with the usual one-two- hour rehearsal routine of most Coast shows, they're jeopardizing careers of valuable properties.

Wine Biz Sours, Cresta in Fold

Hollywood, Jan. 21.

"Hollywood Players" will be closed out by Schenley (Cresta Blanca), Feb. 26, after 26 weeks if several stars waive commitments which would carry show through 39 weeks. Collapse of the wine market is said to be the reason, and the client is also giving up its CBS time.

Notification date on the option is due Monday (26), at which time final decision will be reached.

It's understood that French wine is far underselling Cresta and other domestics, causing a mild panic in the industry.

Schenley, through BBD&O, is committed to eight stars for one or more shots and, if waivers are secured by Wick Crider, here for BBD&O, and by MCA, the series would wash up Feb. 26.

Tex and Jinx Grab 3-a-Week Sponsor

After nearly a year of waltz-me-around-again-Willie, with potential sponsors that never materialized, the "Hi, Jinx!" WNBC (N. Y.) show was sold last Friday (17) to Bond Clothing Stores on a three-a-week basis. Deal was set between Tex McCrary, WNBC's Jim Gaines and William Rogow, head of the Rogow agency, representing Bond's. Clothiers bought the Tuesday, Thursday, and Sunday stanzas.

Clothing chain owner broached the idea of sponsorship himself after listening to the show while driving to work every morning. Sponsorship began yesterday (21).

Show had been entirely on a sustaining basis until now. It wasn't because of a paucity of offers. The McCrarys' contract with the station, set through Ted Ashley of the William Morris agency, gave them the right of sponsor rejection if dissatisfied with product they were to plug. On the Tex and Jinx "verboten" list were the usual deodorants, depilatories, etc. On one previous occasion they almost had Pan American Airways pacted but the deal chilled at the last minute.

If results from the three-a-week arrangement warrant, clothing chain will likely buy the rest of the time and, according to reports, is mulling request to have the show expand to network level, to cover cities where the 58 Bond stores are located.

GIBSON PARKER LINED FOR BBC-U.S.A. SPOT

BBC's appointment of a new program director in New York to succeed Stephen Fry, who resigned some weeks ago, is said to be fairly imminent. From London come reports that the man being considered most favorably for the U. S. post is Gibson Parker, a Britisher who formerly served in the European Theatre for the BBC, but in recent months, has been on loan to the United Nations in New York to lend an assist in its radio dept.

The BBC Committee on Appointments in London is still weighing the Parker nomination, although there are said to be other factors holding up the appointment, including UN's desire to retain his services.

Top 15 and the Opposition

Nine shows competing against the Top 15 on the Hooperatings managed to crash through with a 10 or better on the Jan. 15 tallies. Also listed below is the total network competition.

Top 15		OPPOSITION	Total Network Compet'tion
Bob Hope	30.2	....	6.7
Fibber & Molly	30.2	....	11.7
Jack Benny	29.5	....	16.7
Charlie McCarthy	27.4	10.3 Sam Spade	17.8
Red Skelton	25.4	....	
Fred Allen	24.9	11.0 Crime Doctor 10.9 Parker Pen News	17.0
Screen Guild Players	23.8	....	12.4
Lux Radio Theatre	23.8	....	16.6
Walter Winchell	22.7	14.0 Man. Merry-Go-Round	24.1
Amos 'n' Andy	22.5	....	16.9
Mr. D. A.	22.4	....	17.4
Phil Harris	21.0	17.3 Blondie	24.1
Duffy's Tavern	19.6	10.2 Sinatra	19.6
Suspense	18.2	16.8 Aldrich Family	24.4
Burns & Allen	17.9	15.7 FBI in Peace and War 12.6 Johns-Manville News	20.2

NEWS STILL SOCK WEB STAPLE

Where's Petrillo?

Little more than a week remains before the American Federation of Musicians' contract with the four major networks expires. After that the webs will be operating without a contract.

But as of yesterday (Tuesday) not a single network executive had heard from AFM boss James C. Petrillo, or had the slightest inkling as to what demands would be made. The Petrillo strategy on binding the webs to new contracts has already been mapped, with terms laid down at a Chicago meeting a couple of weeks ago. But whatever they are Petrillo is keeping mum about them.

The webs would do business with local 802, New York, but Petrillo has notified the local not to negotiate any contract until it hears from him. In some quarters it's been stated that Petrillo doesn't contemplate doing anything until the Lea Act, on which he won a Chicago court victory pending appeal, is finally ironed out.

The webs know Petrillo's stand on FM and television; that the double crew basis must apply to FM and that no live musicians at all can be used on television. But they're more concerned with how the standard broadcast picture shapes up.

Right now the nets are asking in unison: "Where's Petrillo"?

Top Radio, Pic Talent Recruited For Crosby-Inspired 'Family' Show on MBS

Themed to family unity with a surging undercurrent of the spiritual values of life, "Family Theatre," a combined project of the radio and picture industries, becomes a dramatic feature of the Don Lee-Mutual network beginning Feb. 13. Half hour show, to be broadcast Thursday nights, 7 to 7:30 p.m., will be studded with star names, top directors and foremost radio writers. Guestars, directors and writers will be paid a token fee while AFRA actors and musicians under the baton of Meredith Willson draw their established pay. Mutual donates the time.

Program was inspired by Bing Crosby more than a year ago when, in a five-minute spot on Mutual, he stressed the need of a better family life which would spread its beneficence to the community and the country at large. Rev. Patrick Peyton of Albany, N. Y., enlisted the aid of radio and picture executives in carrying out the idea of a show that had a wide appeal for families. The reaction of stars, producers and writers was both favorable and immediate. Initial program will have as its stars Loretta Young and James Stewart or Joseph Cotten, with Dec Engelbach, producing and True Boardman scripting. Bob Longenecker will be in charge of production for the entire series.

Each of the directors has agreed to do three shows and the star roster comprises top names in both radio and pictures. George Wells, writer, and Bill Bacher, director, will take time out from their film duties to return to radio for the series. List of credits in all phases of the two industries, together with the sponsoring committees, is most imposing.

Advertising agencies are cooperating through the use of their facilities and personnel.

F-C-B Coast Crown To R & R's Ballin?

Hubbell Robinson, Jr., radio head of Foote, Cone & Belding, trained ut to the Coast over the weekend to set the new "Hit Parade" guest star format in motion and for a o.o. of the other Coast-originating Y & R properties.

But seen as one of Robinson's principal motives in his N. Y.-to-L. A. was to negotiate a deal for a Coast radio head for F-C-B. Agency has been on the lookout for the right guy for some time and it's reported that Bob Ballin, radio veepee of Ruthrauff & Ryan and producer of the Jack Benny show (now an F-C-B account) is being wooed for the job.

Despite his R & R association, Ballin was given an okay by the agency, at Benny's behest, to continue with the show on a freelance production assignment, following the switchover of the Lucky Strike account from R & R to F-C-B.

Sinatra Nixes Y&R Cross-the-Board Bid

With Frank Sinatra bowing off the Old Gold show, Young & Rubicam initiated some exploratory talks with an eye toward spotting the Voice in a 15-minute five-times-a week show.

Sinatra said he wasn't interested; didn't want to work that much.

Air Exits Hit MCA 10% Plexus

Overhauling of commercial radio schedules and some anticipated shakeups have been rather rough on the Music Corp. of America's radio dept., with resultant jitters because of the increased number of percentage "takes" that are in jeopardy.

Frank Sinatra's imminent Old Gold show bowoff doesn't rest too well with MCA. And Joan Edwards' bounce from the "Hit Parade" show, in the wake of the drastic format revision, is also a 10% blow in MCA's solar plexus. And with Hildegarde scheduled for a radio bowout this season, the MCA boys are again affected.

All told the revamped air schedules are said to have affected the agency in six or seven directions.

Mooney, Miffed Over Producer, Scripter Loss, Scrams His ABC Show

American Broadcasting's economy wave, cutting loose a number of executives, producers, announcers and script writers the past week or so caused Joe Mooney's quartet to refuse its weekly sustaining slot Monday (20), 10:15-10:30 p.m. Since he's occupied the slot, which is a sustainer, no a remote even though it's done from Club Dixon, N. Y., where his group is working, Mooney has had Don Marden producing the show, a regular announcer and script.

This week Marden was removed from the show and no substitution made, a slapped together script was worked out and the show otherwise fluffed off. As a result, Mooney refused to do the stint. Whether he will resume next week is still in doubt.

LSMFT to Y&R to LSMFT

George McGarrett, former radio supervisor at Young & Rubicam, and more recently a contact man on the agency's Celanese account, has resigned to join Foote, Cone & Belding as an account exec on the Lucky Strike (American Tobacco) account.

Oddly enough, that's the same job McGarrett held down some years ago when the ex-Lord and Thomas agency was handling American Tobacco's affairs. It was after the L&T-McGarrett split that the latter went to Y&R, in the interim L&T dissolving and seguing into the F-C-B agency.

4-NET RATIO HOLDS UP WELL

Despite the widespread impression that the four major networks have been sloughing off news shows since the guns stopped firing a year-and-a-half ago, analysis of program schedules reveals that news programs are still holding up, more or less, at the same ratio to total airtime as they had during the war. In contrast to 10 years ago, when the nets were only devoting about 3% of total airtime to news, the current ratio is fluctuating around the 17% mark, a drop of only two or three percent from the peak news year of 1945.

Except for the Mutual net, which dropped back to a normal quota of news shows after heavy overloading during the war years, the other nets have maintained an even keel on reportage in response to general dialer demand. According to several authoritative listener surveys, the appetite for news is as high as it ever was, notwithstanding the absence of the war's highly dramatic impact. It took the war, apparently, to educate the public to the value of broadcast news which, in some surveys, is given listener preference over the daily newspapers.

Although the number of news shows has remained constant, a radical shift has taken place in the center of their interest. Domestic news, local and national, has practically knocked the international scene out of the air news picture. According to network news execs, listeners have come home, and between worrying about the housing shortage and rising prices, aren't inclined any longer to worry about foreign affairs.

Squawks are being heard from some sources that radio is failing to fulfill its obligations in catering to this "isolationist" reaction on the part of the American people. Network news chiefs deny this charge, claiming that it's an impossible job to ram international news into the unwilling ears of listeners. They won't listen and advertisers won't buy such programs, they say. Effort is being made, however, to present as much foreign news as possible in terms of its domestic significance.

"Stringers" Abroad

Trend to domestic news is being reflected in the foreign staff setups of the various nets. Greater use is being made abroad of "stringers," part-time correspondents for the nets who are usually working for some other newspaper or press agency. Although CBS and NBC still have fully-manned overseas staffs, ABC has practically dissolved its overseas setup, utilizing stringers exclusively for foreign pickups. But it's still a far cry from the prewar days when CBS, for example, had only two men, Bill Shirer and Ed Murrow, comprising its full staff of European correspondents.

Putting a news show together these days is tougher than it was during the war, news chiefs contend. Lack of the wartime drama,

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Boxscore on News: Then and Now

For purposes of comparison between news coverage on the nets during wartime and peacetime, program logs of ABC, CBS, MBS and NBC on two typical weekdays in 1944 and 1947 have been selected for breakdown. News programs have been differentiated into the two categories of straight reporting and comment in which the news is subject to opinionated analysis. Total time in minutes allotted to both categories of news are listed in the columns under the heading of sponsored and sustaining programs. Only regularly scheduled news programs are included in these figures which omit time given to any special bulletins that may have been aired during the two days under study. Jan. 13, 1944, was a relatively quiet day on the war front.

	JAN. 13, 1947				JAN. 13, 1944			
	Sponsored	Mins.	Sustaining	Mins.	Sponsored	Mins.	Sustaining	Mins.
ABC...	News	30	News	15	News	30	News	80
	Comment	75	Comment	0	Comment	45	Comment	15
CBS....	News	55	News	35	News	35	News	60
	Comment	10	Comment	15	Comment	5	Comment	10
MBS...	News	0	News	40	News	75	News	30
	Comment	90	Comment	15	Comment	105	Comment	15
NBC....	News	30	News	70	News	15	News	85
	Comment	30	Comment	15	Comment	30	Comment	0
Totals...	News	115	News	160	News	155	News	255
	Comment	205	Comment	45	Comment	185	Comment	40

Weiss Seen Calling 'Dance, Kobak' For Mutual Gang of Harsh Gabbers

Washington, Jan. 21.

Although president Ed Kobak has been publicly taking the rap for it, Lewis Allen Weiss, general manager for MBS-Don Lee, is the one who forced Mutual to put Upton Close back on the Mutual ether, according to reports here. Observers point to the Weiss-Close coup as another instance of one of the "big four" shareholders (Don Lee; WGN, Chicago; Yankee Network; and WOR, New York), deciding policy for the network as a whole. And in the case of Don Lee, it's a pretty big tail that is wagging the dog.

Grip of Don Lee over its affiliates under the chain broadcasting regulations is now being probed by FCC, but some observers here say the Pacific Coast web can exercise almost as much influence in Mutual councils themselves. For example, Mutual cannot promise delivery of shows on a majority of its 386 affiliates, but Don Lee is much more successful in signing up its 40-odd affiliates on the Coast. And without Don Lee's say-so, Mutual knows it has no chance of reaching Coast listeners from California to the State of Washington and back.

Though Weiss' role in support of high-Hooper Fulton Lewis, Jr., is less known, he and the right-of-center commentator are on record as warm personal friends. The conservative trio of Close, Lewis and Henry Taylor, former Ford mouthpiece, are heard regularly on Don Lee, but straightaway oracles like WOL-Mutual's Albert Warner, new MBS commentator Arthur Gaeth, or Jim Crowley are not heard. Mutual's self-confessed "liberal commentator"—Cecil Brown—was not carried on Don Lee.

Cold Flower

An equally cold reception is apparently being given to ex-Mayor Fiorello La Guardia's new co-op show on the West Coast. Dwindling appeal of the "little flower" west of the Rockies is probably biggest reason for Don Lee's indifference to carrying the show—coupled with fact that a likely sponsor has not offered to underwrite it.

However, observers here point out that Don Lee has affirmative obligation under FCC policy to counterbalance the admittedly topheavy showing of conservative newscasters on its ether.

La Guardia has been signed up by over 100 MBS affiliates, majority of them on a sustaining basis. How-

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Dollar Dividends

Household Finance Corp.'s sponsorship of "The Whistler" on a CBS hookup adds up to one of the most unique deals in radio.

Finance outfit, for $2,250 a week (making it one of the cheapest commercial shows on the nighttime schedule), grabbed itself a whodunit package that's been paying off with some sock Hoopers on the Columbia Pacific Network the past couple of years.

But the most enviable aspect is that the Coast airing, 48 hours prior to Household's CBS takeover, adds up to a weekly pretesting of the program, since it's the same cast, same script, same director, etc. the finance company as such getting a dress-rehearsal for free.

Flock of Crosley Resignations

Cincinnati, Jan. 21.

Resignations disclosed Monday (20) by four Crosley Broadcasting Corp. department heads with indefinite effective dates were construed in local trade circles as forerunner of reorganization program by Aviation Corp., parent company, in absence of comment by executives.

Aviation Corp. purchased controlling interest 16 months ago in clear channel WLW, several shortwave stations and FM WLWA here, and later acquired WINS, New York.

Resignees are Wilfred Guenther, 10-year staffer and manager of WLWA since October; Dick Hubbel, television consultant who joined organization in October, 1944, after affiliation with CBS; William Barlow, who started in publicity department eight years ago and became publicity director of WINS in September, and A. E. Scheffer, who started as WLW director of public relations two years ago and later served as consultant on public relations and food merchandising.

CROSBY TO CUT SOME PHILCO DISKS ABROAD

Hollywood, Jan. 21.

Bing Crosby is laying out an itinerary for a two-month junket through Europe during July and August when his Philco series is off the air for the summer. While abroad he plans to cut several disks for his sponsor, utilizing the talents of English stage, screen and music hall favorites. At least one platter will be made with Bob Hope, who plans to be in England about the same time. Bill Morrow, writer-producer of the Philco spinners, will accompany Crosby.

MCA Waits Coyly As Collins Burns

Ted Collins and Bill Murray, radio head of the Wm. Morris agency, are reported tiffing over the threat of Collins to divorce himself from the agency unless it finds a new sponsor for Kate Smith within the next 10 days. Miss Smith goes off for General Foods at the end of the season after a 10-year association.

It's the contention of the Morris agency that Collins can't walk out even if he wants to, that there's a contract to be respected. But Collins, from all indications, feels that the Morris boys are being remiss in their contractual obligations.

Meanwhile the rival Music Corp. of America is said to be eyeing the Collins-Smith package, and wouldn't mind grabbing it off.

ABC Web Has Another Transcribed Show on Tap

ABC network may have another transcribed high-budget musical show for possible slotting on Wednesday night, 8:30-9, an hour ahead of the Bing Crosby stanza.

Item is titled "Music In The Air" and would feature Metropolitan Opera singer Nadine Connor, George Griffin, and Victor King's orchestra, with Milton Cross as announcer.

Package is being considered for sponsorship by National Brewers Assn.

Kaycee Radio Shows Unusual Stuff As Star Strike Ties Up Only Paper

Kansas City, Jan. 21.

Radio phobias were shattered, precedents were established, and listeners got a new meaning of broadcasting public service after contract carriers placed a picket line around the Kansas City Star Friday (17) and stopped publication of the city's only daily newspaper. Paced by WDAF, NBC outlet, which is owned by the Star, the six stations here are going all out in news coverage. Newscasts have been stepped up to many times their regular schedules in attempts to keep the citizenry informed. The Star and WDAF are furnishing other stations with many features, and two stations have even gone so far as to call attention to the programs of their competitors.

Such prosaic news as the death columns, local markets, lodge and meeting notices, golden wedding announcements, local chatter columns, and the like are getting full coverage on the air by WDAF. Even the comic sections are given vivid interpretations twice daily.

As word of the newspaper stoppage spread, the Star received many telephone calls concerning the radio program listings. The calls also poured in to WDAF. H. Dean Fitzer, manager of WDAF, then took a step that literally knocked Kansas City radio on its ear. He ordered that every three hours the station would air a complete listing of the program logs usually carried in the Star.

Surprise, Surprise!

When WDAF newscaster Frank Feeley went to the microphone with the first three-hour list of programs, the engineers, control room men and other announcers did not know what was coming. As he began reading what would be heard on KNBC, KCMO, WHB, WREN and KCKN, the staff was stunned. The boys at the control board jumped up and looked through at Feeley in amazement. The engineer at the transmitter called in and wanted to know "what the hell is going on." A hurried call to the front office brought the word that it was just another "WDAF public service" for the emergency only.

KCMO followed suit Sunday and aired the listings of all the stations for that day. KCMO is owned by the Crown Drug Co. here.

WDAF has cancelled many commercial programs during the morning and afternoon hours, and a few at night before 9 o'clock to bring the news to the radio listeners. The sustaining programs of other stations have been converted to special news broadcasts. The Sunday funny paper (printed in advance) was distributed to the other stations, and KMBC, KCMO and WHB put them on the air. WDAF had them read in the morning, and again in the afternoon for the kids who were in Sunday school at the first reading.

The pickets still are marching, and chances of an early settlement appear remote.

Steel-Guild Airer In Pitt. AFRA Snag

Pittsburgh, Jan. 21.

U. S. Steel's "Theatre Guild on Air," doing broadcast of Dorothy Maguire-Basil Rathbone "A Doll's House" from here Sunday night, ran into a temporary snag with AFRA last week when sponsor announced several days before the program that one of the features of the airing locally would be an appearance by the male chorus of the Homestead plant of the Carnegie-Illinois steel company, a subsidiary of Big Steel.

At that announcement, Don Hirsch, local exec. secretary of AFRA, notified sponsors that 30 members of the group would have to join radio union and be paid regular artists' fees for a commercial show. Appearance of the local choral group, of course, was to have been gratis.

However, after a meeting between Steel's programmers and AFRA's Pittsburgh head, agreement was reached whereby plant singers wouldn't have to join the union but regular standby fee for each man would be paid to AFRA, which in turn would turn the money over to charity.

'Mouse' Comedy Quietus Traps Fresh Scripters

Disappointed with the results of "McGarry and His Mouse," Mutual network show which it's producing for General Foods, Young & Rubicam has decided on a comedy hypo for the program by pacting Jack Byrne and Carroll Moore for the scripting job. Byrne was the original scripter on the show when it first made its network bow last summer under Bristol-Myers auspices as the summer replacement for Eddie Cantor. Moore is scripter on the Henry Morgan program.

During the initial weeks of its GF run on Mutual, "McGarry" has staggered writers. Byrne and Carroll take over next Monday (27).

Gripe Vs. Court Taken to Vinson

Washington, Jan. 21.

Supreme Court Chief Justice Fred Vinson will meet with a committee of the Radio Correspondents Assn. in Washington tomorrow (Wednesday) to discuss ways and means to win more favorable treatment of radio newsmen in covering court proceedings.

The association's president, Rex Goad, protested to Justice Vinson after Justice T. Alan Goldsborough barred mikes from the District Court Building here this fall during the trial of miners' chief John L. Lewis. The Supreme Court itself has press desks only for newspaper reporters. Radio men got burned anew last week when they were forced to stand in the High Court throughout the entire time Attorney General Tom Clark argued the Government's case against Lewis.

The correspondents propose some sort of program to educate judges on radio practice in an effort to win consent at least for a pooling arrangement on the use of mikes and wireline facilities outside important court trials.

Their suggestions will not receive consideration until Oct., 1947, however, when the Assn. of Federal, District and Circuit Judges from all over the country meets in Washington. Justice Vinson is head of the association.

NATE GROSS IN CHI BOWOUT

Chicago, Jan. 21.

Nate Gross, Chicago columnist, vacates his Sunday night WBBM show after four years on the air on Feb. 9. Writer, who pens daily column in Chicago Herald-American, plans a Cuban vacation after show bows off.

Action comes about upon doctor's advice.

Huckstering Pays

Washington, Jan. 21.

Radio ranks among the top three industries in earning power, the Dept. of Commerce announced last week. Average annual take for fulltime radio employees was $3,560 and was exceeded only by earnings in the water transportation and the securities and exchange industries.

Radio ranked third in both 1945 and 1944, the dept. said. In 1943, the industry was sixth among the top earners, and fifth in 1942.

French-Yank Program Swap Due for Talks

Paris, Jan. 14.

To implement the current efforts of French government radio to get regular airings in America, Robert Lange, head of the North American dept., will fly to the U. S. Jan. 22 to be present when the American advisory committee meets at the Waldorf-Astoria, N. Y., Jan. 29. He will be accompanied by Jacques Manachem, head of radio foreign public relation. Bertha Sternberg, general secretary of the North American dept. and Marjorie Denton, program director, are already in N. Y.

Main object of the conference is to arrange for retransmission of French programs so as to give them extensive coverage. It is hoped to make a reciprocal agreement permitting French audiences to get American programs. Lange, who has already got many sample programs in N. Y., is also taking with him more recordings and attempting as much as possible to replace disk by film recording as more easily processed. Current technical work on French disks waxed here is done in N. Y. by WOR. Lange expects to line up about 145 American stations through which to get airings. His American staff in Paris includes Charles Lewin, formerly with Norman Corwin, as production head, and Wilma Dobie as editor-in-chief. Corwin serves on the advisory committee.

Two points not on the agenda will loom large in the background. One is the attitude of the musicians unions on both sides of the water.

Second is commercial advertising. So far French radio is government run and strictly non-commercial. But there is considerable pressure here to turn it under its present head, Wladimir Porche, who has done much to rehabilitate it, into a self-managed agency under government supervision. This would mean more financial independence and the possibility of injecting some unobjectionable advertising to make it self supporting.

Dallas—Wayne R. Griffin, former m.c. of the American Broadcasting Co. "Wake Up and Smile" and "American Farmer," has been named director of special events and assistant production manager of WFAA.

THE MODERNAIRES
with PAULA KELLY

Program Managers and Record Jockeys of over 400 Lang-Worth affiliate stations are anxiously awaiting the first release of a 60-tune pact just signed with The Modernaires and Paula Kelly. With Bill Stegmeyer piloting the accompanying group, it's bound to be Radio Box office with a capital "B".

LANG-WORTH, INC., NEW YORK

NAB and FCC See Eye-to-Eye, But It's Pace That Differs

By JUSTIN MILLER
President, Assn. of Broadcasters

Washington, Jan. 21.

Much has been written about the opposition of the National Assn. of Broadcasters to the programming policies outlined by implication in the FCC report commonly known as the Blue Book. That we have and do oppose the philosophy of Government control of radio broadcasting implied in this now historic document is well known. That we recognize deficiencies in radio programming and are striving to speed up the steady swing upward in standards of practice has more often than not been overlooked in the headlines and news stories proclaiming our "bitter opposition" to the Blue Book.

The fact that American radio already has the best programs in the world is no reason why we should rest on our laurels. Our programming is not perfect—not by any means. We don't expect it to be, ever. Pleasing all the people all the time is an acknowledged impossibility. But pleasing most of the people most of the time, minorities as well as "average listeners," provides a challenge to the broadcasting industry which is not being evaded.

This is not something new for the industry, of course. A number of years ago, the NAB promulgated its Code of program practices (now known as Standards of Practice) which was widely applauded throughout the nation. The membership of this association took action at its annual meeting last October which will strengthen this endeavor. Hereafter, the NAB Board of Directors, which meets four times annually, will have the power to promulgate standards of practice and, significantly, "to establish such methods to secure observation thereof as it may deem advisable." With this mandate from the radio industry, the NAB is seriously engaged in determining appropriate procedures.

I hope that I have not made the creation of such standards seem a simple thing. It is more important to move wisely and with the surefootedness which insures success, even though we move slowly, than to contrive hurriedly a revised set of standards which would crumble because of a poorly constructed legal or practical base.

The Legal View

As a first step, I have consulted with Asst. Attorney General Wendell Berge on this subject. In our discussions we, have turned up some curious facts which might well sur-

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Dave Adams Advanced To 'Red' James FCC Spot

Washington, Jan. 21.

FCC has announced the promotion of David C. Adams to succeed W. Irvin "Red" James, as assistant to the General Counsel in charge of both broadcast and common carrier matters. Adams, former Senior attorney with FCC since 1941, will take over Feb. 1, when James leaves to open a private law office in Montgomery, Ala.

Meanwhile, Sam Miller, head of FCC's hearing section and former chief of the FM division, has resigned to become associated with the radio law firm of Cohn & Marks in Washington. Miller worked on the chain network, newspaper-radio cases and processed over 800 FM bids as chief of FCC's high-frequency department.

WCBS' Strong Pull On Audience Share

WCBS (CBS) leads the New York field in share-of-audience snagged most of the time, when compared with the other major network flagships. Only NBC's Sunday evening comedy parlay saves that web's key outlet, WNBC, from being swamped altogether when it comes to share-of-audience in its home bailiwick, although WNBC does have a slight edge on nighttime pull.

Those are the figures shown by the Hooper reports for the New York area for the period Nov.-Dec., 1946. Another surprising disclosure seen in the figures is that one of the town's indies, WNEW, comes close to some of the net flagships and, in some instances, goes ahead of at least one web key outlet.

A breakdown of the city figures shows that, in general, sets in use during Nov.-Dec. increased by comparison with the same months a year ago, the 1945 Nov.-Dec. sets-in-use being 13.8 and the 1946 figure adding up to 14.4.

For the morning hours, Monday-Friday, WCBS led with a sets in use, 23.9, WOR (Mutual) was second with 18, WJZ (ABC) third with 15.0, then came WNBC with 12.9, and WNEW, with 11.8.

WCBS led again in the afternoon, Mon.-Fri. parade, chalking up a sets-in-use rating of 24.0, with WNBC next with 19.3, then WOR-12.6, WNEW-10.5, and WJZ last with 9.5.

WNBC's slight nighttime lead over WCBS was evidently due to the NBC outlet's heavy Sunday night scedule, giving this station first place in the evening-Sun.-Sat. sets-in-use ratings with 26.3. Next came WCBS-26.1, WJZ-14.9, WOR-14.2, and WNEW-6.2. WCBS' highest Sunday night Hooperating—as distinct from share-of-audience—was 16.9, while WNBC's Hooperatings listed seven shows with each of them going above 20.0 and some as high as 28.0.

WFIL Set Up Fund For Community Center In Unique Goodwill Gesture

Philadelphia, Jan. 21.

In an unique gesture of public goodwill, WFIL dedicated a large portion of ground for community purposes at ground-breaking ceremonies (17) for construction of the station's new 5,000-watt transmitter in suburban Whitemarsh Township, Montgomery county.

In turning back first spadeful of earth, Walter H. Annenberg, publisher of the Philadelphia Inquirer, owner of WFIL, pledged the station to continued broadcasting in the public interest, and said, "we shall accept gravely our responsibility to our listeners."

A community reception center will be built on the site donated to Whitemarsh Township, and WFIL has set up a $5,000 fund for maintenance and improvement of the recreation facilities.

Besides Annenberg, participating in the ground-breaking ceremonies were Roger W. Clipp, WFIL general manager; Louis E. Littlejohn, WFIL chief engineer; O. C. MacFarland, Whitemarsh township supervisor.

Chi Radio Hits Its Lowest Ebb

The Chicago radio exodus continues and the latest to officially pull up stakes is Les Weinrott, who arrived in New York last week with plans to permanently headquarter there.

Weinrott, prominently identified with Chi radio production for years, plans to open his own package production outfit in N. Y. in the near future, but may first take a fling at producing a legit show, with Chi backing.

Meanwhile, with only one network origination (NBC's "Grand Marquee") and AFRA rolls fast dwindling, Chi radio is probably at its lowest ebb in history.

In sharp contrast, however, are the agency business operations, with billings in many instances as healthy as ever.

Junior Chamber Picks Wismer for Honor List

Chicago, Jan. 21.

Harry Wismer, director of sports of the American Broadcasting Co., was among the "10 Outstanding Men Under 35 in America" scheduled to be honored here tomorrow night (Wed.) by the Junior Chamber of Commerce in its annual awards. Wismer, 34, is also assistant to the president of WJR, Detroit; WGAR, Cleveland, and KMPC, Los Angeles, all owned by E. R. Richards.

Heavyweight champion Joe Louis is also on this year's list, along with cartoonist, Bill Mauldin.

TIGHT PURSE STRINGS CHOKE TELE

WABD for Sale? Over DuM's Body! But Rumors Persist As FCC Frowns

Rumor that WABD, DuMont's flagship television station in N. Y., has been offered for sale at $7,000,000 erupted this week in the wake of an FCC ruling that DuMont and Paramount—with a total of five tele stations between them—have been given their last video permit until Par withdraws its holdings from DuMont. But the rumor was promptly discounted by Dr. Allen B. DuMont, company chief, with the exclamation the station would be sold only "over my dead body."

Amid verified reports that DuMont has fired some 200 employees from its plant at Passaic, N. J., (most of whom, according to Dr. DuMont, are excess experimental engineers carried over from the company's war work), came reports that the company had also fired a raft of technicians from WABD. Latter, however, according to the DuMont prexy, will only be laid off during the three-to-four week period the station shutters to permit installation of its new antenna, on which work begins Jan. 24. Antenna will boost WABD's power to 22.5-kilowatts, making it the most powerful television to date.

FCC handed down its ruling last Thursday (16) after awarding DuMont its third video franchise in Pittsburgh. Company already operates a station in Washington, in addition to WABD, while Par subsidiaries hold permits for Los Angeles and Chicago. FCC meanwhile placed in a pending file other DuMont bids for Cincinnati and Cleveland, Par requests for Boston and Detroit, and an application from Interstate Circuit in Dallas, in which Par is a 50% partner and presumably exercises working control.

Par Willing

Par had been rumored ready to buy the N. Y. station until the FCC ruling came through. Despite the FCC allegation, Dr. DuMont reiterated that Par has no control over DuMont, owning only enough stock to elect three of the company's nine directors. It was conceded, however, that DuMont has no control over what Par does with its stock, and that it might be possible for the picture firm to buy up enough voting stock to gain a majority interest in the company. DuMont, meanwhile, won't appeal the FCC ruling, apparently in an attempt to let Par make the first move either to relinquish its permits or submit an appeal to the commission.

DuMont production veepee Leonard F. Cramer and Commander Mortimer W. Loewi, assistant to Dr. DuMont, both echoed their chief's words in denying any intention of selling WABD, but conceded the company had operated at a considerable loss during 1946 and would attempt to cut cost corners wherever possible during the coming year. As soon as the new transmitter is erected, however, WABD plans to expand its N. Y. broadcasting activities. First move, Cramer said, will be to open the two subsidiary studios in the Wanamaker building, in which WABD is located, using both for additional evening programming.

In addition, Cramer plans to reopen the old studio at 515 Madison avenue for use during afternoon hours. John Wildberg, who recently announced an affiliation with DuMont as production adviser, is currently preparing a variety show which DuMont hopes to air as an across-the-board show, with local advertisers coming in on a participation basis. Wildberg office has been auditioning talent for the new show for the last several weeks, and hopes to have it ready for the air as soon as WABD resumes broadcasting.

San Antonio—Full radio coverage will be given to the inauguration of Beauford Jestor as governor of Texas. Besides broadcasts through KVET, KNOW and KTBC, Austin, coverage of the event will be given the state through stations of the Texas Quality Network, broadcast originating through WOAI.

Television Reviews

THINKING ALOUD
With Bramwell Fletcher, Carol Goodner, Vaughn Taylor, Michael Blair, Charles Deane, Don Ballantine, John Graham, others
Writer: Emlyn Williams
Producer: Fred Coe
Sets: Bob Wade
30 Mins.; Sun. (19), 8:40 p.m.
Sustaining
WNBT-NBC, N. Y.

Initial presentation to the public by WNBT of Emlyn Williams' latest play was probably the most intricate and ambitious television show yet staged. Excellent way the program came off, with its involved cuts from live action to film and from dubbed recordings to straight speech, was due almost entirely to the fine work of producer Fred Coe, who certainly rates a video "Oscar" for this one.

Fact remains, however, that the play hardly offered good tele fare, with the action confined to glances between two people facing each other across the narrow confines of an English railroad coach. Williams, who scripted "Night Must Fall" and several other major plays, reportedly wrote "Thinking Aloud" for radio, which would explain its unsuitability for television. Story was good and, with proper expansion, might make for an interesting motion picture. Tele, however, requires more visual action than was included in "Aloud."

Theme concerned a British film actress who'd just killed her husband and a war vet who'd long been secretly in love with her. Couple take the same coach to London by coincidence and the suspense builds gradually as the actress believes the vet is a detective and he attempts to shake off a war neurosis by telling her how he feels. Dialog, for the most part, consisted of what went on in the minds of the duo, somewhat as in Eugene O'Neill's "Strange Interlude." Voices were pre-recorded for the purpose.

With the action thus relegated to introspective speaking, stars Bramwell Fletcher, as the vet, and Carol Goodner, as the actress, carried off the difficult thesping assignment excellently, mirroring only via facial expressions their different thoughts. Credit for their work and the top-drawer acting of the rest of the cast rates accolades for both Coe's direction and the casting ability of NBC's Owen Davis, Jr.

Coe made full use of film clips for the show, cutting precisely from film of a train to the live action inside the coach, with the sound track of the train rumbling raised and lowered accordingly. Camera work was fine and, through use of a new lighting technique, Coe at times achieved a three-dimensional effect in closeup shots of the actors. Bob Wade's two sets were equally good. *Stal.*

DELIVERY GUARANTEED
With Anne Burr, Robert Bolger, Maxin Stewart, Tom McMorrow, John James
Writer: Gordon Minter
Producer-Director: Steve Marvin
30 Mins.; Thurs., 9 p.m.
Sustaining
WCBS-TV, N. Y.

In spite of a weakly contrived play that probably didn't get across nearly as well in its video adaptation as in its original radio form, "Delivery Guaranteed" provided an adequate showcase for some Broadway talent more or less new to the medium. Legit actors and radio thesps with legit experience are pointing up with increased emphasis their ability to adapt themselves to the lights and camera of a tele studio, to the dismay of radio thesps without similar background, most of whom have flopped gloriously. The improvement will probably be even more marked when motion picture talent can appear before the mikes without danger of guillotining a juicy contract.

This little mystery dramat came straight out of "The Whistler" radio files, and would have been better left untouched, not so much because of poor adaptation as bad choice of vehicle. One-acter conceivably could become credible on the air, but it loses punch in a visual medium. Telling the story of a husband who strangles his wife in a fit of temper when she threatens him with Reno, dramat then has him pack her up in a trunk for shipment to the Poconos. Story ends with an O. Henry-Hellinger twist. No one could believe that a policeman would observe a man's hysterical gyrations

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OBSOLETE GEAR IRKS PRODUCERS

A growing tide of resentment on the part of television producers and directors is being directed toward top station and net execs as a result of the latters' refusal to augument present equipment and studio facilities, now deemed insufficient for proper programming. Some of the men who put on the shows have gone so far as to question the motives of brass hats, who they claim want the medium to progress just so far and no further.

Production people in almost all video situations say they have been forced to work with insufficient and obsolete cameras, sets and lights, and that, because of the lack, television programming is stymied at a point which was reached more than two years ago. Nor is it a matter of availability of the gear, they state, but simply the refusal of executives, men who control television purse-strings, to lay out funds to purchase equipment and expand studio space. Excuse of wartime shortages no longer holds.

Biggest offender, according to statements by producers, is CBS, where there are just three cameras available to tele programs, and majority of the lights are stationary, forcing production personnel to build their shows around the lights instead of being able to move equipment to suit their requirements. The cameras themselves are vintage 1937 and have no immediate prospects of retirement. Shows suffer as a consequence, and critics, say the directors, are inclined to blame the talent on the grounds that they've had enough time to progress from the initial, more primitive stages of video showmanship.

Producers Saddled

What's actually happening, according to prods, is that the best production talent is saddled with handicaps that can be removed only by expenditures for new equipment. One of the top producing teams in the business, and one of the few that works as a team, is CBS' Paul Belanger, Howard Hayes and Jim McNaughton. Three were recognized, through Belanger, by the Television Broadcasters Assn., for imaginative programs in the past, but lately have been having obvious trouble with studio limitations. They have worked as a unit, with Belanger directing, McNaughton designing sets, and Hayes supervising camera work, for about three years and seem to be having trouble overcoming equipment limitations.

ABC showmen had an initial obstacle in the net's complete lack of facilities and the resultant necessity of buying time over DuMont's WABD, studio owners. Because of this, the net has quit New York production until construction is completed on its own studios. Meanwhile, the DuMont people are limited by the very thing that was to put their production far ahead of anyone else's, a huge studio. Equipment has not kept pace with the expanse—partially uncompleted—of the Wanamaker studios, chief shortage being lights. According to ABC's exec director, Harvey Marlowe, light shortage became acute at the DuMont studios when two live shows were run in succession and there weren't enough glims to set up for the second show without interrupting the first. Because of its manufacturing tieup, DuMont has been quick about getting new camera gear and, with NBC, has some of the newest in operation.

NBC production people have not suffered from lack of equipment so much as they have from lack of space in which to profit from the full potential at hand. With the best of RCA's lab product for telecasting, the NBC producers have been accordioned into a single small studio from where all their live programming must be done. On three separate occasions, programmers had to move into radio studio 8-G for shows that were too big for the regular video quarters. Each time they had to bring their Image Orthicons in from remote setups to compensate for the lack of sufficient lighting in the radio bailiwick. NBC's plans called for new television studio construction to begin this month, but as yet no permit has been forthcoming from the CPA.

All of the networks and stations have made hefty promises of expenditures to start television on the rocket ride so many have predicted for it. Up to now, say production people, there's been no evidence of the oft-spoken willingness to spend, in spite of the fact that the radio end of the operations is about as near complete booking as it has ever been or ever will be. Whether or not this is the result of deliberate policy, some of the producers are quite unwilling to say, but all agree that the situation has become an increasingly sore point of frustration.

McCarthy's Mugs

Hollywood, Jan. 21.

Charlie McCarthy received a face lifting last week for the sole purpose of pleasing his television audience. An entirely new McCarthy will greet tele fans as he does away with his perpetual smile. The mighty oak spent most of last week in the Bergen-Cunning studios trying on different expressions, including a scowl, sleepiness, and a quick burn at Bergen for the television audience.

Biz Anticipations Swell Tele Staffs

Despite television's current standstill policy, the top ad agencies are priming their largest-spending accounts for possible entry into the medium within the next few months. Both Young & Rubicam and B.B.D. & O. are presently expanding their video staffs to facilitate making presentations to their clients.

Dave Levey, formerly with Y. & R.'s radio department, has switched over to the agency's video staff to aid tele chief Bill Forbes and producers Wes McKee and Jack Downs. Levey is slated to act as tele supervisor to the Gulf account, which presently bankrolls both the Thursday night news show over WCBS-TV (CBS, N. Y.) and the "You Are an Artist" show Friday nights over WNBT (NBC, N. Y.).

William Morris, formerly with the motion picture and tele department of the J. Walter Thompson agency, has joined B.B.D. & O. as supervisor of the video staff, under the direction of Wick Crider. No B.B.D. & O. account has sponsored a television show since before the war, but several top clients are presently looking over various packages.

FLA. PIC MAN BIDS FOR MIAMI LICENSE

Washington, Jan. 21.

Two new bidders have entered television this week, with the Southern Television & Equipment Co. applying for the first video permit in Miami, and Ft. Industry, newly-licensed in Toledo, bidding for a second station in Detroit.

Interest of pix operators in tele is clearly shown in the southern application in which Edward Claughton, owner-operator of a chain of Florida theatres, is putting up the $165,000 financing. Claughton will be principal stockholder and vice president of the tele operation. President is Robert Venn, onetime manager of the Ft. Industry station WGBS, Miami. Station proposes to use channel No. 4, and program 16 hours a week, leaning heavily on top N. Y.-Hollywood talent to bolster its schedules during the winter months.

In Detroit, Ft. Industry has asked for the No. 2 channel, and has set aside $229,000 for station construction.

Monochrome Men Mangle Claims Of CBS in Pushing Anti-Tint at FCC

An attempt by black and white television proponents to prove that it is presently impractical to transmit ultra-high frequency color images through the air is expected to highlight the resumption of FCC color video hearings in New York Monday (27). At the same time, the opponents to CBS' request for the immediate establishment of color tele standards will try to prove the CBS sequential system economically unfeasible.

CBS last Dec. 16 demonstrated to FCC members it could successfully transmit color images over the air waves by sending pictures from its antenna atop the Chrysler Tower, N. Y., to the Tarrytown Inn, N. Y., a distance of some 24 miles. Demonstration was repeated successfully last Friday (17) for the benefit of several FCC members who missed the original show. Black and white proponents, however, will show that the line-of-sight transmission between the two points is directly along the Hudson River and entirely free of any obstruction. They will attempt to prove that high-band waves could not get through in even a "normally unsuitable location," such as one in which there is a multiplicity of high buildings.

Ultra-high frequency television, it's pointed out, operates on the same frequency as radar, whose basic principle involves the fact that waves bounce back from any obstruction in their path. Had there been a single tall building between Manhattan and Tarrytown, according to the monochrome backers, the CBS waves would have bounced off it and failed to be received successfully at their destination. Argument will prove, they claim, that considerably more experimentation will have to be conducted in the ultra-high frequencies before line-of-sight transmission is feasible.

How High Is Low?

Black and white proponents are also expected to hop on the fact that CBS has never stated definitely the price of color receivers built to its specifications. Under the CBS mechanical system, they'll point out, almost every receiver turned out will have to be a custom-built job, which might cost considerably more than the CBS estimate of "$50-$100 higher" than a black-and-white set with a screen of comparable size.

CBS, meanwhile, is prepping to demonstrate network color tele by transmitting a show over the Bell System's coaxial cable from N. Y. to Washington and back. FCC said it wants to explore the immediate possibilities of networking CBS color and to compare the pictures as broadcast locally with those carried on the cable. A spokesman for American Telephone & Telegraph—as yet unnamed—will testify on the usefulness of the cable to carry the high-band color images.

The action was looked on as further indication that the FCC was favorably impressed with CBS' Manhattan - to - Tarrytown transmission and wants to investigate the possibilities of long distance broadcasting. It was pointed out, however, that development of ultra-high frequency radio relays and other methods of networking video shows may enter the scene by the time color is ready to spread out on an inter-city basis and the two-to-three years which are estimated as necessary to turn out any kind of color transmitters and receivers in volume.

Ultimately, But—Denny

FCC Chairman Charles R. Denny, Jr., clarifying the color television controversy as much as possible, pointed out in New York last week that the questions involved in the current squabble are technical only, and have nothing to do with whether color or black and white is better for video. It's a known fact, Denny declared, that tele will "ultimately have color, but it's a question of when and what kind of system will be used."

Denny was in N. Y. to witness a demonstration of CBS' ultra-high frequency teletint, accompanied by commissioner Ray C. Wakefield;

(Continued on page 38)

ONE WORLD FLIGHT
Writer-Producer: Norman Corwin
Directors: Corwin, Guy Della Chioppa
Music: Alexander Semmler
30 Mins., Tues., 10 p.m.
Sustaining
WCBS-CBS, N. Y.

"One World Flight" introduces a new Norman Corwin to the field of radio. In this series of documentaries stemming from his Willkie Award global trip, Corwin has taken up the cudgels for humanity with a deep sympathy and an earnest desire to bring understanding to as many people as possible. But in this new mode of presentation he has broadened the scope of documentary with actuality sequences, uniting it into a whole with brilliant, pungent commentary.

The new CBS Tuesday night series which preemed week (14) is based on wire recordings made by Corwin and Lee Bland, CBS engineer, during their One World flight. In themselves they represent a brilliant job of editing. And as the various people Corwin met in his travels are permitted to speak for themselves, the listener is impressed by the honesty, sincerity and the simplicity that underlies the thematic One World concept of the program.

However, it was the clear thinking, the simple logic and the overwhelming impact of Corwin's own basic ideals and the eloquent prose of the commentary he delivered that stood out on the first of the series, outweighing the dramatic impact of the voices he recorded.

It was as if the picture of the world that Corwin saw in his fight pushed from his mind everything but a fervent desire to make as many people as possible see this world in all its stark horror and devastation, all its hopelessness and fears. But once having opened the eyes and minds of the people, Corwin sounds forth a note of encouragement as to the possibilities and hopes inherent in the world and its people.

Because the documentary was a perfectly wrought production, it was startling at times to recall that the voices heard were those of real people; that these were not rehearsed words but the honest beliefs and ideals of people big and little around the world.

Corwin did not choose as spokesmen only the pros for the One World theory. There were fellow men in different parts of the world who, either through sincere belief or because of abysmal ignorance, were grossly unaware of the awful powers of the atom bomb or its equally powerful menace—the distrust of other nations and their ways. Corwin let them speak, and their words did much to show how f we were from attaining Willkie's One World ideal. Only once Corwin let speak the voice of anguish—an Italian mother who had lost all in the war and felt the awful emptiness of tragedy, hunger and despair. At other times he appealed to the mind and he spoke both through the people in power and those who comprise the masses. He asked them questions, those that any one of us would ask, and they answered through his recorder. At times it was necessary to use an interpreter, at others to clarify faulty recording, and it was these natural touches that emphasized its inherent honesty.

The opening of the series served merely as an introduction, a once-over of the content yet to be heard. But Corwin gave glimpses of the herculean editing job the series presents, the knowledge and sagacity necessary to drive home the truth and crystallize the findings of his trip.

At no time does Corwin talk down to his audience; he goes on the assumption that the natural dignity within man makes him capable of an understanding of the problems confronting mankind. *Rose.*

NEW YORK SOAPBOX
With John Wingate
15 Mins.; Sat., 12:15 p.m.
Sustaining
WOR, N. Y.

This idea is so old it's almost new. At least, it's a welcome relief from the stale type of aud participation program clogging the airlanes. Quarter-hour session is merely built around the impromptu comments of passers-by in front of WOR's studios who step up to the mike and give their views on questions of the day. Questions varied from the highly important such as "Do you believe in a guaranteed annual wage?", to the highly unimportant such as "Should we change the name of Avenue of the Americas back to Sixth Avenue?".

For laughs, announcer John Wingate made a special point of egging non-New Yorkers into expressing their beefs about the city's manners. The most vehement critic was given a soapbox from which to harangue the crowd. Austin Hogan, Transport Workers Union exec, also came on for a few minutes to justify the alleged rudeness of bus drivers. Whole program was an interesting slice of comments in the raw. *Herm.*

SUNDAY EVENING HOUR
With Detroit Symphony Orch, Karl Krueger conductor, William Layton, announcer
Writer-Producer-Director: Ian Smith
60 Mins.; Sun., 8 p.m.
MUSICAL DIGEST
WJZ-ABC, N. Y.
(Kenyon, Eckhardt)

Detroit Symphony Orchestra is a welcome addition to radio's longhair ranks. Fine hand of Henry H. Reichhold—Detroit millionaire manufacturer turned patron—is behind it, Reichhold being responsible for the recent rebuilding of the orchestra and for the backing of the new classical music publication, Musical Digest, which is sponsoring the current series. In addition to being wealthy and public-spirited, Reichhold seems to be a go-getter as well. It will be interesting to see how far he throws his weight in symph music on radio. He's not only rebuilt the Detroit symph, but publicized it by sending it on its first nation-wide tour last season, at a terrific expense to himself. His interest in radio can spell much.

His professed attempt to be rid of longhair radio encumbrances, like mid-commercials, science intermission talks, opera quizzes and opera news of the air, wasn't quite borne out, though, at Sunday's (19) preem, there being one commercial between the two numbers played. But it was short and harmless, and quite in order.

Program presented the Detroiters —a major symphonic ensemble now —in choice readings of the Overture to Weber's "Oberon" and Sibelius' Second Symphony. Works were preceded by short, interesting talks. Unusual feature was a short talk by conductor Karl Krueger on a visit to Sibelius, although talk was a little too abstruse and general, instead of gossipy and personal. Interesting, too, is the fact that Krueger is one of only two American-born conductors to head a major American orchestra. *Bron.*

COMPOSE YOURSELF
With D'Artega, Jack Lawrence, Kip Hale; Kay Reid, organist
Writer: Bob Cone
Director: Bob LaBour
15 Mins.; Thurs., 9:15 p. m.
Sustaining
WNEW, N. Y.

Here's one way for indies to buck the heavily loaded talent lineups on the networks during the evening hours. Instead of knocking its head against a stone wall in a frontal competitive try, this enterprising indie has pulled a flank maneuver by slicing off a specialized audience segment. "Compose Yourself" is aimed at amateur songwriters, and this sizable fraternity of hopefuls should derive profit and interest from the program. Show's gimmick is to feature compositions by unknown tunesmiths in a professional performance with free advice thrown in by D'Artega, program regular, and a w.k. guest lyricist.

Format as followed on the preem session (9) was simple and neat. D'Artega and guest Jack Lawrence joined in some polite mutual admiration for each other's work, which served as a springboard for a couple of plattered tunes from their backfile of hits. Final portion of the show was devoted to an amateur cleffing team selected from a pre-program mail response. One member of the team rendered their number in its rough, initial version, following which D'Artega and Lawrence made some critical suggestions. As a windup, vocalist Kip Hale delivered the same number, slightly polished up, in excellent style.

Although general interest may be limited, show will garner a following, which, though moderately sized, will be highly attentive. *Herm.*

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55 WITH KEPLINGER
With Dick Keplinger, Loyal Lamont, Len Beardsley
55 Mins.; 12 to 12:55 p.m., Mon. thru Friday
Participating
KXA, Seattle

Dick Keplinger, former head of news and special events at KOMO-KJR, now freelancing after army service, has put together a good show with the materials at hand, fashioning an interesting and smartly routined show which uses records for musical breaks.

The efforts of Keplinger, however, with Loyal Lamont adding the feminine touch, is what makes the show listenable. Long one of Seattle's top radio names, Keplinger has created a format that uses all the old-and-tried routines plus some new ones that will cause many Seattle-ites to tune to KXA at noon time. Each program has a news section, "Washington Predicts," which is a smartly worded dispatch from the national capital, using showmanly sense to pick out items that will appeal and that won't be overdone on usual newscasts.

There is also a topic of the day, and Dick and Miss Lamont use the phone to get comments from local people. This, together with the daily feature "Cloud 55," in which Keplinger gets up on the cloud and comments on the doings of Seattle people, and the use of a guest on each program are done with a zest and tact that builds goodwill—and listeners.

Len Beardsley handles the announcing chores in his usual first-rate manner. *Reed.*

Jolson, Crosby Parlay

Crosby and Jolson read like a good combination and sounded as well spinning on Philco's half-hour platter last week (15). No question that it was among the top, and maybe the best, shows Crosby has done for his new sponsor. The program was good principally because the cross-fire between the pair stood up, for it was a cinch that with these two guys there wasn't going to be much wrong with the singing. The comedy premise was a switchback to a dressing room with neophyte Crosby calling on the star, Jolson, to try out. Of course, they had to be a little careful just how early they keyed the sequence in order to skip having to blow out the footlights. But the comedy writing job stood up and had a good tag of Jolson telling Crosby that if Paramount does "The Crosby Story" he'll be glad to do for him what he did for Larry Parks. Previously they had teamed on "April Showers," "Rosie," "The One I Love Belongs to Somebody Else" and Jolson had whipped across "Swanee" alone in Hit Parade tempo with that dynamic orchestra which guarantees to get him out of any jam—and does. He was in no difficulty here, although the repeat on his very familiar standard tunes was sufficient to hint that Jolson might shuffle the deck and thumb through in search of a couple of not so familiar songs. For instance, what's become of "Rum-Tum-Tiddle," and there are surely others. Perhaps a surprise part of the broadcast was that when Crosby and Jolson were taking turns splitting a chorus it wasn't always easy to distinguish who was singing, especially in the lower register. A singing commercial by both also was evidently funnier in the studio than over the air as it came through not as the pause that refreshes. Yet the combination can obviously stand a repeat anytime. Most everybody thought this would be a good one. *T'was.*

OFFICIAL DETECTIVE
With Chuck Webster, Bill Zuckert, Allan Stevenson, Fred Barton, Charlotte Dembo, Dana Hardwicke
Writer: Sam Ross
Producer-Director: Wynn Wright
15 Mins.; Sun., 8:45 p.m.
Sustaining
WOR-MBS, N. Y.

This session of crime-busting meller-odrama packs more than a normal quota of bang-bang stuff. Swiftly paced with a fortissimo accent on violence and underworld jargon, this dramat series is due to garner a heavy share of the pulp fiction addicts. Despite its crime-doesn't-pay tag, program is typical of that aspect of radio which invites finger-pointing from social reformers.

Story on the preem session (19) revolved around the tracking down of a couple of trigger-happy hoodlums. Within the first couple of minutes, two killings were reenacted with a wincing realism. Rest of the show was devoted to detective work. Scripting was racy and gripping while the thespers did persuasive jobs. *Herm.*

Follow-up Comment

"Of Men and Books," CBS' weekly book review program, had William L. Shirer last Saturday (18) taking over the spot left vacant by the departure of John Mason Brown as the show's regular conductor. Other CBS staff members and guest critics will fill in from week to week. Shirer ushered in the new format auspiciously with his discussion of the book, "Austrian Requiem," by Kurt von Schuschnigg. Shirer brought his first-hand knowledge of the Austrian debacle into play as he gave a politically harsh, but personally sympathetic estimate of the book's author, the former Austrian Chancellor. The latter's memoirs were subject to a lucid exposition in Shirer's typical dry, understated style. It was part personal reminiscence, past history, part literary criticism, but all of it was excellent talk on a high intellectual level.

Mutual's handling of the Georgia gubernatorial squabble last Thursday (16) night, when for the first time both of the state's "governors" were on the air together, made for smart actuality broadcasting.

Playing fair to both sides, Herman Talmadge as well as Ellis Arnall were introed on the air, as "Governor." Talmadge spoke from the Executive Mansion, while Arnall had to go to a WATL studio to do his stuff. But heard that way in a debate—in which Arnall called Talmadge a "pretender," "usurper," and "impostor," while Talmadge made an epithet of comparing Arnall to Father Divine—the remote made for exciting radio direct from a scene of history-in-the-making.

THE ADVENTURERS CLUB
With Roy Engel, Johnny Coons, Paul Barnes, Art Herm, Marianne Bertrand, Arthur Young; announcer, Ken Nordine
Writers: Jack & Gretchen Sharp
Director: Russ Young
Producer: Jack Simpson
30 Mins.; Sat., 11:30 a.m.
SHEAFFER PRODUCTS
WCBS-CBS, N. Y.
(Leeds)

CBS' new Saturday ayem show is tied in with the Adventurers Club of Chicago, a real organization with a membership roster including many famous explorers, anthropologists, daredevils of various kind, etc. On its second time out last Saturday (18), the stanza was on the noisy, daredevil side, tailored too snugly to the listener who is (a) male, (b) of no higher than high-school age. Within those limitations, the job done was okay. But the sponsor ought to know what he's doing. Maybe that would sell pen and ink to the kids.

Story on this ride concerned Major Speed Chandler who helped train airmen and parachute jumpers during the war. But except for a mere mention of that fact at the end, the story as it is developed showed Chandler circa 1919-20 developing from a daring young automobile racer to a professional auto-plane stunt man. It was fast, loud, and boyishly suspenseful stuff, with payoff scenes in the tradition of films full of slugfests.

The commercials were well handled, also being tailored to the youth group. *Cars.*

FILMS UNDER FIRE
With Robert MacDonald, Dorothy Kilgallen, Miriam Howell, Fifi Starr, Troup Mathews, Robert Lubar, Alberta Saletan
Producer-director: Fifi Starr
30 Mins.; Sundays, 5 p.m.
Sustaining
WINS, N. Y.

A picture which has had nothing but easy going from critics and public alike since its first screening, took instead a prize going-over on this premiere of "Films Under Fire." With a couple of veterans leading in the critical marksmanship, Samuel Goldwyn's "Best Years of Our Lives" came under fire and emerged with a decided list. This program promises to be a lively addition to the local indie lineup.

Present on the opener in her capacity as film critic for Modern Screen was Dorothy Kilgallen, together with Goldwyn rep Miriam Howell, Robert MacDonald, war vet and novelist and Troup Mathews, veterans' administrator at Columbia University. Two others, Robert Lubar, Time Mag editor, and housewife Alberta Saletan, were present as people who hadn't seen the film and judge whether it's worth seeing from the discussion.

Entire panel pitched in with a vengeance from the outset, and clearly demonstrated the film's femme appeal when the two gals on the show stoutly came to its defense while the two vets—and these guys were far above the average service discharges—took it apart at the seams.

Chief fault found by the vets, and one of them was disabled, was the film's dependence upon the sailor with no hands, for natural audience sympathy without tackling the problem in an honest, forthright manner: i.e., showing him trying to take his place in society with a job instead of living on pension. They called it "a glossy, well-done Hollywood package" that paled next to something like "Brief Encounter." Another squawk was Frederic March's emergence from "the never-never land of service experience" as a first sergeant who got soft-hearted. Consensus was that there ain't no such animal.

Program provided an interesting half-hour, disturbed only occasionally as the two gals attempted to talk at once. Two-person jury decided from the discussion that the film had a synthetic quality and was highly contrived, but they'd like to see it out of curiosity. *Tomm.*

THE ALAN McPAIGE TRIO
With Judith Arlen, Connie Soloynas, announcer, Ken Joseph
Writer: Sol Fleer
Producer-Director: Martin Fleer
25 Mins., Saturdays, 5:30 p.m.
Sustaining
WNYC, N. Y.

This is an unarresting but pleasant half hour of music and occasional comment by guest newspaper people. McPaige trio is a quite normal cocktail unit, transposed from some of the smaller boites around town to the WNYC studio, and while the tune styling is sometimes startlingly unoriginal, it makes for easy listening.

Group opened the show caught with Grofe's "Grand Canyon Suite," then introed Connie Soloynas, assistant to Danton Walker, N. Y. Daily News columnist. His appearance was brief, and the program went on about its business, serving up guest singer Judith Arlen who did a workmanlike job on "Where Or When" and "September Song."

McPaige Trio finished up with a medley of "Espana Cana," "Linda Mujer" and "Amor." So-called critic's guest shot here was to little avail, since he said practically nothing. The music was okay. *Tomm.*

THE WORLD'S A STAGE
Writer-Producer: Dick Redmond
25 Mins.; Sun., 2:30 p.m.
Sustaining
WHP, Harrisburg

Dick Redmond, program director of WHP, who, with an able assist from Mira Yanofsky (now scripting in New York), made a notable wartime homefront programming contribution, is still an enterprising guy, as reflected in this new series of Sunday afternoon shows.

Borrowing from Shakespeare, he titles the new series "The World's a Stage" and he dedicates it to show people throughout the world, with the overall theme reflecting how the entertainment industry can make a vital contribution toward securing the friendship of the peoples of the world. The aims are lofty and, despite the limited facilities of the Harrisburg station which necessitates transcribing the various portions of the show in advance, Redmond achieves an unmistakable flavor and bigtime aura in this ambitious production. It's probably the first show of its type and, transferred to network auspices with a live programming format, could well add up to something of importance.

With a running commentary by Redmond and supplementary announcing by Harry Hinkley, the show is tied together by the thematic "No Business Like Show Business" Berlin tune, with pickups from New York, Hollywood, London, Paris, etc. It's as fresh and alive as tomorrow's drama pages, with a Jolson Cavalcade off the Columbia Pictures sound-track in Hollywood, a capsule review of the 1946 London legit season by WHP's own on-the-spot correspondent (borrowed from the London Sunday Observer); a Redmond interview with Gregory Peck as a curtain-lifter for his "Duel in the Sun" and "Yearlings" dual roles highlighting the initial stanza.

And for the second in the series (12) Redmond built the show around VARIETY's 41st anni edition, with a transcribed flashback to the then-current Broadway shows when VARIETY made its first appearance, with a then-and-now capsule wrap-up of the original "Red Mill" of 41 years ago and the present Broadway version.

It's the type of show that has a universal appeal. On the first two programs Redmond dovetailed the various segments to achieve a smooth, fast-moving pace. And he's given it full production values. *Rose.*

DESIGN FOR GRAND LIVING
With Emmitte Ward, K. Bert Sloan, Fred Gibbons, Frank Babcock, Virginia King, Steve Wilhelm
15 Mins.; Mon.-Wed.-Fri., 9:15 a.m.
GULF BREWING CO.
KTSA, San Antonio

From the Houston studios of the Lone Star Chain comes this opus which is transcribed for local presentation. It promises to be a delightful quarter-hour interlude of music, with an audience participation angle which may attract the listener mail. It's an informal party aimed at the women and should sell some of that Grand Prize Beer which the sponsor has to offer.

Newcomers to the southwest radio lanes are Frank Babcock, who is m.c. of the airing, and Virginia King, former network dramatic actress, who acts as a perfect foil to Babcock. Miss King is also heard in a bit of inspirational talk at the close of each program which neatly wraps it up. Babcock has a pleasant voice and keeps the program moving along.

Music is furnished by K. Bert Sloan at the piano and Fred Gibbons at the organ. Duo is heard in the theme, which approximately enough is "Oh What a Beautiful Morning," in a solo spot together in "Always," and as background to the songs of Emmitte Ward. Latter has a pleasing voice.

Steve Wilhelm, commentator on another Grand Prize airing, was guest on the opus caught and spoke of his new book which came about from his broadcasts titled "Texas—Today and Yesterday," stories of Texas and its heroes.

Commercials are easy to take. Program shows good production and should appeal to women who do the shopping. *Andy.*

TOWN CRIER
With Bob Snyder
STANDARD FURNITURE CO.
15 Mins.; Mon. to Fri., 5:45 p.m.
WTRY, Troy
(Goldman & Walter)

Program, shifting from noon to late evening spot in WTRY's transfer of affiliation from ABC to WOKO, has probably picked up new listeners. Whether format—straight news, announcements of events by church groups, civic organizations and fraternal organizations, briefs on births, engagements and marriages—is better designed for a predominantly feminine listening audience, remains a question. The interviews pack more meat for general dialing.

The "personals," long a feature of newspapers, constitute a new phase of area broadcasting. These and the other announcements build goodwill for the sponsor and the station. Interviews also have recently improved. Chief fault here is a lack of sufficient adlib phrases. Bob Snyder sounds much better in adopting a soft, friendly tone than when he "boo ." Advertising tends to persistency. *Jaco.*

14th ANNUAL

VARIETY

SURVEY OF

SHOWMANAGEMENT

It's SHOWMANAGEMENT Time.

For the 14th year, VARIETY is calling the roll of North American radio to single out for recognition the stations that led the way in Year II of the Atomic Age.

We want to make sure that every station in the U. S. and Canada has ample time to enter its bid. So in addition to this announcement we are also contacting you directly. Closing date for entries is February 22.

Variety wants to know your station's outstanding achievements in 1946.

We want to know how stations met the first full year of peace. Was your station's operation patterned to reflect the economic conflicts of your community, including labor-management relations? Did you brief your audience on the menace of an atom not harnessed for the good of mankind? How effectively did you explore the problems of peace?

But we also want to know of any new ideas in programming, station promotion and commercial management that popped up in '46. We want to know the story of those stations that came up fast, stealing listeners, commercials and publicity from oldtime leaders.

And we want to know how the oldtime leaders retained their leadership.

So tell all. But make it short, sweet and complete.

Because VARIETY keeps track of radio day-to-day, week-to-week, the year 'round, we believe there is evidence to show that 1946 was not the Black Year of the Blue Book, but a year of accomplishment and progress for the industry.

Your entries will prove it. Send us the facts and let the plaques fall where they may.

Address Reports To Radio Editor

VARIETY

154 West 46th Street

New York 19, N. Y.

Deadline for Entries is Midnight, February 22

From the Production Centres

IN NEW YORK CITY . . .

Bill Todman, co-producer (with Mark Goodson) of CBS' "Winner Take All," has finished the book of his musical comedy, "Beauty Was a Beast," and is now working on the musical score...."Mr. D. A.'s" scripter, Bob Shaw, has bought the Westport, Conn., home of the N. Y. Times' Meyer Berger....Ralph Collier now on WNBC's "Metropolitan Roundup" in addition to gabbing safety films....Jane W. Kalmus' maternity leave from Hutchins agency announced in a particularly warm note to eds from agency's veepee, H. Pierson Mapes...."Young Dr. Malone" director Fred Weihe megging Gene Hamilton's first legiter, "Let Us Be Gay," which will preem at Baldwin, L. I. ..WWRL's Doris Mulvaney engaged to Leonard Pilarski....NBC fiscal dept., which last week offered to help net employees with their income tax problems, sent them to Room 287 of the RCA bldg. Number happens to be home of ABC flackery....WOR's music director Sylvan Levin now writing the music as well as conducting for two shows, "Mutual Playhouse" and the new "Scotland Yard," which preemed last night (21).

Lou Cowan to Coast on picture deal and to set film names for two projected air shows....Wick Crider to Coast for o.o. for BBD&O shows.... Harvey Marlowe, ABC television's exec producer, slated to speak today (Wednesday) on "Writing Comedy for Television" at the National Laugh Week Foundation gagwriting school....Garry Davis, son of maestro Meyer Davis, and last seen on Broadway in the Ray Bolger musical, "Three To Make Ready," is now regular emcee on WCBS-TV's half-hour vaude show Saturday nights at 8, "Variety Showcase." Also does a comedy turn.... Stage-screen actress Elissa Landi added to staff of CCNY school of business, to give two evening courses in speech for radio and tele....Joe Laurie, Jr., has whipped together a 15-minute "Comedy of the News" package which sifts out comedy angles of news coming over the wires....Marion Kelsker, who runs two broadcasts on WREC, Memphis CBS affiliate, plugging web shows, in town for vacation and getting initial gander at shows she's been talking about.

Eda Heineman and Mora Martin added to the cast of "David Harum".... Paul McGrath and Tess Sheehan join "Lora Lawton"....Joy Hathaway to "Stella Dallas" cast....Leon Janney to "Young Widder Brown".... Mason Adams into "Road to Life" cast....Al Barker, author of ABC's "Terry & The Pirates," having new adventure series, titled "Discovery," gandered for airing....ABC staffer Charles Harrell and his wife, actress Virginia Adams, on vacation in Quebec for three weeks, with his net chores taken over by Martin Andrews and Joe Graham....Superman's next story line begins today centering around a veteran's farm community....Jackie Kelk begins a radio column with next issue of Metropolitan Host, hotel mag....Emil Coleman getting a Mutual wire Tuesdays and Thursdays at 11 p.m. from the Waldorf Wedgwood Room.

It will be all-CBS day Saturday (25) at American Statistical Assn. confab in Atlantic City when chairman will be Frank Stanton and speakers will include Oscar Katz, Donald Horton and Elmo C. Wilson. Subject will be "Recent Developments in Radio Research," with television research thrown in for good measure.

Abbott & Costello show will originate from N. Y. Jan. 30 and Feb. 6.... Martin Schrader takes on weekly radio column for New Republic.... Mutual's Friday night at 8:30 show, originally titled "Love Story Theatre," changed its name to "Mutual Playhouse" and has now settled for "Story Theatre."....Nathan Straus vacationing in Florida....N. Y. exec sec Mike Davidson of Radio Writers Guild down with pneumonia....Upton Close being profiled in March issue of Reader's Scope....Johnny Dale has celebrated his first anni as WJZ's all-night disk jock....Comic Tim Herbert, currently at Paramount, N. Y., and his father, Herman Timberg, collaborating on a new 15-minute radio comedy show being wrapped for presentation.

ABC prexy Mark Woods, exec veepee Bob Kintner and flack chief Earl Mullin to Boston yesterday (Tuesday) to attend preem of Boston symph sponsored airing and press confab for longhair players plus sponsor John Hancock execs.

IN HOLLYWOOD . . .

Heading east soon for a few broadcasts will be Abbott and Costello and Kay Kyser. Latter wants to be closer to his pet charity project, the North Carolina Health Plan, of which he has been one of the moving spirits. Also packing for the Atlantic side are C. P. "Chick" MacGregor and Raymond R. Morgan, both of whom have "closing" talks to make on important deals. Morgan's has to do with the sale of Mutual's "Heart's Desire" and MacGregor has his Hollywood Theatre on the front burner with a high flame....MCA's radio reps in New York, Chicago and Hollywood huddling this week on company and client matters, with Lew Wasserman, new prexy of Music Corp., in the big swivel. On hand are Bart McHugh and Herb Rosenthal from N. Y., and Maury Lipsey from Chicago, to flank Hal Hackett, Mickey Rockford and "Scrappy" Lambert of the home staff ....Don Searle wanted to get away from telephones so he hied off to the Arizona desert for a fortnight before resuming his duties on a reduced schedule as ABC Coast head....Day after Norman Blackburn received the news of his ascension to a vice-presidency of the Thompson agency he was bidden by Fresno Chamber of Commerce to make a speech on "Youth in Radio." He accepted and is now brushing up on forensics at home.

Sherman Gregory, manager of Schenley's radio department, and Wick Crider of BBD&O in town to look in on "Hollywood Players" and mull over a summer show for the spot....Harold Arlen cut another quarter-hour disk at CBS with Mark Warnow both producing and conducting the music....Second platter of Cy Howard's comedy stanza, "My Friend Irma," elicited high praise and CBS sales crew has its orders to throw its Sunday punches....John Driscoll, story editor at BBD&O, engaged by Metro to serve as technical adviser on "The Hucksters." T. Wells, onetime account exec on American Tobacco, had the first whack at it....Virginia Cooke, former scripter of daytime serials, dishing up some of the continuity for "Let George Do It" on Don Lee-Mutual....Adrian Samish around to line up some comedy shows for the ABC network and to huddle on production problems with J. Donald Wilson and his Hollywood staff. Compton's Louis Titterton also around for a few days....Dick Uhl, recent producer of the Dick Haymes show, is turning his talent to composing to satisfy a latent yen of years' standing....Chet Lauck's folks here from Pine Ridge, Ariz., just to prove there is such a town on the map....Jim Doyle working on an idea show with the catchy title, "According to Doyle"....Eddie Bracken has decided to stick to acting and turned over production and writing details to Producer Nat Wolff....Comic-owners of a package recently refused a price tilt because they like the sponsor and felt the rating didn't warrant it. Can't name it because of involvements....Benay Venuta loosening her larynx again and taking a guest shot on Mark Warnow's "Sound Off" Feb. 20....Bob Ballin and Sam Perrin of the Jack Benny show got off to a corner and turned out a ditty called "It's Easy To Fall in Love," which Dennis Day will intro on his show.

IN CHICAGO . . .

After high 16.1 Hooper garnered by "Whistler" for local show, WBBM sending out calls for original whodunits now that shot has gone network for Household Finance with a Coast origination....Quiz Kid Naomi Cooks, age 8, suffered fractured collarbone after being struck by auto....Dr. I.Q. renewed on NBC net for 52 weeks....Matty Brescia, former NBC Central Division publicity staffer, now promotion manager at WMPS, Memphis.... Pat Campbell comes to WGN program department from KCMO, Kansas City....Maurice Copeland added to cast of "Sky King"....Brig. Gen. David Sarnoff in for look-see at local NBC setup....Ted Grizzard, WBBM emcee, to Coast and probable network shows....Elliott Lewis, "Case Book of Gregory Hood" starrer, being tested for role in screen version of life of Enrico Caruso....Wayne King and Merritt Schoenfeld appointed to staff of Army's civilian advisory council by Lt. Gen. Walton H. Walker.... Chuck Romine, longtime freelancer, became WBBM staff writer....Capt. Albert Gardner appointed exec secretary of local Variety Club tent prior to their all out membership drive for radio biggies....Kirby Hawks, "Captain Midnight" producer, has strong nibble for one of three of his new half hour nighttime shows....Regan Callais claims distinction of being first video actress signed for pix, RKO having grabbed her from WBKB....First beauty contest to come before video cameras took place Monday night (20) when WBKB remoted from Aragon Ballroom to pick up Variety Club Movie Ball affair.

Power Bid Proves WNYC to Stay Put

The status of New York City's municipally-owned indie, WNYC, came to the forefront again last week, when Mayor William O'Dwyer authorized the station's program director, Seymour N. Siegel, to apply to the FCC for a permit to raise the outlet's power from 1,000 watts to 5,000.

The Mayor's step was seen as a move to continue WNYC in business, rather than attempt to sell it down the river, as some N. Y. politicians had insisted. But the new FCC application, which is going to be filed before the Feb. 7 freeze deadline set by the commission, also sparked further speculation on what the Mayor intends to do about filling the station director vacancy.

Since Jan. 1, 1946, when Morris Novik quit the directorship, exiting with his boss, former Mayor F. H. LaGuardia, Siegel has been acting as chief but actually getting the lower salary and civil service status of program director.

Several months ago O'Dwyer was known to be all set to name a new director. He had picked WLIB's (N.Y.) news chief, Clifford J. Evans, for the job. O'Dwyer's choice of Evans was a purely personal one.

Evans, however, never got the job, and the directorship is still officially vacant. The belief, however, that O'Dwyer is again ready to wash his hands of WNYC was negated by his authorization for the power application. Selling the station now would be out of the question, since there's little doubt that the FCC, when the wattage hearing occurs, would inquire into whether the city wanted the 5,000w for its own use or for the use of a possible purchaser of WNYC.

JAN AUGUST'S MBS SHOW

Jan August, pianist, who has been riding high in jukeboxes as a result of his recording of "Misirlou," has been signed to head a Mutual show, starting Feb. 26, for Revere Cameras. Layout is slotted for 15 minutes, starting 5:45 p.m.

August will be backed by a trio and will have guest femme vocalists.

Unload WDSU For 800G; Weber Stays

New Orleans, Jan. 21.

WDSU, owned by the Stephens Broadcasting Corp. here, has been sold to New York interests at a price said to be around $800,000.

Fred Weber, manager and part owner of WDSU, confirmed the deal Friday (17). He said that E. A. Stephens of New Orleans and H. G. Wall of Scottsdale, Ariz., his partners, had transferred their interests to William Spiegelburg, an investment banker of New York. He added the sale is subject to approval of the FCC.

Weber said he not only retains his interests but will continue to function as manager of the station.

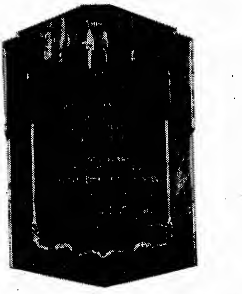
The Stephens outfit acquired WDSU from Joseph Uhalt in 1943 at a price said to be $250,000.

WDSU is located in Monteleone hotel and operates on 5000 watts. It is affiliated with ABC.

Spa Race Assn. Pays For Basketball Show

Troy, Jan. 21.

Sponsorship of basketball game broadcasts by a horse trotting association is a new wrinkle at WTRY. Saratoga Raceway, which conducts a three-month meeting at the Spa during the summer and fall, is now footing the bill for weekly play-by-plays of Troy American professional basketball league club games at the State Armory.

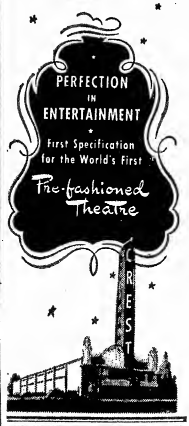


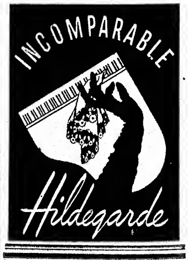
WWJ, the first radio station in the nation, proudly acknowledges this award from NBC, the nation's first radio network, commemorating an affiliation of twenty years' standing. It marks another milestone in the uninterrupted leadership achieved by these two pioneers, whose "teaming of talents" has proved so enjoyable to WWJ's great listening audience and so productive for both WWJ and NBC advertisers.

NBC Basic Network
Associate FM Station WENA
Television Station WWDT

WWJ
950 KILOCYCLES
5000 WATTS

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY





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ed cashman

HOLLYWOOD

we're sorry,*

but it's so . . .

For weeks our researchers—very diligent people—have been poking carefully into BMB's report on WOR. They find—

1. ***that in the 40 counties in 7 states with retail sales greater than 100 million dollars each***

WOR outranks any other N.Y. station

in total BMB Station Audience in the daytime and exceeds by more than 1% the next highest ranking station at night.

2. ***that in the 5 counties in 3 states with retail sales greater than one-half billion dollars each***

WOR outranks any other N.Y. station

in total BMB Station Audience in the daytime and exceeds by more than 1% the next highest ranking station at night.

NOTE: If you would care to have any facts or figures to prove or amplify the statements made above, just call PE 6-8600; or write, WOR—that power-full station, at 1440 Broadway, in New York. As a matter of fact, you *should* be asking us more about how BMB affects your own or your client's radio buying.

**we mean, as far as our competitors are concerned.*

Mutual

Let Listeners Decide What to Hear, When, Sez KMBC's Anti-Horror Church

Kansas City, Jan. 21.

The KMBC policy of transcribing the more blood-laden CBS whodunits and playing them back in late evening hours—when juvenile listeners are tucked away for the night—is in the best interests of radio, says Arthur B. Church, station prexy.

"That goes for the agencies and the sponsors," Church said in rebuttal to agency squawks that KMBC is using the kids as a front for its own programming policies.

The tag of "commercialism" really belongs to the nets, he said, and the American home is being sacrificed for higher Hoopers without regard for public welfare.

The station cites affidavits in defense of its position from Dr. Herold C. Hunt, Kansas City superintendent of schools, the Council of Parents and Teachers, the Insurance Women of Kansas City, and several other women's, civic and fraternal organizations. These groups claim the later hours more suited to the thriller shows, as well as eliminating the "horror" effect on juves.

As one way out for the commitment-laden nets, Church suggested a comprehensive survey to find out what listeners really want aired during the early evening hours. Hooperatings being okay as far as they go, but applying only to what is available and not to what might be desirable.

"Let's get it straight about who's picking on whom," was Church's comeback re the agencies "Who-Ya-Kiddin'" gripe. It's the listeners' pulse that counts, and out here it's been clearly indicated what the dial owners want.

What, No Indians?

The Dancer, Fitzgerald & Sample squawk that the late hour for its "Ellery Queen" show, now cancelled on KMBC, corresponds to a 2 a.m. hour in New York is strictly in line with the easterners conception of Indian country west of the Hudson, Church said.

KMBC has six such shows allotted on late evening hours, and is in no mood to change its policy, Church indicated.

He also denied that local sponsors are being favored with the spots purposely vacated by the rebroadcast policy. On this stand, Church said KMBC is solid across the board for CBS from 7 to 9 nightly, except for 25 minutes on Fridays taken by the Kansas City Philharmonic Orchestra. The 9:30 and 9:45 spots nightly have been reserved for 10 years for news and public service broadcasts, both on sustaining basis.

The great white fathers of radio long ago decided that broadcasting should be operated in the public interest, convenience and necessity, Church said. They put the finger of responsibility on the individual broadcaster and not on the sponsor or net.

It's overlooked, he pointed out, that the policy is costing the station money by loss of valued biz from DFS, but that the paddling upstream against the established radio current is required operating procedure under the course indicated by expressive local listener groups.

Hartford Group Also Horrified by Horror

Hartford, Jan. 21.

The Hartford Juvenile Commission has been shopping around to find a leader in a campaign to eliminate murder and crime radio stories that have a "demoralizing effect on the immature mind." In its annual report to the Common Council, the civic body deplores the "ever increasing number of radio programs featuring stories of crime and murder."

The report of the commission states that it is "deeply concerned over the effect on juveniles," of such radio shows, especially those broadcast during the early evening hours. Continues the report: "This is a problem which must necessarily be met an a nationwide basis to accomplish any positive results, for where it is possible to tune in a wide range of stations, local censorship would scarcely be sufficient."

PEARSON-ALLEN TEAM ASKS HEARST SUBPEONA

Washington, Jan. 21.

Counsel for newsmen Drew Pearson and Bob Allen have requested FCC to subpoena 83-year-old William Randolph Hearst to testify why he should be permitted to retain radio station WBAL, Baltimore, it was learned this week.

Hearing on renewal license of WBAL and the competing bid of Pearson and Allen for WBAL facilities is slated to open Feb. 24 in Washington.

Cohn & Marks, lawyers for Pearson and Allen, earlier asked FCC if it intended to call Hearst to the stand. Lawyers were told that, if they felt his presence was necessary, to request a subpoena.

Wile to Celanese Acct.

Celanese Corp. which bowed out of bigtime radio last summer when it cancelled its $8,000-a-week "Great Moments in Music" package, is coming back to the air with a show which may not be high-budget talentwise but will cost heavily in time.

New show is expected to be a five-day-a-week daytimer, probably along the lines of the outfit's "Fashions of Fabric" transcribed show which it still airs on some southern stations.

Move was seen as clinched last week when Young & Rubicam agency gave an extra job to Fred Wile, Jr. Latter's additional title is program manager of Celanese account.

NBC's 'Twenty Club'

NBC prexy Niles Trammell is slated to honor nine more web affiliates with plaques marking their 20th anni with NBC at a dinner in N. Y. tomorrow (Thursday). Stations include WGY, Schenectady; WBZ-WBZA, Boston and Springfield; KDKA, Pittsburgh; WSM, Nashville; WSB, Atlanta; WMC, Memphis; KVOO, Tulsa; WFAA, Dallas, and KYW, Philadelphia.

Program honoring those nine stations, plus six other affiliates who received plaques late last year, will be aired over NBC tomorrow from 6:15-6:45 p.m. Titled "Twentieth Anniversary Salute," the show will be directed by Jack Hill and will include solos by Elaine Malbin, Margery Mayer, Thomas Hayward and Jack Kilty.

Code-Wary NAB Watches Hughes Fight Vs. MPA

Washington, Jan. 21.

Howard Hughes' court challenge of the code of the Motion Picture Assn. on anti-trust grounds is being closely watched by the National Assn. of Broadcasters which, backed by a majority of its board of directors, is still hot after a new Standards of Practice for radio—which like the film code may prescribe standards of ethics and good taste for broadcasters and invoke sanctions against offenders.

NAB's prexy Justin Miller, to avert any court challenge of a radio code with teeth in it, has insisted that it be cleared step by step with the Justice Dept. and FCC in advance of its acceptance by the NAB membership. This cautious policy is understood to be behind the official silence of NAB's board on the subject at its San Francisco meeting—despite the fact that in Chi the board members won the right to promulgate new standards for later acceptance by the NAB membership.

NAB lawyers meanwhile are combing the codes of the film, ice, coal and other industries, it was understood. The MPA code is of particular interest to radio at this time in view of the Justice Dept.'s alleged interest in Hughes' charges that MPA violated the anti-trust law in lifting the code seal of approval from his "The Outlaw."

A tentative code recommendation is expected from Miller when the standards of practice committee meets next month either in Washington or New York. No code will be given final clearance by that committee, however, until Asst. Attorney General Wendell Berge and FCC Chairman Charles R. Denny give it their unofficial stamp of approval. Then NAB's board will be circulated for approval of any set of rules that may come out of the code sessions.

'Spring Again' Legiter Gets Radio Packaging

A new radio series based on the Broadway legit comedy success, "Spring Again," is now making agency rounds. Show, packaged by Daniel S. Tuthill, is a half-hour family comedy titled "Home, Sweet, Home," with each weekly episode complete. Interesting angle is the fact that the play's co-author, Isabel Leighton, is listed as a co-producer and co-director on the radio series, and will play a prominent role in the show as well.

"Spring Again," authored by Bertram Block and Miss Leighton, starred C. Aubrey Smith and Grace George, and played a full season on Broadway in 1941 before going on tour. It also won a couple of dramatic prizes. Radio series will use name players, if budget permits. Earl Kennedy is listed as co-producer-director on the series.

Harold Azine to WTOP

Washington, Jan. 21.

Harold Azine, former Marine combat correspondent, has joined the staff of CBS-WTOP as producer-director with his first assignment producing WTOP's local daytime serial "Janice Grey."

Before the war Azine was continuity-production manager at WBAL, Baltimore, and earlier handled publicity and production at WLS, Chicago.

FCC Slaps Quality Network Wrist But Goes Easy on Politico Stints

Washington, Jan. 21.

The FCC yesterday (20) stopped short of yanking the licenses of four Texas Quality Network stations charged with conspiring to limit use of their facilities for political broadcasts, but issued a sermon on future handling of political stints by all broadcasters. Stations on the mat were WOAI, San Antonio; WFAA, Dallas; WBAP, Ft. Worth, and KPRC, Houston.

At issue was a protest filed last July by Homer P. Rainey, unsuccessful candidate for governor of Texas, who claimed the stations of the regional net had "deliberately conspired" to limit political broadcasts with an eye to placing him at a disadvantage in reaching the public. Three of the four stations own newspapers in Texas and had, Rainey charged, opposed his candidacy in their editorial columns while denying him use of more than 30 minutes of radio time between his certification and the primary elections.

FCC ruled that stations had not violated the Communications Act which requires a station to give equal time to all candidates. However, they had not served public interest, as FCC sees it, by agreeing well in advance of the Texas primary campaign how much time would be allotted gubernatorial candidates and by jointly deciding on the 30-minute limit.

FCC said it was letting the stations off easy because they had agreed in the future to gear the radio time given in accordance with public interest in the particular campaign. They also agreed to make such decisions independently of other stations in the net.

MBS' 'Dr. Graham'

A new show to be put on in cooperation between the Mutual network and the American Medical Assn. will bow Feb. 3 when MBS puts on "Dr. Graham, M.D."

Show, being slotted in the Monday 10:30 p.m. time, will be scripted by Raphael Hayes and directed by Cyril Armbrister. Cast will include Bob Griffin, Bryna Raeburn, Peggy Stanley, Mack Twamley and Mike Fitzmorris, with music handled by Eugene Perazza.

Gunzendorfer Gets Top Berth in KROW Overhaul; Bell as Asst.

San Francisco, Jan. 21.

Appointment of Wilton Gunzendorfer as gen. mgr. of KROW, Oakland-San Francisco, has been announced by Sheldon F. Sackett, president of station. Sackett concurrently announced the designation of Richard C. D. Bell as assistant to Gunzendorfer, and Russ Coughlan as program director for KROW.

Complete operation authority and sales management have been placed in the hands of Gunzendorfer. Prior to coming to KROW, Gunzendorfer was commercial and station manager at KSFO, in Frisco, and before that was for six years general manager of KSRO at Santa Rosa, Cal. He has handled numerous consultant tasks in radio and presently is a member of the radio faculty of the extension service of the Univ. of California.

UNITED JEWISH APPEAL IN BIG RADIO SPLURGE

For the first time in its history, the United Jewish Appeal, one of the largest fund raising outfits in the country—with a 1947 quota calling for $170,000,000—has entered radio in a serious way.

Scripter-director Milton Robertson, author of "Ballad for FDR," has been named national radio director for the UJA. The organization, which raises funds for the American Jewish Joint Distribution Committee, United Jewish Appeal, and National Refugee Service, has dozens of w.k. showbiz people among its officers and executive committee members. Eddie Cantor is chairman of the national campaign council which is going out after the $170,000,000.

Robertson continues as consulting director for the Peoples Radio Foundation and the National Maritime Union, both of which are among the applicants for FM licenses in New York. However, he will devote his time principally, at least during the drive, to the UJA.

Special live shows on nets as well as on local stations around the country, platters that will make the circuit through various regions where the campaign gets into high gear, spots, and scripted packages are among the radio plans in the making for the UJA drive.

At the same time, the New York city division of the campaign—which is out for a $65,000,000 quota as part of the national setup — has named Riki Englander as radio director.

St. Louis—Walter K. Rott has been named publicity director of KMOX, CBS outlet. A vet of World War II and a former newspaperman, Rott was last attached to the Midwestern Area office of the American Red Cross' publicity staff.

Remember THESE POINTS WHEN YOU BUY RADIO IN THE METROPOLITAN NEW YORK AREA

1 WAAT is the station in North Jersey—America's Fourth Largest Market.*

2 WAAT'S bonus audience in the five boroughs of New York City is almost equal to WAAT'S North Jersey audience.

3 When the time costs are considered, WAAT is the best buy!

Result?

WAAT DELIVERS MORE LISTENERS PER $ IN NORTH JERSEY—AMERICA'S 4th LARGEST MARKET* THAN ANY OTHER STATION... INCLUDING ALL 50,000 WATTERS. (EVEN BEFORE CONSIDERING THE BONUS AUDIENCE IN THE 5 BOROUGHS OF NEW YORK CITY.)

*Do you realize this market contains over 3½ million people; more than these 14 cities combined: Kansas City, Indianapolis, Rochester, Denver, Atlanta, Toledo, Omaha, Syracuse, Richmond, Hartford, Des Moines, Spokane, Fort Wayne, Dallas.

WAAT 970 ON THE DIAL
NEWARK·NEW JERSEY

LEARN RADIO ANNOUNCING

An EASY WAY to train in your SPARE TIME Co-authored by ART GILMORE and GLENN MIDDLETON. Art Gilmore announces on *Dr. Christian, Stars Over Hollywood*, and *Meet Me At Parky's*. Glenn Middleton now producing *Amos 'n' Andy* show. The book contains pictures, quotations, and biographies of many top announcers, Foreword by JIMMY WALLINGTON. Send $2.00 today for immediate delivery. Postpaid in U.S.

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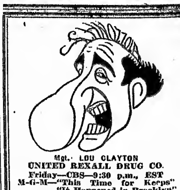


Mgt. LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

FROM GAGS TO STITCHES!

Keep 'em in stitches with any of the belly laughs in PUNCH LINES, written by top radio gagman. Contains over 200 gags—fresh, brilliant, original, SOCK! (mostly topical). For Comics, MC's, Gagmen, Radio Stations, Theatre, Disc Jockeys, etc. Send only $1 to

LAUGHS UNLIMITED
276 West 43rd St., New York BRyant 9-0774

Let's stop short-changing radio!

Case #53

—one of a series to show the men who build programs, and who buy and sell time, how sound radio research is revealing new values of the medium—and new opportunities in its use.

—here's one for your book! Let's call it—

"The Baffling Case of the Unclaimed Listeners"

Let's go fishing for facts.

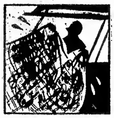
Here's the first—and it's a sad, strange fact indeed—radio, every day, is throwing away millions of listeners.

Don't throw 'em away. They cost a lot of money. And these listeners you throw away are like listeners you count. They can, and do, buy your products. Who are they?

Well, let's find 'em and count 'em. Many of the—

men who build programs, buy programs, sell programs

continue by force of habit to measure the audience of programs only by the one yardstick of Average (or "Coincidental") Audience. Well, let's take this measurement apart. If we do, we'll see it's like a fishing net that's got lots of holes in it through which your listeners are continually escaping.



The radio audience is not fixed for the entire duration of a program. Some people tune in early; others tune in late; and still others tune out before the end of the program. But these part-time listeners hear commercials, gain impressions, and buy the products. Figure 1, which uses 10 homes to illustrate this principle, shows what happens to these part-time listeners when measured in terms of Average ("Coincidental") Audience rating.

The Average Audience during each minute of the program is 8—you can't help yourself, that is the way Average (or "Coincidental") Audience works.

We now reach the solution of this baffling case. A total of 10 different families actually tuned to the program. We've found 'em; now let's count 'em.

Figure 2 shows the Average (or "Coincidental") Audience and the Total Audience for programs of varying duration. While the number of unclaimed listeners varies widely from program to program the average 15-minute program has a Total Audience 30% higher than its Average (or "Coincidental") Audience. And for the typical 30-minute program, we have been even more wasteful, since the Total Audience is 41% higher than the Average (or "Coincidental") Audience.

Thus the *seller* of radio handicaps his own sales efforts; the work of the radio *producer* stands in an unfavorable light; and the *buyer* of radio underestimates the true value of his purchase—in addition to misleading himself as to the *relative* value of various programs.

The baffling case of the unclaimed listeners proves not so baffling after all. We found 'em, and now we've counted 'em. And we can keep them in our net if we use the yardstick of Total Audience instead of this short-changing measurement of Average (or "Coincidental") Audience.

Only NRI service can give you this and many other accurate measurements of the true value of radio. Our experienced service executives are ready to help you find and use the true force of radio.

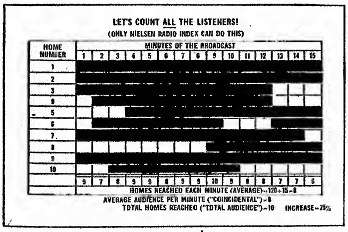


Figure 1

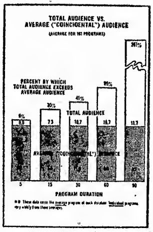


Figure 2

Nielsen Radio Index—A Complete and Accurate Research Service which provides, on a continuous basis, the vital facts needed in solving the problems and capitalizing the opportunities of programming, time buying, and time selling of Radio.

NRI

A. C. NIELSEN COMPANY • 2101 HOWARD ST., CHICAGO • 500 FIFTH AVE., NEW YORK

AFRA's National Board Emphasizes Faith in Heller's Duties as Union Exec

The national board of the American Federation of Radio Artists at a meeting in New York last Friday (17) night, unanimously adopted a resolution expressing complete affirmation of faith and trust in the leadership of George Heller as national executive and New York exec secretary.

The board issued the following statement:

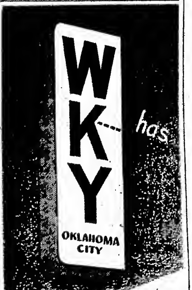
"In the Jan. 15 issue of VARIETY, certain statements were made concerning George Heller and the administration of his duties, particularly during the recent contract negotiations with the industry. This article contained gross errors of fact and baseless personal conclusions. We feel a disservice has been done to understanding between management and labor in the industry.

"The article stated that George Heller has not kept his 'promise to divorce himself from his doubling in brass as executive chief of both the national and New York chapter offices.' This statement is completely false, and since it is the only one of the several allegations concerning Mr. Heller which can be related to fact instead of your reporter's opinion, it can be unequivocally refuted. In May, 1946, Mr. Heller indicated his wish due to the pressure of business to be relieved of one of the two jobs. But AFRA, both nationally and locally, needed him. By resolution of the national board, on Aug. 24, 1946, he was requested, because of his loyal service and unique skills, to continue in both positions for at least six months. Mr. Heller agreed to this request. Under this agreement, he continued to serve, and is still serving as both national and local officer. At no time has he broken any promise.

"In AFRA, the executive secretary serves as the exponent of policies democratically evolved by the membership. In this capacity, George Heller's services have been invaluable. The national negotiators — George Heller, Raymond Jones, Claude McCue—entered the negotiations with mandates which were the product of membership meetings in the key cities, worked through local caucus, and finally resolved at the national convention in Los Angeles in late August, 1946. They consulted constantly with AFRA members in all these key cities who sat in on negotiations. When the deadlock occurred over the 'unfair stations clause,' the negotiators came back to the membership to report. In a series of meetings across the country, Mr. Heller was instructed, by overwhelming vote, to maintain AFRA's position. The membership then voted strike power to the national board.

"Far from 'bluffing,' as your article alleges, AFRA was ready, able and determined to strike if necessary. The intricate picket assignment boards worked out by volunteer AFRA members and now gathering dust in the AFRA offices—together with a forest of unused picket signs—are one tangible proof that 'that kind of policy threatening strike' was not 'merely a tactic' but was a firm resolve of the membership dictated by them to Mr. Heller.

"This board, speaking for the AFRA membership, vigorously denies your allegations of uncertainty or division concerning Mr. Heller's 'type of leadership.' We warmly hope that he will find the resources to continue serving the membership as splendidly as he has in the past."



POWER in its PROGRAMS

WKY PROGRAMS ARE TOPS with listeners 93.3% of the time in the 30-county area immediately surrounding Oklahoma City, according to a Diary Study conducted by Audience Surveys, Inc. WKY programs have what it takes to attract listeners . . . what it takes to keep listeners. Three-fourths of the listeners to the average WKY program, according to this same study, are inherited from the previous WKY program. There is no substitute for programs to build an audience and no substitute for an audience to build sales.

WKY
OKLAHOMA CITY
930 Kc. — NBC Affiliate
OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.
REPRESENTED BY THE KATZ AGENCY

COMMUNITY FM SLOTS FENCED IN BIG TOWNS

Washington, Jan. 21.

A "lay away" plan for Class A (community-sized) FM channels in the areas adjacent to New York City, Chicago, Boston and Los Angeles, was announced by FCC yesterday (20).

Commission said heavy demand for the pint-sized FM slots around these big cities made it desirable to save some of the channels for later bidders. Since demand is concentrated around the desirable markets, the commission explained that the reservation plan would probably hit only future bids for "community" operation around the four cities. The policy, FCC said, should not affect any application already on file.

Commission will assign Class A stations in any community under the 297-FM channel position, but defer action on others. This reservation plan is similar to one put in effect on the more desirable metropolitan-type FM channels last summer.

Rookie Solon, Hep In Radio, Scans Law Mill

Minneapolis, Jan. 21.

Carl M. D'Aquila, Hibbing, Minn., rookie state representative, has yet to make his first speech in the state capitol but is airing his views via radio.

D'Aquila was former sportscaster for WMFG, Hibbing, and operator of a weekly newspaper before entering the Army. On election to state legislature, however, he quickly got back into radio.

He is doing a 15-minute broadcast Tuesdays and Thursdays over WDGY. Minneapolis, from the capitol rotunda. Show is called "Inside the Legislature," purports to be non-partisan, and uses fellow-legislators in discussion of controversial issues.

AFRA Pact

Barring any last-minute snafus, final contracts between the American Federation of Radio Artists and the four networks were scheduled for signaturing yesterday (Tuesday) at a joint confab at CBS headquarters in New York. However, at the last minute the signaturing was put off for a day or two to permit for simultaneous actions in N. Y., Chi. and L. A.

The KFI situation on the Coast has been one of the barriers holding up final pacting, but since it involves only a matter of a couple of thousand dollars, it was not expected to be a serious stumbling block on reaching a final okay.

Seattle AFRA Strike Postponed as Central Council Enters Talks

Seattle, Jan. 21.

Threatened strike of American Federation of Radio Artists at three network stations here has been postponed until Jan. 23, after the union's request for strike sanction from the Seattle Central Labor Council was acted upon. The Council called in station representatives, and, after hearing a report, appointed a three-man committee to resume negotiations with the stations.

The committee is made up of Carbon Weber, Musicians' Union; James McNabb, Motion Picture Operators' Union; and Charles W. Doyle, secretary of the Labor Council.

AFRA members here, 200 strong, and now including writers, have been negotiating with the three stations, KIRO (CBS), KJR (ABC), and KOMO (NBC), since Nov. 14. Contract, which expired Dec. 31, still governs pay and working conditions on a temporary basis. Workers are asking for a raise to $85 weekly base pay, increase n commercial fees and improvement of working conditions. So far, stations have offered no "substantial" settlement, according to Cliff Hansen, local president, although it is indicated that only one station is holding out.

CBS—Tele

Continued from page 31

Harry M. Plotkin, FCC's asst. general counsel, and Curtis B. Plummer, the commission's chief tele engineer. Demonstration constituted a fill-in for the quartet on the CBS show, which they missed when the web aired it for other FCC members, Dec. 16.

Commission requested CBS to demonstrate its color tele when hearings on the CBS request resume at the federal courthouse, N. Y., next Monday (27) in order to have the web's show inserted in the official record. Since the question involves comparing one system with others, the FCC also invited any others interested to demonstrate for the record. RCA has accepted and will demonstrate its all-electronic method at Princeton, N. J., Wednesday (29). Hearings will then resume in Washington Feb. 10, and Denny hopes to conclude all testimony then. He declined to predict how soon after that a decision could be expected on whether CBS is to be granted its request to set commercial standards now, based on its sequential method.

Denny declared announcement of the remaining four N. Y. tele grants would be made before the end of February, and possibly within the next two weeks. Color question, he said, doesn't enter into the FCC's delay in making tele station grants; time lag between applications and grants has arisen because the FCC, with 1,000 applications currently on its hands, is overworked. There's a current backlog of about 20 applications yet to be acted on, Denny said, adding he hoped to keep the number down that low in 1947.

Breakfast in Cincy

Cincinnati, Jan. 21.

Tom Breneman's "Breakfast in Hollywood" is originating here three days this week, tomorrow (Wednesday), Thursday and Friday. On Saturday, Breneman will take his gang to a Procter & Gamble profit-sharing party for employees.

"Breakfast" is being aired from the 2,500-seat Taft Auditorium here for benefit of March of Dimes, with all seats, at $1.25, sold out. Gov. Thomas Herbert coming in Thursday to salute Breneman as part of the March of Dimes bally.

Television Reviews

Continued from page 31

without suspecting that something was amiss.

Easily the top performer during her brief tenure before the cameras was Anne Burr, ex of "Hasty Heart," "Native Son" and others. Her facial expressions and bits of business were effective and smooth. Robert Bolger was more mercurial, good at times and only fair at others, but holding to a good level. Bad lines hampered. Others in the cast, especially Maxin Stewart as the telephone operator, were good.

Steve Marvin's production of the show had pace enough, but once again bad vehicle was in evidence. Dramatic touches and close-ups in the camera work, with Bolger starring straight at the gud, were striking. Set, smacking of Jim McNughton's hand, was best bit of production mounting seen in recent weeks.

Tomm.

VARIETY GIRL
With Vincent Gottschalk, m.c.; Larry Storch, Buddy Hughes & Pal, ABC Honeydreamers, Lowe, Hite and Stanley, 20 "Variety Girl" Candidates
Producer: A. Warren Jones
Director: Kit Carson
30 Mins.; Tues. (14) 9:18 p.m. (CST)
Sustaining
WBKB, Chicago

Thrown together hastily because of a lack of time, this beauty contest and variety acts show is another example which proves the importance of careful planning and rehearsal necessary for top video production.

Focal point of interest centered around picking six gals among 20 femme candidates vying for title of "Miss Variety Girl," winning sextet to appear in finals of Variety Club Annual Ball. Direction was given amateurish treatment, looking every bit like vaudeville of 20 years ago.

Format for this one-set show, consisting of a backdrop and two pillars, emerged as an almost straight vaude bill comprised of four variety acts, contestants coming on stage in bathing suits in groups of six, though singly, between each stint. Camera manipulation was inconsistent, in many instances not concentrating on best points of femmes.

Show teed off with Vincent Gottschalk, former radio announcer, as m.c., appearing nervous at first and not helping matters any by overworking his hands. Brought on first Larry Storch, who gave swell impressions of Cary Grant, Bogart and Frank Morgan. Camera caught his facial maneuverisms well; but here, again, fact is that his hands were often out of camera eye. Following first procession of girls, the ABC Honeydreamers, two gals and three men, sang "Gal in Calico" and "Buttermilk Sky." Camera deviated slightly, using mostly straight-on shots of group. Stage presence appeared stiff, while arrangements were good.

Buddy Hughes & Pal (Pal is a dog) started with routine magic trickery which was difficult to detect visibly. More close-ups would have helped. Second half of act with Hughes doing acrobatic tricks with dog fared better with excellent audience response. Last act was Lowe, Hite & Stanley, who did their familiar pantomime of Andrews Sisters. Probably due to their unusual height ranges, camera was not always able to catch trio together, Hite's head disappearing now and then.

Finale had audience selecting with aid of an applause meter Miss WBKB, she being chosen among group of six contestants picked by judges.

Tele Followup

Fred Astaire "Swing Trot," a slow jive step originated by the dancing star, was unveiled to the public for the first time on the "Saturday Night Revue" show over WCBS-TV (CBS, N. Y.) last Saturday (18). Demonstration was conducted by dancing instructors from the new Astaire dance school, headed up by Ed and Isabel Sims. Astaire himself did not appear on the show.

Following the pattern set by director Paul Belanger in the "Revue" series, last Saturday's show was highly entertaining. Parading across a ski lodge set, excellently designed by Jim McNaughton, a group of professional models showed off the latest winter resort fashions and then joined the Astaire dancers for the terping presentation. About the only thing missing was some kind of descriptive commentary on the dance. Narrator Mary Alan Hokanson described the clothes in okay fashion but came the dance, and there was only the music to be heard, with no outline to tell viewers what was going on.

WNEW's Full Hour of Swing

WNEW, N. Y., is launching a full hour program of swing music in the Saturday 8:35 p.m. slot. Art Ford, conductor of the station's "Milkman's Matinee" show will emcee and initial jam session starting this Saturday (25) is slated to have Billie Holiday, current at the Downbeat; Charlie Shavers, trumpeter with the Tommy Dorsey band; Pete Johnson, boogie pianist at Cafe Society Uptown, and Red Norvo, one of the leading vibe players.

The WNEW house orch under direction of Roy Ross will do the musical background for the swing soloists.

ON TARGET

Being there at the right time is no accident in any fast-moving game. Thorough coverage, backed by 251 years of combined experience, enables Weed and Company representatives to score consistently in the high geared business of time-selling.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ATLANTA • HOLLYWOOD

Transcription 'Carpetbaggers' Hurt Wax Biz for Old Established Firms

Chicago, Jan. 21.

Electrical transcription companies are expected to run up the highest mortality ratio ever chalked up by any single segment of the radio industry, during the first six months of 1947. Inspired solely by a get rich quick motive, financed poorly, and handicapped by an utter lack of the know how for selling and distributing their product, the companies have countless advertisers and spot market operators up in arms after defaulting on their commitments.

Primary reason for the precarious condition in the industry is that the e.t. business has been deluged by a host of opportunists. Present companies are in many cases headed by ex producers, press agents and even actors who, though they have been connected with radio for many years, still have practically no knowledge of the selling end of the business. Their original investments come to anywhere from a couple of hundred dollars to several grand depending upon the type of show they intend to foster and then, being limited by this small sum, they must default before enough markets are sold to set up a black ink operation.

Result is that many markets which subscribed for a whole series of disks were stung by the poor quality of later records. Worse still was the predicament in which many found themselves after contracting for a 13, 26 or 39 series—only to be unable to get delivery after the first few records, for the simple reason that the company was out of business or money. For those advertisers who signed up after hearing only an audition record, then went into a big publicity or promotion campaign and never received even a single platter, there is no compensation.

A few stations which did receive platters were still unable to use them because the cuttings were not according to NAB standards and could not be cleared by the station engineers. The dough situation is so close that some transcription peddlers actually have asked for payment in advance for a complete series just to be able to stay in business.

Dismal Reception

All of which is causing a detrimental effect upon the sales of even the old line outfits in the business. Recent treks by some of these into the hinterland of spot markets brought an unexpected reception when just about every station approached, especially along the southern route from California eastward towards Florida, turned stone deaf or else highly belligerent at the audacity of another big time operator coming in to take the home boys. Results were dismal.

To successfully operate, the companies must sell a large number of markets. Inefficient efforts of many new companies, however, can guarantee only a few. Having no money to hire an adequate staff, they can cover only so many towns in person. But even for one man the traveling costs are too high for a long journey of good selling. Consequently, many resort to a sales campaign of circulars and form letters which they mail out while still holding down their regular jobs. The results are very poor, and the stations which do get signed up are too few to support the venture.

No one gainsays the fact that there is a strong potential market with the local advertiser and station showing a real and healthy interest for a good transcription series. Most local stations find it much easier to sell time with a ready made platter show available to find the slot. The advertiser, on the other hand, is always more interested in a show which cannot be duplicated by local talent. He can even get big names and the prestige that goes with them. However, now, there is consternation against the carpet baggers now making the circuit.

Hartford—New Britain Broadcasting Co. has named Bob Martineau to post of manager of WKNB in neighboring New Britain. He succeeds Walter Windsor who has been station manager since station got underway last August.

CREWS TO HEAD JAP CREWS ON TWO NETS

Chicago, Jan. 21.

Albert Crews, Chi NBC production director, has been chosen by the War Dept. to head all U. S. Army and civilian radio in Japan, and will assume duties under Gen. Douglas MacArthur's command next month, when he will fly to Tokyo from Chicago.

Crews, whose appointment as a civilian employee is for two years, said his job would be in a supervisory capacity over the equivalent of two networks, one Japanese and one American.

In September, 1945, Crews was granted eight months leave from NBC to establish a radio department at the U. S. Armed Forces Institute at Biarritz, France. He was also one of the founders of the NBC-Northwestern Univ. Summer Radio Institute.

Crews joined the NBC Central Division as a producer-director in 1943, and has authored two books, "Radio Production Directing" and "Professional Radio Writing."

Joe McCarthy Skeds 'Inside Baseball' Disks

Buffalo, Jan. 21.

Joe McCarthy, former baseball manager of the New York Yankees, has signed a contract in Buffalo with the Robert T. Mendelson Productions to do a syndicated transcribed radio sports series dealing with the inside of baseball.

McCarthy, who retired as manager of the Yankees this past year, is presently living on his farm just outside Buffalo.

CHI PINS DOWN BRASS TACK COLLEGE COURSE

Chicago, Jan. 21.

Belief that most college radio courses could be of greater value to all concerned if they would take in more practical aspects instead of relying strictly on the cultural and technique angles has prompted the Chicago Radio Management Club to take a hand in planning a new radio course for Roosevelt College.

Holman Faust, club prexy, feels that schools should teach radio aspirants more about the commercial aspects, taking in agencies, sponsors, and time selling. If this can be accomplished it is felt that future job seekers in radio will meet with more success and will be able to go into more branches of the radio field.

WOKO Purges Hidden Stockholder, Takes Offensive by Power Request

Washington, Jan. 21.

In what may prove to be a successful putsch to remain on the air, radio station WOKO, Albany, N. Y., last week requested the FCC to okay its continued operation "under new management."

In an amended application for license renewal, WOKO principals declared they had bought out a 24% stock interest held by former CBS Vice-President Samuel Pickard for a total of $108,000. The Supreme Court recently upheld an FCC decision to yank WOKO's license for failure to disclose the Pickard ownership over a 12-year period.

At the same time, the petition said the corporation had converted the shares held by manager Harold Smith—who perpetuated the concealment of Pickard's stock before FCC—from voting to "non-voting" status. Smith, though holding only a beneficiary interest in the station, would continue as manager in recognition of his "valuable services" in public service programming of WOKO. Raymond Curtis, a third stockholder, would acquire control of WOKO, pending FCC approval.

Apparently going on the theory that the best defense is offense, WOKO went on to include a demand for a hike in power to 5,000 watts in its bid for license renewal. This was sought to enable it to enlarge its present public service in the Albany area.

In the same petition, the WOKO owners set forth a solution to their joint ownership of WOKO and WABY, Albany, forbidden under the FCC rule against dual holdings in any one town.

The Gannett Newspapers' Press Co. which held stock in WOKO has agreed to swap these for additional stock in WABY, and also to buy shares now held by Raymond Curtis in the latter company. This move would give the Press Co. control of WABY—a step which would also require FCC approval. Harold Smith would retain minority holdings in WABY, but only on a non-voting basis.

Rochester, N. Y.—WHAM adds two new announcers, Ed Little by way of Buffalo, the Army and Erie, and Ross Weller, who was with WSAY before winning a captaincy in Signal Corps. Little has introduced a weekly bowling program, the Bowling Billboard, Saturdays at 6:30 p.m. for quarter-hour including league standings, records, items, personalities and interviews.

U. S. Unwraps DX Punch for Moscow, Russian Lingo Sked Opens Feb. 17

The United States Dept. of State will have an opportunity to use radio as a direct arm of diplomatic discussion when the four-power conference of Foreign Secretaries opens in Moscow in March.

That was apparent this week when it became known that the Dept. of State's long-scheduled shortwave broadcasts in the Russian language have been definitely scheduled to start beaming from New York on Feb. 17.

Thirteen full-time people, and a number on part-time—not one of them from the ranks of radio, but all of them carefully screened for their knowledge of Russian and their acceptability for American loyalty—have been hired for the broadcasts. Only one radioite will be connected with the broadcasts. He is Edward Raquello, former shortwave foreign-language producer for OWI, who will produce the Russian-language shows.

One hour of broadcasting is on the schedule, originating from N.Y. in time to reach Moscow about 9 p.m. Moscow time.

Plan is to use on the shows news from this country, editorials from newspapers, mags and domestic radio commentators, and examples of American culture. However, it was no secret that, should it be deemed necessary, the broadcasts—by their very selectivity—could be used to answer charges that may emanate from Radio Moscow or the Russian government press.

While the plan for the Russian broadcasts was drawn up some months ago, under then Secretary of State James F. Byrnes as chief over William Benton, it's developed that the plans have been okayed by the White House and, it's believed, have been cleared with the new Secretary of State, Gen. George C. Marshall.

Weiss-Don Lee

Continued from page 29

ever, Mutual publicized his show heavily on the West Coast, with the result that correspondence has reached Washington seeking to know why Don Lee has stiff-armed the show.

Weiss' role in forcing Ed Kobak's decision to return Close to the air, despite wide scale opposition from liberal groups, and the heavily conservative complexion of most Mutual jobbers, was uncovered in FCC's investigation of the Don Lee net's alleged violation of chain broadcasting regulations, it was understood.

Absentee Owner Absent

Hollywood, Jan. 21.

The FCC this week sought to fathom the problem of Tommy Lee, sole owner of Don Lee Broadcasting System, and the problems he has with his affiliates, and vice versa—some of which the commission thinks are in violation of regulations.

After four days of direct testimony from the Lee side, the presentation of complaining witnesses and cross examination, over which Commissioner Rosel Hyde presided, it was all still pretty much unsolved, if partially explained. The mystery of the recluse Don Lee was clarified without producing him in person, but the FCC failed to lodge specific or direct charges against the net. Instead, the commission presented cumulative evidence in the way of 350 exhibits, composed of letters and documents taken from Don Lee files, purporting to show the frowned-upon Lee business methods of pressuring affiliates. The commission's ace was revealed in the last few minutes of the hearing via an exchange of letters between Lewis Allen Weiss, Lee veepee and g.m., and Carl Haymon, of KMO, Seattle, regarding recalcitrant affiliates.

FCC sought to take excerpts of the following statements: "You may be sure that they (northwest stations) will either carry all of our network commercials this fall or find themselves looking for other network affiliations or buying a new supply of phonograph records," and: "If those bandits of the northwest want rough treatment, they can certainly get it at these headquarters." However, on Lee insistence, the two letters containing the damaging statements were admitted into evidence in their entirety, impression being that other portions would modify or qualify these statements.

Much of the FCC's case is based on KFRE, Fresno. Its owner and manager, respectively J. E. Rodman and P. R. Bartlett, testified to oral pressure wherein Lee sought to monopolize their local time, in and out of option time. FCC's other witness, Melvin Marshall, formerly manager of KYOS, Merced, testified similarly.

Lee attorney, former FCC chief counsel, William Dempsey, and Weiss, frequently turned tables on the opposition, eliciting testimony such as the admission that "we get a lot of good out of our network affiliations" and the statements that such connections are very often the difference between life and death; they not only fill schedules but keep tills tinkling, it was conceded.

St. Louis—J. Soulard Johnson, sales manager for KMOX, local CBS outlet, has been upped to exec. asst. to Wendell Campbell, station manager. He will continue as director of public relations.

Kansas City—Mrs. R. J. Maher has been added to staff of KCMO, ABC outlet, as assistant music librarian. She comes from Chicago, where she was with Reid Murdock.

NAB-FCC

Continued from page 30

prise our critics. Mr. Berge raises this question, for example: What right have broadcasters to exclude from the air advertising of products which are—in the eyes of the law—perfectly lawful products?

To illustrate, one of our broadcasters recently made the following statement: "The industry should take steps to keep off the air patent medicines advertising which is objectionable, either because of the nature of the commercial copy, or what is more important, the nature of the product. The discriminate advertising of cathartics, pain killers, kidney cures, headache powders, worthless vitamin products, ad nauseaum, on the air is a condition which is a menace to the entire broadcasting industry." But as Mr. Berge's question points out, if these products violate the food and drug act, they should be controlled by it. If they are lawful, then by what right can broadcasters combine to discriminate against them?

Note: The accent is on the word combine. There appears to be no question but that individual broadcasters can choose among advertisers, but it could conceivably become a combination in restraint of trade if a large part of the radio industry reaches an agreement to exclude certain products from the air.

This point is not made as an excuse for inaction. The problems will be overcome, but we must proceed with care if our objectives are to be attained and, more importantly, maintained.

For just a year now the NAB has been working toward the establishment of a program department, which will administer our Standards of Practice and cooperate with stations in their efforts to improve programming. This department was well along in the planning stage prior to issuance of the Blue Book.

New Clinics

Another project in the same general field has been conducted by the NAB for more than a year. Arthur Stringer, director of special services, has been conducting radio news clinics throughout the United States, in which hundreds of broadcasters have participated. The object has been to improve radio's handling of news, particularly local news. We have ample evidence that, as a result of these meetings, more and more stations are setting up their own staffs to cover local news, and increasing amounts of time are being allocated to this valuable service.

I mention this especially because the commission set out to accomplish the same purpose in the Blue Book. We do not quarrel with its objective, but we do with the method.

We can not by any means agree with all the programming principles outlined in the Blue Book, but the overall suggestion that programming be improved is heartily endorsed by the radio industry.

Categorically, however, we object to the premise that a Government agency can, even indirectly, determine what program shall be broadcast by America's radio stations. Such an illegal assertion of power abridges rights guaranteed by the Constitution and specifically written into the Communications Act of 1934.

The quick way to achieve change is by Government decrees, but that may also lead to disastrous loss of liberty. The safer and surer way is by continual self-improvement. The latter method has given us already the most popular program service on earth; I fail to see why it will not continue to do so.

WASY Rehires NABETmen, Pays $6,290 Back Pay

Rochester, N. Y., Jan. 21.

Brown Radio Service and Laboratories, operator of WSAY, has agreed to comply with an NLRB order of last August to offer reinstatement to four former employees, and payment of $6,290. The former employees, all NABET members, are Joseph Durante, Beryl Shay, Mrs. Clara Waugh and Francis Ciccorico.

Gordon Brown, owner of the station, also agreed to post an NLRB notice stating that employees would be free to join a union without management interference.

Radio Aids Undermanned German School System to Re-educate Young

Berlin, Jan. 12.

Military Government, which may be short of everything else, is plentifully supplied with ideas. An elaborate program for "reorientation" of German youngsters—another word for denazification—has been introduced through elaborate use of the air waves in the U. S. Zone.

Schulfunks (schools of the air) of Radio Stuttgart and Radio Frankfurt are serving as effective backstops in the German educational system because of the critical shortage of textbooks and the need for more properly trained teachers. Radio Munich is planning similar services.

Radio Stuttgart's school has been clicking for almost a year, serving the pupils of Wuerttemberg-Baden as a supplementary source of instruction and lesson material. In addition, Radio Frankfurt has also begun a series of programs which are broadcast specially for the schools of Greater Hesse. The lesson material at both stations is compiled by German staffs. They consult with German educational authorities in both Laender, but the overall supervision of the programs and special guidance are provided by U. S. radio control officers.

The broadcasts cover such subjects as the development of democratic movements, history, geography, natural sciences, literature, culture and recent inventions. Biography also is an important item, but like the other subjects, is presented in dramatized form in order to avoid the monotonous lecturing method. Most of the subjects are offered in the form of a radio play, thus making the presentations interesting as well as informative. The procedure then is for teachers and pupils to review the specific subjects conversationally, as in American schools.

Radio Stuttgart broadcasts regularly direct to the schools on five days a week and has Saturday morning English lessons for beginners in the higher grades. Radio Frankfurt schedules programs Mondays, Tuesdays, Thursdays and Fridays.

Responsibility for providing radio receivers in various schools rests with German officials. Many schools, however, still lack receiving sets and because of the shortage of such equipment there has been an unavoidable delay in setting up reception facilities in all schools.

Teachers in Favor

Close contact between radio stations and educational authorities is maintained to determine the utilization and effectiveness of the broadcasts. German educators react favorably to the programs because they not only are a vital supplementary source of lesson material but they provide an instruction play for the teachers. Schedules and subject matter are distributed among the schools prior to broadcasts, thus enabling the teachers to choose subjects underlying current lessons.

Radio Frankfurt broadcasts school programs four days a week, and repeats its morning lessons in the afternoon as does Radio Stuttgart. The cultural chief editor of Radio Frankfurt is responsible for the Schulfunk.

The regular writing staff consists of five members whose professional background either is academic or journalistic. However, a number of freelance contributors, mostly teachers, assist in shaping the program.

Officially, the School Authority for Greater Hesse (Kultorministerium) is not connected with the Schulfunk, but for technical reasons edits the program booklet which the Schulfunk staff prepares for distribution among Greater Hesse public schools.

Military Government's policy in the operation of these radio schools is that they must never attempt to replace the schools, but only to supplement the regular courses of instruction, especially in view of the current textbook shortage.

San Antonio—Local radio stations are cooperating and going all out in the current March of Dimes campaign. Monte Kleban, program director of WOAI, allows the listener who sends in the highest amount each day to become program director for a day of the "Once Over Brightly" studio presentation. The person selected may have any and all of the artists play his favorite tunes.

Jimmie Smith, disk jockey of "Tippin Inn" at KCOR and Bud Whaley, disk jockey at KMAC both are playing request and dedication tunes only upon the receipt of a dime with each letter request.

News Programs

Continued from page 29

or the "great suspense story" of the Munich days is taxing the imaginative resources of network news departments in finding punchy leads. Cross-country domestic pickups, a technique adapted from worldwide coverage, have become the most popular form of presentation for news programs on all the nets. With the accent on domestic affairs has come a revival of feature material, on-the-spot broadcasts of three-alarm fires, stunt shows and life stuff that was considered drivel during the stress of the war years. Another sign of the times is Mutual's airing of a show which kids the news.

Chief determinant in the nets' continuing emphasis on news programs is their ability to sell them as readily as they did during the war. Like the other elements in the situation, sponsorship of news programs has not changed markedly one way or another. According to the figures in the above table, there was a total of 340 minutes of bankrolled news broadcasts on Jan. 13, 1944, as against 320 minutes on Jan. 13, 1947, a negligible variation.

Network news chiefs were frankly worried during the reconversion period over the possibility of a public reaction against news shows. But they've come smilin' through with news firmly established as one of the biggest staples in program schedules.

IN THE CENTER OF THE UTAH MARKET

KDYL
SALT LAKE CITY
UTAH'S NBC STATION

JOHN BLAIR & CO.
NATIONAL REPRESENTATIVES

THE VOICES OF MARLIN BLADES
SATTLER'S DEP'T STORE
ADAM'S CLOVE-BEEMAN'S GUM
JINGLES that don't JANGLE
RADIO'S MOST COMPLETE, EFFECTIVE JINGLE SERVICE
YOUR Jingle Sung - or - Written, Packaged, Produced:
'LANNY & GINGER' GREY
545-5th AVE., N. Y. C. - AT. 9-4021
ADAM HATS, ETC., ETC.

THEY HAD TO CALL THE COPS!

Baltimore, Maryland—

WFBR has to be careful on plugging its studio audience shows. One time they advertised a special grab-bag on Club 1300 and they had to call the Riot Squad to handle the thousands who showed up.

For WFBR is a living, breathing radio station not just a spot on a dial. WFBR offers all the glamor of Radio City in smaller replica — studio audiences — product displays—all the plusses that smart advertisers want and buy. It pays to advertise on Radio Station WFBR. Ask the Blair man or write WFBR, Baltimore.

First Aid for Weak Routines!
SKIP THIS . . . if you like corn. But if you can use just 4 pages of fast, sock, topical gags (over 100) by an ace network comedy writer, send TWO DOLLARS NOW to: THE GAGSMITH
191 West 10th Street, New York 14
WA. 9-3008

Everything's Up-to-Date In Kansas City

By JOHN QUINN

Kansas City, Jan. 21.

Broadcasting is in for a boom in Kansas City and may find 1947 one of its topnotch years on the basis of plans already under way.

Improvement is to come in coverage of the trade area and service to the listener under pending developments, and indications are that nothing can stop them. Principal expansions include station KCMO, Crown Drug Co.-owned ABC outlet, WHB, Mutual affiliate, and KMBC, Arthur Church's member of the CBS net.

As its trade paper ads have heralded, KCMO is "up to something," and that something is completion of its 50,000 watt transmitter, okayed early in 1946 by the FCC. E. K. Hartenbower, station manager, and Tom Evans, drug co. prexy, have directed work toward a Jan. 1 opening for the heavy power. That date has gone by the boards, but KCMO is certain to have its "something" up and going early in 1947.

What this means is evident in the area where there is nothing stronger to compete with it than 10,000 watts. Benefits for the net and the station should be something like 10-fold, and of course this brings out a new rate card.

WHB likewise is deep in the throes of a construction project—readying its new 5,000 watt transmitter for use full time, ending the handicap of daytime—only broadcasting it has suffered for years. An early spring opening was in the original plans of Don Davis and John Schilling, who guide the station policies, but that, too, appears to be unlikely. Summer should see the station on with night broadcasts, however, and a big boon for Mutual in the area. This probably will knock Mutual off of KCKN, which has been carrying net evenings.

Always strong for rural coverage, KMBC-Arthur Church is going in for still more of it with a sort of assistant station to be set up in Concordia, Kans. Station has filed with the FCC for 550 kc. and 5,000 watts, daytime only, for purpose of extending its farm coverage. Programs would originate in KMBC's Kansas City studios and reach the Kansas outlet by wire, but would not be duplications of KMBC's regular programs. Plan would use the large roster of hillbilly and western talent now in KMBC stable.

Housing shortage meanwhile has caught up with KMBC, which stepped out last week and bought itself a $175,000 home. Arthur Church, prexy, announced Friday (10) purchase of the American Red Cross building, formerly the Ararat Shrine Temple, on the edge of the downtown loop.

While station has managed pretty well for office space in its present quarters in the Pickwick hotel, studio expansion plans have been seriously crimped, according to Church. The four-story marble structure just purchased is expected to take care of needs for some years to come, with 100,000 sq. ft. of floor space.

At the other stations 1947 looks for improvements of present operation. At WDAF, NBC member owned by the Kansas City Star, this will be observed with a new emphasis on sports. Year just closed saw the beginnings of this when Manager Dean Fitzer began to develop his own sports department, as distinct from that of the Star.

With Randall Jesse back from service and at the mike WDAF for the first time went in for direct broadcasting of Big Six football games. The coming year is to see more of this, with probable expansion into basketball and other sports where the opportunity offers.

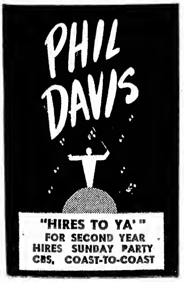
KCKN, the Arthur Capper 250-watter, also is doing its part in rearing sports interest in the area, and made much more of area football in 1946 than ever before. This will likely be continued through 1947, according to Ben Ludy, station exec, and the emphasis will spread to other sports when possible and profitable, either from a sponsor's standpoint or that of public service.

While stations mostly spent 1946 getting ready for big things in 1947, one of the biggest of local radio's promotion did come off as strictly a 1946 affair. That was KMBC's observance of its 25th anniversary, commemorated with the publication of Ed Shurick's book, "The First Quarter-Century of American Broadcastings." Opus climaxed a year of research and work, and already is making its mark as a valuable reference book for the radio industry.

FM also has bright prospects in the K. C. area in 1947. KMBC-FM has been licensed for 30 kw., and station is building to that as soon as possible. To begin 1947, KMBC-FM is using 12 kw's, and full 30 won't be in use until well into the year.

FCC just granted FM allocations to three new owners who will set up in the area. Sunflower Broadcasting System is to set up an independent FM in Kansas City, Kans.; the World Company in Lawrence, Kans.; and the Topeka State Journal, Inc., in Topeka.

Mostly this boils down to an expansion of broadcasting facilities for this area which had its wartime population hypo and is now credited with as many as 800,000 in the metropolitan area. What it will mean on station ledgers is another matter, and anybody's guess. Almost certainly it means increased billings, but how much only the year's economical developments can tell. In any event, new rate cards are announced or in the making—just in case.



BORDEN'S WQXR SHOW

Borden's has bought a new show, locally on WQXR, N. Y., to plug its Ricciardi ice cream. Cross-the-board stanza, starting March 24 and running 26 weeks, will use the station's present Latin-American Rhythm show in the 5:15-5:30 Monday-Friday slot, but title of the program will be changed to "Ricciardi Rhythm" thus giving name of product in title. Young & Rubicam placed the deal.

Pittsburgh—Ray Starr, formerly of WAAT in Newark, has been added to the announcing staff of KQV. He replaces Sumner Granby, who resigned recently to open a Los Angeles office as a jewelry manufacturer's rep.

Mort-Josef Combo Split, But Business Continues

Chicago, Jan. 21.

Partnership between Josef Cherniavsky and Morton Jacobson, in Mort-Josef Radio Productions, Chi package firm, has been dissolved, with Cherniavsky continuing in biz on his own.

Cherniavsky, former musical director for WLW, Cincinnati, retains ownership of two shows produced by firm, "Hurdy Gurdy Dan," moppet open-end package, and "My Lucky Break," network-type live show.

Civic Opera House is mulling idea of producing musician's operetta based on life of P. T. Barnum. Mort-Josef, which came into being with the death of Johnnie Neblett, who was Jacobson's partner in Neblett Productions, continues.

African Safari Planned to Study Radio Phenomena

Chicago, Jan. 21.

In an effort to overcome transoceanic broadcasting difficulties, an expedition will sail this summer for the Lost Lakes of Ruwenzori region in Africa. The party will study radio phenomena under climatic conditions ranging from mountain peaks to equatorial jungles. Expedition will be under the sponsorship of the Hallicrafters Co. of Chicago and will be led by Commander Attilio Gatti, who has spent over 14 years on African explorations. In collaboration with Hallicrafters are several other companies working on atmospheric radio conditions, along with technicians from the Army Signal Corps.

A powerful radio station will be set up on the slopes of the Ruwenzori mountain range with supplementary shortwave stations throughout the area. The radio station in Africa will be capable of contact with a home station in Chicago, besides setting up schedules with stations throughout the world.

Atmospheric conditions to be studied will range from glacial fields 17,000 feet high over an area of 100 square miles to craters hundreds of feet below the mountain area. Expedition will take along a specially adapted helicopter to photograph and record animal life; a landing barge which, besides carrying a transmitting unit, will also photograph and record both animal and human material, and the company will photograph sub-marine life with an aquatic photographic unit.

Recordings will be made of the sound of mass migration of animals plus tribal languages and primitive music. An attempt will be made to use recordings and films for video purposes as well as travel and educational pictures. Expedition will be in the field for six months.

Downey Down For 26 More Cokes

Although Morton Downey's afternoon "Coke Club" session for Coca-Cola bows off Mutual on Jan. 31 after a two-year run on the network, the singer has signed a new 26-week contract with the coke outfit for another daytime program.

Indications are that Downey will return to the air next season under the new commitment, but whether it will be on Mutual appears problematical.

The fadeout of Downey and the three-nights-a-week "Spotlight Bands" show represents a loss of nearly $3,000,000 in Coca-Cola billings for Mutual. Company led the list of spenders on Mutual's year-end statement, with the D'Arcy agency, which handles the account, a runner-up contender for top position among agencies doing business with the network.

Coke company eventually expects to come back into nighttime radio with a top-budgeted half-hour show. It's been in radio since 1927.

Columbus — Howard A. Donahoe has resigned as a promotion and publicity director of WCOL. He is one of the pioneer broadcasters of this city.

Frigon Denies CBC Wears Dominion Collar; Tele Interest in Infancy

Refuting persistent reports that the Canadian Broadcasting Corp. was either owned or subsidized by the Canadian government, CBC's general manager, Dr. Augustin Frigon, declared in N. Y. last week that the web is strictly a private enterprise, operated by its nine-man board of governors. Only way the government enters into the picture is in licensing new stations from a technical standpoint, to make certain no two stations operate on the same frequency.

Stressing that CBC is not a monopoly, Dr. Frigon pointed out that there are now some 100 privately-owned stations in Canada. Licenses of all these, however, must be approved by the CBC board, under Dominion law. Of the stations in the Trans-Canada web of CBC, some 20 are privately-owned, with CBC operating only seven; CBC has only one station in the Dominion net, along with 28 privately-owned outlets; and the French network (in Quebec) comprises three CBC plus four privately-owned stations.

CBC affiliates, according to Dr. Frigon, receive on the average more revenue than affiliates of any U. S. network. For the privilege of being a CBC affiliate, each station must provide a certain free period each day for network sustainers, for which it receives no pay, but it may also pick up sponsored show from which it derives revenue. Web charges line rates for the commercial shows but not for public service sustainers.

CBC derives its revenue from two main sources, Dr. Frigon said. Chief source is from the taxes levied on home set owners, with the web receiving $2.50 yearly from each set operating on electric current; $2.50 for each car radio; and $2 yearly from each battery set. Government's Dept. of Transport collects the money for the web, deducts the cost of collection, and turns over the balance to the CBC board. Other source of revenue derives from the sale of time on its owned-and-operated stations to sponsors, and from the sale of lines to sponsors.

CBC has never received one cent from the government as a subsidy, Dr. Frigon emphasized.

CBC is highly interested in television, but so far has confined its interest to observation. Chief stumbling block, Dr. Frigon said, is the high cost of building and operating any kind of tele network. One transmitter in the N. Y. area, he pointed out, can reach more people than there are in Canada's total population, meaning that CBC would have to build a complete network in order to afford any kind of coverage. Dr. Frigon, together with several members of CBC's board, witnessed a demonstration of the CBC method of sequential color television in N. Y. last week and termed the show "interesting."

BARRY WOOD

America's Outstanding Singing Star

GUEST STAR

★ on THE CONSOLIDATED EDISON SHOW

THURSDAY

January 23rd

WJZ 9:30 p.m.

Subbing for JACK SMITH

★ on THE OXYDOL SHOW

FRIDAY

January 24th

CBS 7:15-7:30 p.m.

GUEST STAR

★ on THE HILDEGARDE SHOW

THE CAMPBELL ROOM

SUNDAY

January 26th

CBS, 9-9:30 p.m.

and

ELGIN WATCH COMPANY

PRESENT

★ THE BARRY WOOD SHOW

(TRANSCRIBED)

Coast-to-Coast, N.B.C.

MONDAY THRU FRIDAY 7:30-7:45 P.M.

. . . and Personal Appearances With My Side Kick PATSY KELLY

Exclusive, Personal Management

JACK BERTELL, Plaza Hotel, N. Y.

Radio Representatives WM. MORRIS AGENCY

B. Goodman Exits Columbia Roster In Wallerstein Tiff; Goes to Capitol

Hollywood, Jan. 21.

A dispute between Benny Goodman and Ted Wallerstein, head of Columbia Records, last week resulted in Goodman's exit from the Columbia roster after a seven-year connection and his signing with Capitol, Coast outfit, which in the space of four years or so has moved from a position as just another indie label to a place alongside the majors as one of the "Big Four." And the circumstance has launched a verbal barrage as to whether Columbia let B.G. go or whether Capitol snagged him away from its stronger rival. It seems, however, that Columbia washed its hands of the leader first.

Goodman's contract with Columbia expired Jan. 10. He had at various times said he was going to renew and the scheduling of a recording date for Columbia on the Coast had been accepted as signifying completion of a new deal. However, last Wednesday (15) Goodman and Wallerstein got into a hassle on the long-distance phone over B.G.'s asserted procrastination in fulfilling the date and Wallerstein assertedly blew up, told Goodman off and hung up on him. Which leads to the assertion Columbia let him go. However, there's no question but that Columbia would like to have kept the band on its roster; B. G. was one of its highest paid artists, drawing a guarantee of $1,000 a side for a minimum of 40 sides per year against the usual royalty percentage (basically, 5% of the retail purchase price of records). Much of the dispute with Wallerstein was over B. G.'s reserving the tune, "Open the Door, Richard," holding it for four weeks and then failing to do it while other companies were rushing it out.

Following his dispute with Wallerstein, Goodman went into a huddle immediately with Johnny Mercer, Capitol v.p., and signed a five-year deal which marked Capitol's initial pick-up of an outstanding artist from a major company. Heretofore, Cap has developed its own people. Financial details of Goodman's deal with Capitol are undisclosed; it gives him, however, complete control over his recording. He can do anything he chooses, from trio disks to symphonic stuff, with a large band. There are a few top artists on various major labels who have the same privileges, but as a rule the companies do not look kindly on allowing such freedom.

Goodman's move to Capitol is his third change of label affiliation since attaining popularity that has made him financially independent. He was with RCA-Victor years ago and that company has such a tremendous backlog of his standard and instrumental material that it pays him in the neighborhood of $60,000 yearly. Columbia grabbed him seven years ago and it, too, has a considerable backlog of the best things he has made since.

In moving to Capitol, Goodman gives that company's prestige, which h's been constantly building anyway, a sharp shot in the arm. How he will conflict with Stan Kenton, heretofore Capitol's top band, is something that may become Capitol's headache.

As a result of the final tiff with Goodman, Columbia has halted pressing of whatever pops he had riding. This will put a stopper on B. G.'s recording of "Hora Staccata."

CUGAT IN NEW COL. PACT AT HIKE IN COIN

Hollywood, Jan. 21.

Xavier Cugat, actor with Metro pictures and a maestro who might have been expected to succumb to the lure of a contract with that company's M-G record subsidiary, has renewed his contract with Columbia Records. Deal is said to be for five years, but there is no confirmation.

What Columbia agreed to pay the No. 1 maestro of the rhumba crews is undisclosed, but it's known here that Cugat demanded and got quite a hike over his expired pact, at least in so far as guarantee-per-side is concerned.

Cugat, incidentally, has a deal cooking with the Copacabana, Miami, to open Feb. 28 at $15,000 per. This is the spot that's paying Danny Kaye $20,000 per (he opened Sunday past). Last year, Cugat worked the Colonial Inn.

Mercury Retools

Chicago, Jan. 20.

Mercury Records, Chi disker, is retooling for larger production and adding facilities for Vinylite and other plastic pressings. Disker has one plant in Chicago and another in St. Louis.

Plant is currently doing outside pressings for Majestic, Diamond and other indie operators. Berle Adams, exec, is out on the Coast, and may look for other facilities there.

10 Best Sellers on Coin-Machines

1. Old Lamplighter (10) (Shapiro-B)	Sammy Kaye.........Victor Kay Kyser..........Columbia	
2. For Sentimental Reasons (9) (Leeds)	King Cole Trio......Capitol Charlie Spivak........Victor	
3. Old Buttermilk (15) (Burke-VH)	Kay Kyser........Columbia Connee Boswell.........Decca	
4. Huggin' and Chalkin' (3) (Hudson)	Hoagy Carmichael.......Decca	
5. Zip-a-Dee-Doo-Dah (7) (Santly-Joy)	Sammy Kaye.........Victor Johnny Mercer.......Capitol	
6. Gal In Calico (6) (Remick)	Tex Beneke...........Victor Bing Crosby...........Decca	
7. Oh, But I Do (1) (Remick)	Dinah Shore.........Columbia Margaret Whiting.......Capitol	
8. Things Did Last Summer (12) (Morris)	Vaughn Monroe.........Victor Frank Sinatra.......Columbia	
9. Sooner or Later (2) (Santly-Joy)	Sammy Kaye.........Victor	
10. Rumors Are Flying (17) (Oxford)	Frankie Carle.......Columbia Andrews Sisters.........Decca	

Coming Up

Managua Nicaragua (Encore)	Freddy Martin.........Victor Kay Kyser.........Columbia
Open Door, Richard (Duchess)	Jack McVae..Black & White Count Basie.........Victor
Anniversary Song (Mood)	Al Jolson...........Decca Tex Beneke.........Victor
Sonata (Oxford)	Perry Como.........Victor Carmen Cavallaro.......Decca
Guilty (Feist)	Margaret Whiting.....Capitol
Miserlou (Colonial)	Jan August.........Diamond
You Keep Coming Back (Berlin)	Bing Crosby...........Decca Jo Stafford.........Capitol
Just Squeeze Me (Robbins)	Paul Weston.........Capitol Dick Jurgens.......Columbia
Best Man (Vanguard)	King Cole Trio.......Capitol Les Brown.........Columbia
On the Boardwalk (BVC)	Dick Haymes.........Decca Starlighters.........Mercury
If I'm Lucky (BVC)	Perry Como.........Victor Jimmy Dorsey.........Decca
You Can't See Sun (Simon)	Vaughn Monroe.........Victor
This Is Night (Jefferson)	Frank Sinatra.......Columbia

Seattle Jazz B.O. Hot

Seattle, Jan. 21.

Norm Bobrow, local jazz impresario, has scheduled first jazz concert of the year at the Metropolitan January 25. Young promoter is trying a new wrinkle, with curtain set for 10, rather than former 8 p. m.

Current weekly series of jazz concerts on Sunday afternoons at the Seattle Repertory Playhouse are drawing capacity crowds, and there is more interest locally in good jazz than ever before, due largely to Bobrow's championing of local talent, of which there is a goodly supply.

BMI Sets Out On Trail of Midwest, Coast Fee Pacts

Chicago, Jan. 21.

With Eastern states almost sewed up, BMI has stepped out to sign Midwest and Coast ballroom and cocktail owners who previous to this paid no license fee to BMI for use of its music. Only previous payoff has been to ASCAP, except for members of the American Hotel Assn. who are covered by BMI under a national contract.

BMI feels that 95% of Latin tunes being used by artists and numerous pops that are BMI property will swing operators in line. Group is also giving out long term contracts with non-revokable clauses preventing yearly raises in fees. Contract calls for $40 minimum for bars and such with $750 maximum. Fees are based on 1½% of moneys spent on music by a spot up to $50,000 and ¼ of 1% of dough above that figure.

Harold Ornstein is organizing Midwest territory, with Harry P. Somerville heading out to the Coast to set up an office in L. A. Operators are waiting to hear if there will be any concerted action by their associations, but as yet no refusals have been made. No pacts have been executed, either. If ops don't sign with BMI now, all future contracts will be retroactive from 1947. Other field offices will be set up as soon as possible.

McINTYRE TO DISK FOR M-G IN 2-YR. PACT

Hal McIntyre's orchestra was added to the roster of the new M-G recording company last week. He signed a two-year deal with one one-year option and will do his initial recordings under it Jan. 30 at the Longacre theatre, New York, where most all of the new label's disks are being made.

McIntyre, who was the top band on the Cosmo label during the past year, realizing quite a chunk of coin (about $55,000), joins Jimmy Dorsey on the Metro subsid roster as a alto-sax playing leader.

T. Dorsey Plunks Down 23G for Cabin Cruiser

Tommy Dorsey's intention to quit the band business and relax for an unknown length of time following his current Capitol theatre, New York, date, took a new tack last week. He bought a 40-foot cabin cruiser at the boat show at Grand Central Palace, N. Y., and intends sailing it to California via the Panama Canal.

Dorsey bought a Consolidated skiff sleeping five for $23,000, and will get delivery on it some time next week. He's taking the floor model at the show.

Incidentally, while the bottom Dorsey bought should knock off 18 to 26 knots, it will never get him over the water as fast as Guy Lombardo. Last week, at the sneak-preview in New York of the Dorsey freres' "Fabulous Dorsey" pic, T. D. flattened a lot of bandsmen by cracking to Lombardo "if it takes every nickel I've got I'm going to have a speedboat this summer that'll beat your Tempo VI next summer —and bring swing back."

'Pops' Pops Toledo B.O.

Toledo, Jan. 21.

Paul Whiteman orchestra, doing an all-Gershwin program, played matinee and evening shows at the Civic Auditorium here Saturday (18) to 5,000 persons, grossing $7,800 at $3.60 top.

Ray Mitchell, Inc., sponsored the booking.

Jocks, Jukes and Disks

By George Frazier

There are some real sleepers among this week's releases and the jukes would do well to investigate. Etta Jones's "Among My Souvenirs" (Victor), for example, could, with any kind of exploitation, become a national earache. As a singer, Miss Jones is nothing special (although she's not to be snuffed at either), but on this face she does a clever new lyric to an old ballad and she does it to a fare-thee-well. It is, on the whole, rather earthy wordage, scarcely appropriate for the film, "The Best Years of Our Lives," but it is immensely amusing. Miss Jones, in a style slightly reminiscent of Billie Holiday's, complains about the man who left her among her souvenirs—mice in the sink, garbage in the kitchen, etc. It's an extraordinarily effective job and it should go places. Miss Jones is backed on this side, as well as on the reverse ("Blues to End All Blues"), by J. C. Heard's band.

Best Bets

Latin-American—"Mi Bumba Ne" (Maya and his Rhumba Ambassadors).

Hillbilly — "Them Hillbillies Are Mountain Williams Now" (Hoosier Hot Shots) and "If You Knew Susie" (Cliffie Stone).

Ballad—"You Are Everything to Me" (Buddy Clark), "Linda" (Buddy Clark), "So Would I" (Bing Crosby), "What Am I Gonna Do About You" (Perry Como), and "The Girl That I Marry" (Dick Haymes).

Hot — "Ain't Misbehavin'" (Fats Waller), "Jalousie" (Harry James), and "Melancholy Baby" (Sam Donahue).

Dance—"All By Myself" (Sammy Kaye), "Snootie Little Cutie" (Tommy Dorsey), and "Sonata" (Claude Thornhill).

Novelty — "Bridget O'Flynn" (Louis Prima) and "Among My Souvenirs" (Etta Jones).

It is probably not quite accurate to call anything by Buddy Clark a sleeper, but the fact remains that he has yet to come up with a substantial click. It should, however, be only a matter of time before he does. His Columbia of "On the Other End of a Kiss" and "You Are Everything to Me" may turn the trick. Clark, a superb singer, who has kicked around for years without getting anywhere really important, makes the most of good tunes—and these tunes are very good. "Kiss" has a clever lyric that should put it right up there with the money-makers and the Clark treatment will probably enrich every Wurlitzer in the country. Backside is bedroom stuff and he handles it languorously. This, in short, is our conception of a good record and we recommend it to everyone. Clark, who is nothing if not ubiquitous, is also on two Columbia faces by Ray Noble—"Love Is a Random Thing" (from "Toplitzky of Notre Dame") and "Linda." Hit here sounds like "Linda," which utilizes considerable imagination and manages to come up with a reasonably fresh approach.

Moving on from sleepers, we find that several established performers are back in top form this semester. Dinah Shore, for one, does "My Bel Ami" (Columbia) in an altogether enriching way. The tune is pleasant and, for a change, Miss Shore takes the hot potato out of her mouth. It shapes up as nickelodeon stuff. Backing by Mischa Russell is highly effective. Other side is really nothing much. King Cole Trio, another established name, is out on Capitol with "You Should Have Told Me" and "I Want to Thank Your Folks." Latter is the cheek to hear. It's a brand new tune that may go places fast. There's nothing wrong with "Told Me" either. Cole's Trio apparently can do no wrong these days.

Bing Crosby's newest Decca couples "My Heart Goes Crazy" and "So Would I" (both from "My Heart Goes Crazy"). If they're not top-flight Crosby, they are unquestionably superior to most of his recent stuff. He sings carefully, feelingly, and, on the whole, rather as if he were concerned about his sponsor's renewing. Better side is "So Would I" and you'll be hearing it everywhere. Russ Morgan batons the accomp on both sides.

"September Song," one of the big plays of the moment, is out on two labels this week—by Jo Stafford on Capitol and Tony Martin on Decca. Martin interpretation (a reissue, presumably) is the better of the two and should be a juke sensash. Its backside, "Begin the Beguine," won't hurt sales. Miss Stafford's cutting isn't very commanding, although her name will aid and abet sales. Best Decca of the semester, however, seems to be a reissue of Crosby's "Clementine," which is a wonderful thing. It is backed with "The Old Oaken Bucket," which isn't bad either. But "Clementine" is the main attraction.

Also this week, Decca comes through with the first pressings by the Joe Mooney Quartet—"Just a Gigolo" and, of course, "September Song." The Mooney foursome has collected so much favorable publicity that it undoubtedly seems presumptuous to suggest that it is something less than it is cracked up to be. Presumptuous or not, however, it's the truth. This is a listenable group, but obviously not in the same class with a Goodman trio, sextet, etc., or the old John Kirby band. Goodman's combinations had genius, while the Mooney assemblage has taste and competence, but no vestige of anything resembling genius. Despite this, though, these are pleasant faces and the jukes and the jocks should not ignore them. But please let's not confuse them with inspiration.

Wax Facts

List of coin-machine potentials this session should certainly include Dick Jurgens' "Wyoming" (Columbia); Dick Haymes' splendid version of both "The Girl That I Marry" and "Easy to Love" (Decca); Perry Como's "What Am I Gonna Do About You?" and "I Gotta Gal I Love" (Victor), both nickelodeon naturals; Louis Prima's "Bridget O'Brien" (Majestic), in which Prima assumes a none - too - convincing brogue; Sammy Kaye's Victor of Irving Berlin's "All By Myself"; Tommy Dorsey's Victor of "Snootie Little Cutie" (the vocal by the Sinatra with the Frank frontpiece); Claude Thornhill's "Sonata" (Columbia); Vaughn Monroe's "We Could Make Such Beautiful Music" (Victor)—and please remember we did not say we liked it; and Jo Stafford's "That's Where I Came In," a lesson in how to sing without removing the shortnin' bread from the mouth. Some of these are good and some simply goshawful, but all of them sound like hits.

Suggested Program

"The Maine Stein Song"—Rudy Vallee (Victor).

"Texas Tea Party" — Benny Goodman (Columbia).

"California, Here I Come"—Tony Martin (Decca).

"Connecticut" — Paula Kelly and the Modernaires (Columbia).

"Carry Me Back to Old Virginny"—Louis Armstrong and the Mills Brothers (Decca).

Best of the hot stuff is Fats Waller's Victor of "Moppin' and Boppin'" and "Ain't Misbehavin'". Performances are swell, but this is a 12" cutting and, therefore, not for the jukes. No jazz fan should pass it up, however. Another worthwhile bit of hot jazz is Harry James' Columbia of "Jalousie," with the "horn" playing fine trumpet... Sam Donahue's instrumental of "Melancholy Baby" (Capitol) is fraught with promise. This sounds like an up-and-coming band. Skitch Henderson's "Faraway Island" and "Misirlou" on the same label are really dreadful, however. For some reason beyond our comprehension we once praised the Skitch. Oh, boy, but were we wrong. He is, in truth, the Vaughn Monroe of the piano... This week's sagebrushsammy output includes, among other things, the Hoosier Hot Shots' "Divorce Me C.O.D." and "Them Hillbillies Are Mountain Williams Now" (Decca). "C.O.D." has been done to a frazzle, but "Hillbillies" should amortize 'em in the cactus corners. So, for that matter, should Cliffie Stone's Capitol of "If You Knew Susie."

Phil Spitalny's all-girl orchestra booked to work the Fair Park Auditorium, Dallas, Feb. 17.

MAESTROS VICE DISK JOCKS?

SEEN CREATING BIG INFLUENCE

By BERNIE WOODS

While the use of bandleaders as disk jockeys could not possibly become a nationwide trend for the obvious reason that there is only a handful with name value enough to warrant or attract such work, it can have some influence on the employment of people who have a better knowledge of the entertainment field. Such a trend many maestros and singers would like to see, for many of the people who are constantly on the road believe that the present crop of disk-spinners have in recent months been doing a lot of harm to the business that made them possible.

It's claimed that there are dozens of obscure and prominent jocks in various key cities and small towns who, because of the sharp rise in the importance of disk shows as money-makers for radio stations, have come to deem themselves the lord of all they survey—meaning the disks they are handed, out of which they form a "radio program." Out of the experience they might have had as radio announcers, publicity people and wherever else disk jockeys spring from many suddenly have become musical connoisseurs for no other reason than they have control over what they play. Too many of their vast number have become vitriolic critics and dictators to the public. They pull records off turntables, it's claimed, after half a chorus, accompanying their action with cutting remarks probing an item that experienced recording men, singers and bandleaders have deemed worthy enough to invest a lot of money in on the simple premise that a disk is as good as they can make it and with luck it can become a hit. They break records in front of the microphones, attack the ability of top artists who have proved they have something—by the very fact that the public is in their corner, and otherwise ride roughshod over disks in a manner to make experienced showpeople gasp.

Artists and record men who have listened to such people spout on the air feel that the attitude is one that can kill the goose that laid the golden egg; that if they keep telling the public so many of the disks they play aren't worth the trouble, disk shows themselves will suffer. They would like to see a trend toward experienced people riding herd on record programs and if a small flood of interest in it, even temporarily, by name maestros will accomplish that end, they're all for it, they say.

CHARLTON NOW ASKS FOR 'EXCLUSIVES'

Charlton Publishing Co., one of the three song lyric publishing groups which are paying major and minor music publishers around $750,000 yearly for use of lyrics, is revising its contract terms due mainly to the lowering sheet sales. Charlton, from here on as contracts expire, will ask pubs for exclusive deals only and is reducing to some extent its cash offers for material.

Heretofore, Charlton has not bothered too much with exclusive deals for the simple reason the lack of them did not interfere with sales. That it now wants such arrangements can start trouble with rival outfits, the Richard Davis firm and Lyle Engel.

Manie Sacks Named To Col. Records Directorate

Manie Sacks, head of Columbia Records' artist and repertoire department, was elected to the company's board of directors in meeting last week in New York. He previously had been named a v.p. of the organization.

Sacks joins such Columbia Record and Columbia Broadcasting luminaries on the disk arm's board as Bill Paley, Frank Stanton, Paul Runyon, Jim Hunter, et al.

Arcadia Ballroom, N.Y., Shifting Into Name Policy

Arcadia Ballroom, New York, which all during the war contented itself with no-name music, apparently is moving into a name policy, which brings it into competition with the rival Roseland Ballroom, nearby. Arcadia has signed Jimmy Palmer and Randy Brooks to follow its recent use of Les Elgart. Palmer opens Jan. 30 for weeks and Brooks Feb. 13 for four, with options. They'll have network wires.

For the Arcadia date, Brooks will cut his band down to 13 men and two vocalists. Palmer had previously reduced his combo to 12 men and switched from a swing style to a sweet-swing one.

Music Printers Vote on Strike Move Fri. (24)

Amalgamated Lithographers union members will decide by vote Friday (24) whether they will strike or not. If they do, their action will have great effect on the music publishing industry since the printing of copies of pops and standards, etc., is almost entirely a lithographic process.

As it stands now, the union and the employers have both made an offer which drew counteroffers and the employers are standing pat on theirs. Originally, the union had selected tomorrow (Thursday) as the deadline for new negotiations after which a strike was possible. Effect of this will be delayed now until the vote.

Meanwhile, some major publishers have frantically gone about stocking up on copies of hit tunes and others which appear to be. One publisher went so far as to place advance orders for 1,000,000 copies, 250,000 each of three songs it has riding and 250,000 of various standards that always sell.

Decide Cosmo's Status This Wk.

Current week will determine whether Cosmo Records will remain in business or pass into the limbo which has already claimed a number of the war-born indie disk manufacturers. Since the exit last week of president Nick Wells, a contingent headed by Les Roberts, installed by the major stockholders in the firm, has been endeavoring to make head or tail out of the company's situation and on their final analysis, expected this week, will depend its future.

However, those now working out Cosmo's possibilities feel that something can be salvaged. If that is found to be true there is a possibility that fresh coin will be injected into the setup in an attempt to make it run smoothly.

Cosmo's current difficulties are not much different from the positions a much greater number of indies are in at the moment. Apparently the greatly increased production achieved in recent months by the majors, with their top stars, has made tremendous inroads on the welfare of the odd labels. Royalty statements to publishers by virtually every one of the indies have been steadily declining monthly as the major output accelerates. And there are few, if any of the indies who are not behind schedule in payments to publishers. All told, the coin owed pubs by companies that have already folded and those still in existence amounts to a couple hundred thousand iron men.

Lawrence Welk Orchestra follows Guy Lombardo into the Roosevelt hotel, New York, March 24. It's Welk's first major hotel date in N. Y. in several years.

'Richard' Tune May Open Legal Doors in Dispute

Few novelties that have come along in recent years have caused as much stir artistically (if it can be called that) and legally as the new Duchess copyright, "Open the Door, Richard." Started on the Coast by a Black & White label recording by Jack McVae, which quickly became that area's top disk, the tune is now being prepared for national promotion amidst a flood of threatened suits and countersuits to determine who originated the basic idea and who has rights to the tune. Involved are Duchess, McVae, Dusty Fletcher and National Records, plus John Mason, who along with Fletcher is a vaude comic.

Lou Levy, head of Leeds, of which Duchess is a subsidiary, took the tune from McVae last November. When it began to show up as a best-seller in that area he rushed it to the major companies for recording. That's when Fletcher started to act up. He claimed ownership of the theme since he had been for years doing a vaude sketch based on the title line. He recorded it for National Records and the latter has advised Duchess that they own the idea and that any other version is an infringement.

Levy was about to make a deal with Fletcher and National when he dug up comic Mason, who claims, and assertedly has facts to back him up, that he originated the vaude sketch and that Fletcher got it from him when the latter worked with Mason in the early 30's. Mason asserts he did the sketch as far back as 1919, when a Richard Perry was his partner. Fletcher joined the act later.

What makes it all more complicated is that while McVae's arrangement may be based on somebody else's idea, the music it is fitted to, which is only a "riff," is his own. And Leeds owns this. Leeds now asserts that Fletcher's recording for National partially uses that same music, hence Fletcher's version is a infringement. Fletcher's vaude bit was not fitted to any melody. Mason, incidentally, opens at the Apollo theatre, New York, next week, where Fletcher has often used his skit.

While all this is going on, the major disk companies are racing to market their own versions of the tune. From the original 16-bar tune Leeds has expanded it to a full 32-bars and added a pattern. RCA-Victor has cut it with Count Basie and Charlie Spivak; Columbia with Charioteers and Three Flames; Decca with Louis Jordan and may add Bing Crosby; Capitol, Pied Pipers; Majestic, Merry Macs and possibly Louis Prima; Mercury has two diskings, and all other indies at least one.

Denton & Haskins Sues T.D., RCA, Embassy On Oliver's 'Blue Blazes'

Music publisher Denton & Haskins has filed suit against Embassy Music, Tommy Dorsey and RCA-Victor for use of "Blue Blazes," tune written by Sy Oliver, Dorsey's former arranger; Jimmy Lunceford and Sam Nolin in 1935. D&H is asking for an injunction and an accounting of profits.

Meanwhile, the three defendants have asked the New York Supreme Court for a pretrial examination of Oliver and two members of the D&H firm, prior to putting in a counterclaim for $15,000 damages. Both Embassy and Dorsey are asking for a dismissal of the claim on the ground that it is barred by the statute of limitations, since original use of the tune was made in 1942. They also allege there was no consideration given by D&H for the rights to "Blazes."

Case comes up this week.

Korn Kobblers make their first records for M-G in New York Monday (27) at Longacre theatre.

Freddy Martin Looks Set For Summer Dates in East

Hollywood, Jan. 21.

Freddy Martin may come east this summer for first time in several years to play theatre dates and a location job or two. Deal is currently being cooked up by Music Corp. of America to package Martin as head of a unit for theatre work. It's possible he may play the Waldorf hotel, too.

Into Martin's spot at the Cocoanut Grove, L. A., MCA is endeavoring to work Jack Fina orchestra, new Coast outfit the agency is pushing as a candidate for top rating in the band field. He works the Palmer House, Chicago, later in the spring.

Top Hotel Spots In N. Y. May Drop Name Band Policy

There is a possibility that the Cafe Rouge of the Pennsylvania hotel, New York, will back out of years-old policy of name bands this spring and summer and the same "if" applies to the Commodore hotel's Century Room. As it stands, the success of Jimmy Dorsey's current run at the Penn will determine the room's immediate future. Frankie Carle is due to follow and if things don't turn out, he'll be the last band booked for at least the summer, or until biz picks up. There is no signed contract on Dick Jurgens, set to follow.

If the Penn drops bands the circumstance will be one of the blackest eyes the slump-happy band business has run into yet. Cafe Rouge is one of the top prestige bookings in the country and if it folds, even temporarily, it will have great influence on other bookings across the country.

Commodore normally darkens for the summer, but has tentatively set March 12 as its final day if biz doesn't pick up or a strong name available by then to stimulate business. Eddy Howard follows the current Ray McKinley next Wednesday (29) for six weeks.

Latouche Denial On Song Suit Vamp

John Latouche, co-writer of "Taking a Chance On Love" last week put an end to the idea that he had been artfully ducking the service of papers on him in a suit by Fetter. After reading a story in last week's VARIETY that process servers had been unable to catch up with him, which necessitated delay of trial of the action, Latouche, claiming he knew nothing of what was going on, called authorities in N. Y., advised them of his whereabouts and a short time later accepted service of papers.

Fetter's suit will now go to trial. It involves Fetter's claim that Latouche, Loew's, Inc., and Feist and Miller music companies conspired to do him out of his quarter interest in the above tune. He also accuses Loew's of failing to give him screen credit for the tune in the film, "I Dood It." He seeks $87,500 damages.

Latouche says he was aware of the suit when it was originally filed in July, 1944, but never deliberately ducked process servers. When he came back from service, during which time the suit was delayed, he says he was advised the action had been discontinued. It hadn't and process servers were still endeavoring to catch up with him when he doubled back and caught up to them instead.

RCA-Victor has leased a portion of a government factory at Canonsburg, Pa., to make phonograph Records. Company plans to employ 700 persons and has taken a five-year lease at a little over $40,000 annually.

STICKWAVERS EYE PLATTER POSTS

By AL SCHARPER

Hollywood, Jan. 21.

With band biz skimpy at present, attention of many name batoneers here has veered to disk jockeying. Following debut of Woody Herman on KLAC Sat. (18), a rush is on. Al Donahue, current with combo at Avodon ballroom, is cooking up a possible deal with KMPC. Bob Crosby is talking earnestly with two potential sponsors. Freddy Martin has let it trickle out that he would be interested in a platter-spinning proposition as an adjunct to bandstanding at the Cocoanut Grove.

Awakened to the possibilities, Music Corp. of America is querying batoneers on its roster as to whether they would be interested in jockeying, with agency clearing decks to rep them in the field. It's claimed that Herman is getting $750 (which, if it is the lure to rival maestros, will turn out to be dead bait since it's indicated by those who should know, that Herman is drawing AFRA scale. His stint is a time-filler until he reorganizes) for three hours each Saturday on KLAC. Station is pinning hopes on his presence to provide a listener stimulant. With word of coin Herman is supposed to be getting rapidly being noised around country, interest of batoneers all around has perked.

Meanwhile, the regular jocks here do not seem too pleased with turn of events. For Herman bow, every spinner hereabouts was invited to blow-out, but the relatively poor turn-out reflects plainly the feelings. Some of the veteran jocks bitterly complain that they largely helped make many a name band leader by constant ether buildups, and now they are faced by some of these same leaders doing an about-face and invading the field of the regulars who helped plug them up the ladder to renown.

At his debut Herman blew a whistle and brought in for free so many guests that the program ran 30 minutes overtime. Among those who showed up included Johnny Mercer, Margaret Whiting, Johnny Desmond, Art Kassel, Freddy Martin, Skinnay Ennis, Mel Torme, Phil Moore, Louis Jordan, Anita Ellis, Peggy Lee, Jo Stafford, Al Donahue and Jeri Sullivan. While the regular record-twirlers can always evoke a guest for a free appearance to hypo programs, fact that Herman corralled a covey, each with name value, did not pass unnoticed in the trade.

SHELLEY TO MAJESTIC AS HAMMOND VAMPS

Dave Shelley, adopted son of Buddy DeSylva, one of the founders and owners of Capitol Records, joined the Majestic Record setup in New York last week. He replaces John Hammond as talent scout and jazz consultant. Hammond left the organization last week after failing to induce Count Basie, who left Columbia to go to Victor, to join Majestic's roster.

Shelley was originally with Capitol when it was launched. He cut loose from the organization several years ago and has been working in various phases of the entertainment field since.

20th's Buy Into Metro's Music Setup Still on Fire

Deal by which 20th-Fox may buy into the Metro music setup by taking over the 26% interest Metro purchased from Jack Robbins last summer, is still cooking. It will be a couple of weeks before anything definite comes out of the negotiations, one way or the other.

Meanwhile, there have been consistent rumors that 20th, which has long evidenced a desire to get into the music business, has been talking to Edwin H. Morris. Prior to that Bregman, Vocco & Conn has been mentioned. Neither is accurate; both companies have emphatically denied any talks.

Cress Courtney Named Head Of Morris Band Dept. Vice Kalcheim

Cress Courtney, second in command of the William Morris agency band department under Nat Kalchein since the exit last year of Willard Alexander, has been given complete charge of the division. Kalcheim, who has been devoting attention to vaude and cafe bookings as well as band division affairs, becomes coordinator of all nitery, vaude, and band selling.

Courtney's elevation to the top slot of the band department is part of a plan to makeover and strengthen the department, which has been shorthanded in recent months. None of the existing salesman will be changed, but some will be added in the near future.

At the moment, those working in New York under Courtney include Bill Burnham, locations, Phil Brown, one-nighters and Milt Berger, band theatre bookings. In Chicago there is Bob Ehlert and in Hollywood the staff consists of Jack Archer, Bill Brown and Pat Robkins with Archer local head.

Morris move follows closely on the heels of changes at Music Corp. of America, which saw Russ Facchine, Lyle Thayer and Jack Whittemore exit from that agency, the latter occurring only last week.

FOUR PUBS FILE SUIT VS. ILLINOIS NITERY

Chicago, Jan. 21.

Continuing their drive against musical copyright offenders, four music publishers filed suit in Chi Federal District Court against Steve Harris, owner of "Hollywood Theatre Restaurant," Franklin Park, Ill. Injunction was asked by the publishers and $250 damages was sought by each company.

Plantiffs in the suit and the songs they claim were infringed without payment are: Shapiro Bernstein, "On the Sunny Side of the Street," Edwin H. Morris over "It's Been a Long Long Time," Harms Inc., publishers of "Tea for Two," and Mills Inc., copyright owners of "Truckin."

SPA, MPPA Agree To 30-Day Pact Extension

Songwriters Protective Assn. and the Music Publishers Protective Assn. last week agreed to extend again the terms of the expired pact between them, pending the working out of a new contract. Extension is for another 30 days, following the original lengthening of the old agreement from the Dec. 31 expiration date. It holds now until Feb. 28.

Meanwhile, there has been no progress on the writing of a new contract and no meetings are scheduled between the two factions to further work toward that goal. So many of the principals of both sides choose this time of year for Florida vacations that it may be another three or four weeks before all are available to sit down on the problem.

Granz Scrams Esquire Board, Hits Condon For 'Disservice to Jazz'

Norman Granz, producer of the "Jazz at the Philharmonic" units, who has been pushing jazz music into key city auditoriums for some time, took a pot shot at Esquire mag and his rival jazz promoters, Ernie Anderson and Eddie Condon, last week. Granz resigned from the board which annually selects the outstanding musicians in that field and returned to the sheet a check for his services on the recent issue. the current jazz scene. It was edited by Anderson.

Granz's move was based on charges that this year's work was more a Condon issue than a true picture of

Granz, incidentally, has scheduled a "Jazz at the Philharmonic" performance at Carnegie Hall, New York, for Feb. 15. It will be a midnight performance preceded by a matinee show at Philadelphia. Band will be flown in from the latter.

10 Best Sheet Sellers

(*Week Ending Jan. 18*)

Old Lamplighter	Shapiro-B
For Sentimental Reason	Duchess
Zip-A-Dee-Doo-Dah	Santly-Joy
Gal in Calico	Remick
Ole Buttermilk Sky	Burke-VH.
Huggin' And Chalkin'	Hudson
Sooner or Later	Santly-Joy
Oh But I Do	Witmark
World Singing Song	Robbins
I'll Close My Eyes	Maurice

Second 10

Managua Nicaragua	Encore
Anniversary Song	Mood
Sonata	Oxford
Guilty	Feist
Girl That I Marry	Berlin
Rainy Night in Rio	Witmark
It's All Over Now	BMI
Things We Did	Morris
September Song	Crawford
Can't See Sun	Simon

MCA Asks Extra Time to Parry Finley's Action

Hollywood, Jan. 21.

Music Corp. of America late last week asked for and received 20 additional days to file answer to $3,000,000 suit hurled against agency last month by Larry Finley, who seeks triple damages on losses allegedly incurred when he operated Mission Beach balroom in San Diego and MCA had an exclusive booking arrangement with rival terpalace, Pacific Square.

Finley's legal advisers were quite willing to grant agency the stay. Lawyers would prefer the calendaring of appeal in circuit court here before recent suit comes up. Appeal was made by Finley after he won $57,000 damages against agency last March, only to have decision reversed by Federal Judge Paul J. McCormick, who ruled, on appeal by MCA, that Finley was not specific enough in showing precise losses suffered because of exclusive booking deal.

HUDDLE ON SINATRA'S BARTON % TAKEOVER

Frank Sinatra, Ben Barton and Hank Sanicola have reopened negotiations whereby the latter two may buy out Sinatra's interest in the Barton Music catalog. Since the original dispute between Sinatra and his two partners has been more or less smoothed over and all is friendly, Sinatra is said to be amenable to giving up his one-third interest in the firm, a course he has changed his mind on quite often. Meetings are proceeding between attorneys for both sides.

Involved in whatever settlement will be made with Sinatra for his piece of Barton will be two copyrights, "Nancy," the tune written about his daughter, and "Put Your Dreams Away," his theme.

Meanwhile, Sinatra's new music firm, set in partnership with Edwin H. (Buddy) Morris, titled Sinatra Songs, goes ahead. It already has tunes on the "most played" list.

"I'll Close My Eyes," Peter Maurice tune, topped previous marks for air plugs last week, getting 153 shots.

Songs With Largest Radio Audiences

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

(*Survey Week of Jan. 10-16, 1947*)

A Gal In Calico—†"Time, Place, Girl"	Remick
A Rainy Night In Rio—†"Time, Place, Girl"	Witmark
All By Myself	Berlin
Among My Souvenirs	T. B. Harms
And So To Bed	Famous
Anniversary Song—†"Jolson Story"	Mood Music
Best Man	Vanguard
For Sentimental Reasons	Duchess
For You For Me Forever—†"Shocking Miss Pilgrim"	Chappell
Gotta Get Me Somebody To Love—†"Duel In the Sun"	Morris
Guilty	Feist
I'll Close My Eyes	P. Maurice
It's a Good Day	Capitol
It's a Pity To Say Goodnight	Leeds
It's All Over Now	Broadcast
Love Is a Random Thing	Harms
Oh, But I Do—†"Time, Place, Girl"	Witmark
Oh Why, Oh Why, Did I Ever Leave Wyoming?	Feist
Old Lamp-Lighter	Shapiro-B.
Ole Buttermilk Sky—†"Canyon Passage"	Burke-VH
So Would I	Burke-VH
Sooner Or Later—†"Song of South"	Santly-Joy
Things We Did Last Summer	Morris
This Time	Dorsey Bros.
Uncle Remus Said—†"Song of the South"	Santly-Joy
Whole World Is Singing My Song	Robbins
Winter Wonderland	BVC
You Keep Coming Back Like a Song—†"Blue Skies"	Berlin
You'll Always Be the One I Love	Sinatra Songs
Zip-a-De-Do-Dah—†"Song of South"	Santly-Joy

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

Anybody's Love Song	Miller
At Sundown	Feist
Bless You	Shapiro
Blue Skies—†"Blue Skies"	Berlin
Connecticut	H. Warren
Girl That I Marry, The—*"Annie Get Your Gun"	Berlin
How Are Things In Glocca Morra—*"Finian's Rainbow"	Crawford
I Haven't Got a Worry in the World	Williamson
I'll Never Love Again	Peer
Managua Nicaragua	Encore
My Heart Goes Crazy—†'My Heart Goes Crazy"	Burke-VH
On the Other End of a Kiss	Beverly
Rickety Rickshaw Man	Southern
Rumors Are Flying	Oxford
September Song	Crawford
This Is the Night	Jefferson
Too Many Times	Advanced
Years and Years Ago	Bourne
You Are Everything to Me	Paramount
You Broke the Only Heart That Ever Loved You	Chappell
You Can't See the Sun When You're Crying	G. Simon

† *Filmusical.* * *Legit Musical.*

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MUSIC TOPPERS
FOR 1945 AND FOR 1946

The Billboard MUSIC 15

November 23, 1946

MUSIC PUBLISHERS' BATTING AVERAGES

Following batting averages of publishers are based on number of points scored in a one-year period in The Billboard's Honor Roll of Hits. To simplify the scoring this system was used: For every week a tune was No. 1 in the Honor Roll it was awarded 15 points; for every No. 2 position, 14 points, etc., down to one point for a No. 15 position. . . . Only the top 12 publishers' averages appear in this issue. Remaining 26 will appear in next week's issue.

PUBLISHERS	POINTS (PER TUNE AND TOTAL)	TUNE
1. SANTLY-JOY	183	TILL THE END OF TIME
	22	BELL BOTTOM TROUSERS
	188	CHICKERY CHICK
	227	OH, WHAT IT SEEMED TO BE
	94	SURRENDER
	TOTAL 714	
2. BURKE-VAN HEUSEN	163	I'LL BUY THAT DREAM
	102	AREN'T YOU GLAD YOU'RE YOU
	149	DOCTOR, LAWYER, INDIAN CHIEF
	148	PERSONALITY
	TOTAL 562	
3. E. H. MORRIS	30	SENTIMENTAL JOURNEY
	193	IT'S BEEN A LONG, LONG
	5	HOMESICK, THAT'S ALL
	155	LET IT SNOW! LET IT SN SNOW!
	147	SIOUX CITY SUE
	TOTAL 530	
4. WILLIAMSON	166	IT MIGHT AS WELL BE SPR
	148	THAT'S FOR ME
	152	ALL THROUGH THE DAY
	TOTAL 466	
5. IRVING BERLIN	3	EASTER PA
	41	WHITE CHR
	33	HOW DEEP
	156	THEY SAY I
	141	DOIN' WHA
	61	I GOT T
	TOTAL 435	
6. HARMS, INC.	126	IF
	10	

VARIETY JAN. 9, 1946

THIS HAS BEEN THE YEAR OF YEARS FOR THE MUSIC BUSINESS

Constant New Peaks During 1945

Rodgers-Hammerstein, Santly-Joy the Pacemakers—Passing of Industry's Giants

By ABEL GREEN

TOP COMPANY

Santly-Joy rates as top company of 1945 on net profit for its size and operation, with almost 4,000,000 copies sold in four successive hits. "Chickery Chick," "Till the End of Time" (Chopin's "Polonaise"), "Bell Bottom Trousers" and "My Dreams Are Getting Better All the Time," were the top sellers.

"Time" is over 1,000,000 sheets, and "Dreams" and "Bell Bottom" near that mark.

VARIETY JAN. 8, 1947

NEWCOMER TEAM and VET BERLIN HIGHLIGHTS OF 1946 MUSIC BIZ

By ABEL GREEN

To borrow from Metro's catchphrase, 1946 was the year of a couple of yearlings—Bennie Benjamin and George Weiss—and one perennial, Irving Berlin, who parlayed himself into a one-man music business.

BILLBOARD FIRST ANNUAL MUSIC - RECORD POLL

(January 4, 1947)

1946 HONOR ROLL OF HITS

THE YEAR'S TOP WRITERS

WRITERS	TUNES (AND PUBLISHERS)	POINTS
1. Bennie Benjamin and George Weiss	Oh! What It Seemed To Be (Santly-Joy: written with Frankie Carle) Rumors Are Flying (Oxford) Surrender (Santly-Joy)	357
2. Irving Berlin	They Say It's Wonderful (Berlin) Doin' What Comes Natur'lly (Berlin)	313

IN PREPARATION BY

Bennie Benjamin and George Weiss

I WANT TO THANK YOUR FOLKS

OXFORD MUSIC CORPORATION

•

SPEAKING OF ANGELS

SANTLY-JOY INC

SANTLY-JOY, Inc.

TOMMY VALANDO, Gen. Prof. Mgr.

1619 Broadway, New York 19, N. Y.

'Twas Ever Thus

When Draper and I did our first concert tour, our accompanist was J. Calvin Jackson, who happened to be Negro. He also happened to be quite the finest musician that we could find.

One of our first concerts took place at a girls' school in the south. We showed up in the morning in order to check the mike, piano, floor, etc. The head of the concert committee took one look at Jackson and set a new world record for the standing back broad jump. He signalled wildly to me to join him in a quiet corner.

"Mr. Adler," he whispered, "you never told me that your accompanist was a Negro."

"That's right," I agreed, "nor would I have thought to mention that he was white, if that were the case."

"But good Lord, man," he said, "this is the south! You can't have a white and a colored artist on the same stage together. It just isn't done."

"Well," I said, "the solution is very simple. Let's cancel the concert."

"We can't do that," he replied, "we have a full house."

"All right," I said, "you brood about it for awhile. I'll be at the hotel. Let me know your decision later."

He called me back in about two hours. "It's all set," he said happily, "you can use Jackson. We'll just put the piano in the wings so that he won't be visible to the audience."

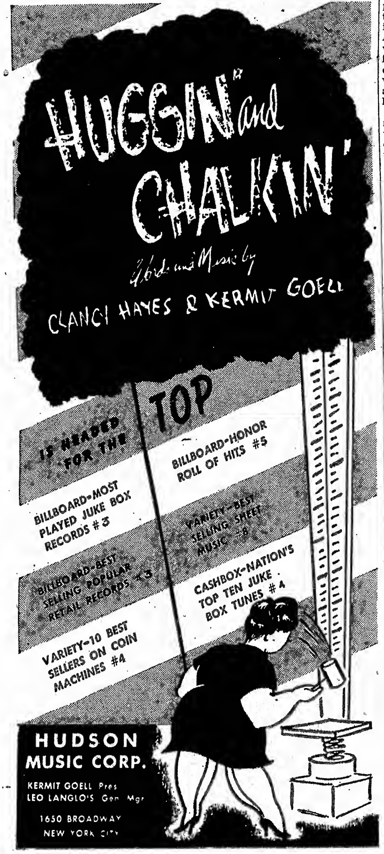
"I've got news for you," I said sweetly, "the format of a concert is such that the accompanist is in the center of the stage with the soloist. Look, why don't you just call it off?"

"Call you right back," he said gloomily.

He called back and said that they'd decided to let the concert proceed as scheduled. That night I walked onstage, followed by Jackson. There were no visible fainting spells in the audience. The concert went as the others had gone—very well. After the concert the usual number of people came backstage to ask for autographs. I thought that a few more seemed to ask for Jackson's than for mine or Draper's, but that was the only change.

No punch, is there? Just an ordinary concert. Jackson's subsequent history is fairly interesting. He was hired away from us by Harry James, who makes more money than we do and later was engaged by M-G-M, who make more than James does.

That's where he is now—as arranger, pianist and conductor. I used this yarn in some talks to high school students in Chicago last week to illustrate what I consider the fundamental democracy of show business. Generally speaking, we don't inquire as to racial or national origin and the only yardstick is, "Got any talent?" *Larry Adler.*



British Best Sheet Sellers

(*Week-Ending Jan. 9*)

London, Jan. 10.

Five Minutes More	Ed. Morris
To Each His Own	Victoria
Sweethearts Never Old	S-M.
Old Lamplighter	Dash
Bless You	Gay
You Always Hurt	Wood
Pretending	Wood
Someday You'll Want Me	Dash
Dream Again	Cox & Box
It's All Over Now	Connelly
Let It Be Soon	F. D. & H.
Too Many Cooks	Connelly

Second 12

Till Then	Chappell
In Old Seville	F. D. & H.
Anything At All	Macmelodies
Somewhere in Night	New World
3 Beautiful Words	New World
Sooner or Later	Sun
Stars Will Remember	Feldman
Rumors Are Flying	F. D. & H.
Anniversary Song	Connelly
For Sentimental Reasons	Leeds
Zip-A-Dee-Doo-Da	Sun
This Is Always	Wood

Mills May Battle Songpluggers On Hiring New Man

Hollywood, Jan. 21.

Mills Music, Inc. and the Music Publishers' Contact Employees are going to the mat, probably, as a result of union failure to admit Al Gannaway as a member. Mills wanted to hire Gannaway as Coast plugger, recommended him and saw that he filed application and posted initiation fee three months ago. After many inquiries, publisher last week learned via wire from union headquarters in N. Y. that Gannaway drew a thumbs-down. It is first time within memory on Coast that an aspirant plugger, with job assured, has been nixed by organization.

According to Paul Mills, office manager here of pub, union advised that Gannaway was turned down on recommendation of Coast contingent of pluggers. Mac Green, western regional director of union, has withheld comment, merely stating that he personally has not been informed that N. Y. headquarters had reached a decision.

Mills has its firm lawyer probing matter further in the east, seeking a direct answer on why Gannaway cannot get a card. According to organization's by-laws any man hailing from some phase of music industry is eligible for union membership, providing he can show he has a job waiting. Gannaway is a former small-combo batoneer and has written a sheaf of songs.

Headquarters Explains

New York headquarters of the MPCE explains that in refusing the application of the man preferred by Mills it was doing nothing more than following the recommendation of the Hollywood contactmen's board, headed by Mack Green. This group had turned thumbs down on the disputed application, presumably on the grounds that there are seven or eight MPCE members out of work in that area and that they should come first before any new members.

In such cases, the MPCE head man, Bob Miller, acts one way or the other only after the regional boards have passed judgment. This is in accordance with the MPCE's by-laws.

STATUS OF JAMES ON L.A. TO N.Y. IN DOUBT

There is still no definite word as to whether Harry James is coming east earlier this year than has been his custom in the past. Music Corp. of America, which originally expected the leader to hop toward New York sometime next month is not certain yet as to just when he might take off, due, it seems to the fact that nothing definite in the way of bookings have been arranged.

James is said to have been offered to Frank Dailey's Meadowbrook and also to Glen Island Casino, now operated by Shep Fields. Other dates are being talked about with the exception of the Astor hotel, N. Y., which James assertedly doesn't want to play, but so far there is nothing concrete. As a result, what the leader intends doing is pretty much up in the air.

Inside Stuff—Orchestras-Music

Booking of Rudy Vallee into the new Copacabana nitery, Chicago, plus the preceding run by Jimmy Savo, who opens next week (31) for four and possibly more weeks at $2,500 per, seems to put an end to any ideas the Copa, or band bookers, might have had in making it a name band spot. Bookers have been pressuring the cafe in recent weeks trying to set name bands, and the spot's owners had been listening intently. Joe Glaser, of Associated Booking Corp., booked both Vallee and Savo.

Vallee and Glaser have formed a partnership that will develop into a personal appearance comeback for Vallee and expanded activities for Glaser's Associated Booking Corp.

Vallee, it's said, joins Glaser's ABC in an executive capacity and assumes charge of all radio activities of the agency. Glaser will handle Vallee for all nitery and theatre personal appearances, and the ultimate aim is for ABC to include both radio and picture representation for Vallee. Pair will settle in new Beverly Hills offices, with Glaser establishing his own shop on the Coast for the first time and Vallee abandoning his long-standing Hollywood and Vine site.

Mac Cooper, contact man on the staff of Santly-Joy in New York, found himself ducking a fusillade of bullets fired at him by cops recently. Cooper had driven maestro Ray McKinley home to his Kew Gardens, L. I., apartment and was standing alongside his car for a moment before driving away when he noticed a guy in plain clothes walking toward him with a gun in hand. Thinking it a stickup, he jumped in his car and backed down the street at full speed while the cop, a detective, thinking him a footpad trying to get away, pumped bullets into his radiator, windshield, etc. Followed a long auto chase. Cooper got away, got home and called a nearby station house. Then it all came out, but not to Cooper's satisfaction. And the cop shooting at him turned out to be one of the N. Y. force's crack shots.

Broadcast Music, Inc., tackling a show for the first time for one of the winter dinners to the President, came off with flying colors Saturday night (11) at the National Press Club's annual dinner, Washington, D. C.

M. E. Tompkins, who handled the chore for BMI, came up with Ed Gardner and his company; Kathleen Kersting, young Met soprano, who was shoved in instead of Dorothy Kirsten; Marais & Miranda, Jan August, Ben Beri, and the Debonairs. Ben Grauer served as emcee. Jane Davis and the Candlelight Trio furnished music after the dinner. Local production was under the direction of Gene Ford, of Loew's here.

Interesting aspect of the show was that BMI moved in on what had been a private preserve of ASCAP.

Premiere on CBS Sunday (26) of the Hire's show, "Here's To Ya," will be a tribute to the late Glenn Miller. Not only will tunes formerly identified with Miller, such as "Moonlight Serenade" and "Chattanooga Choo-Choo," be featured, but three ex-members of his band will be in the Hire's group. They are Bill Conway, vocal arranger; Trigger Alpert, bass fiddler, and Bernie Previn, trumpeter.

Loesser Due in N.Y. To Set Up New Par Subsid; Salvatori Set as Mgr.

Frank Loesser is due in New York next week to activate the music firm being financed and operated in his behalf by Paramount Pictures' publishing subsidiaries. Loesser is bringing with him from the Coast Paul Salvatori, who will be installed in N. Y. as general professional manager, under Eddie Wolpin, head of all Paramount music activity. Company is named Susan Publications for Loesser's daughter.

Unusual angle of Loesser's deal with Paramount is that while the film firm's music subsid will finance Loesser's baby and operate it on a full scale for him with staffs in Chicago and on the Coast, he will eventually own it outright. Deal calls for the entire setup, including the copyrights placed in it, to revert to him at the end of 10 years. Initial score on which the new outfit will work is from Par's "Perils of Pauline," for which Loesser penned three tunes.

COAST TERPALACES ON OAKLEY OFFENSIVE

Hollywood, Jan. 21.

Whereas ballrooms here used to wage "battles of bands" for patronage trying with their attractions and ballyhoo of the others to lure patrons, biz of late has been so blitzed terpalace potentates have become cynical and are resorting to out-doing each other by papering the town with passes. Hope is that those who amble in on oaklies will fill floor-space and also spend some shekels on grog and gruel.

Meadowbrook has commenced giving out 6,000 ducats monthly via tie-ups with three drug chains. Palladium distribs ducats chiefly through mail, and when Vaughn Monroe opens on Feb. 4, site will give away 3,000 stubs on opening night to stimulate interest. Casino Gardens, Tommy Dorsey's beach spot, is tossing paper primarily through colleges.

All the hoofing halls are concentrating on disk jockeys. Last hold-out was the downtown Avodon, but late last week manager Barney McDevitt broke down, and henceforth will issue 1,000 passes weekly through jocks. Through same medium Palladium disposes of 400 stubs each stanza, Meadowbrook, 600; Casino and Aragon distribute an indeterminate but sizable quota. Jocks use the ducats as bait in their patty-cake contests.

RAY DOREY TO MAJESTIC

Boston, Jan. 21.

Ray Dorey, WBZ baritone, signed a two-year contract with Majestic Records to disk with Paul Barron's orch. He'll start recording within a week or two.

Formerly with Benny Goodman, Dorey is featured on network "Boston Tune Party," plus three or four local shows.

TOP HITS OF YESTERDAY
GREAT POPULAR STANDARDS TODAY

THE FABULOUS SONG
From the Charles R. Rogers Production
"THE FABULOUS DORSEYS"
AT SUNDOWN
Words and Music by Walter Donaldson
Recorded by Ted Meyme-Lee Pepper
Harmonia Record 1908

The Newest, Fastest Growing Revival Hit!
SUGAR
Words by Sidney Mitchell and Edna Alexander
Music by Maceo Pinkard

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Irving Berlin's

ALL BY MYSELF

Bing Crosby's Big Song from Paramount's "BLUE SKIES"

●

INTRODUCING A NEW SONG

BY

MARTY SYMES, DICK ROBERTSON and FRANK WELDON

FOR MARCH RELEASE

WHY DID IT HAVE TO END SO SOON

This Song will be our Number One Ballad
---and we feel sure it will be the
NUMBER ONE SONG OF THE YEAR

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MUSIC CORPORATION
DAVE DREYER — Gen. Prof. Mgr.
1650 Broadway, New York 19, N. Y.

Music Notes

L. Wolfe Gilbert, Sammy Cahn and Frank Loesser rcappointed Coast committeemen for Songwriters' Protective Assn. for another term.... Jimmy Hillard, Mercury recording chief, in Hollywood waxing flock of label's contractees....Dave Blum, G.P.M. of Capitol Songs, to Coast to pick new western rep for firm. Ralph Harris, who held spot six months, shifted to Harms' Hollywood cubicle....Johnny Mercer and Pied Pipers cut four new sides for Capitol late last week, and Martha Tilton etched a pair.....Black & White Records now prepping first of series of four "Junior Jazz" albums, waxed by scpia crew headed by Jack McVea, Red Calleuder, Howard McGhee, Irving Ashby, Jimmy Bunn and Jackle Mills....Larry Shayne, N. Y. manager of Beverly Music Corp., in Hollywood confabbing with Dick Haymes and Bill Burton, partners in firm. Shayne also will huddle with studio chiefs at Eagle-Lion, with which Beverly has a tie-up....Norman Hartford new flack and ad chief for Pan-American plattery....Pied Pipers set for "Make Believe Ballroom" pic at Columbia. ..Hoagy Carmichael has fashioned "Ivy," for Universal-International's forthcoming film. Burke-Van Heusen wlll publish....Jack Kapp back in N. Y. after Arlzona vacash and Coast visit ...Tex Tyler, the oatuner, coming out wlth an album for Four Star Records....Sidney Kornheiser, Burke-Van Heusen gen. mgr. in N. Y., on Coast huddling with pub's western rep, Bill Sexton....Al Comparte has set up as Hollywood rep of Ashley Music Co....Irving Gwirtz, boss-man at Diamond Records and Chclsea Music, on Coast looking for disk talent and huddling with Sid Gary, ex-vaude baritone now repping Chelsea in the west....In Hollywood, Herb Wald, though still staying under the Chappell banner, has shifted over from Williamson to rep T. B. Harms. Deal for Murray Lazar to handle latter dried up when Lazar reportedly couldn't get together with Chappell's western chief, Joe Nadell, on salary. With Williamson pressuring no ditties currently, spot ls untenanted.

On The Upbeat

New York

Joe Glaser to Coast over weekend to attend Ruth Ettng's first broadcast on Rudy Vallee show and close details of deal with latter, whom he's also handling . . . Stuart Foster is to be retained on payroll by Tommy Dorsey after latter's breakup . . . Tom Rockwell leaving Coast, Saturday (25), to return to General Artists h.q. in N. Y. . . . Chuck Foster orchestra renewed at New Yorker hotel for another eight weeks . . . Decca pressing up 250,000 copies of "Heartaches," old disk by Ted Weems, as result of stimulated interest . . . Tony Pastor opened redecorated Raymor Ballroom, Boston, Friday (17) evening. Spot now operated by Charles Schribman . . . Dick Gabbe will hold manager reins on all properties though he joined Harry Romm's agency as assistant . . . . Bob Miller, Music Contact Employees head, to Coast around Feb. 1 . . . Bill McCune band opened at Ribert E. Lee hotel, Winston-Salem, N. Y. . . . Bud Freeman to head jazz trio leaving for Rio De Janiero club booking Feb. 16 . . . Columbia Pictures signed 15-year old Lita Torris, coloratura, for short with George Towne's orchestra . . . Don McGrane due into Stevens hotel, Chicago . . . John Redmond, ASCAPite, penned "Give, Give, Give," official March of Dimes tune.

Columbia releasing an album of Kate Smith Irish Songs concurrent with the beginning of her cutting for MGM...Baritone Larry Douglas from WHN (NY) Gloomdodgers show signed by Signature with first release scheduled for February.

Hollywood

After two-month layoff, Ted Fio Rito has reorganized here and shifted style to strictly sweet, with fiddles and a flute featured in 11-man combo. Crew inked into Imig Manor, San Diego, for six months, Jan. 28 . . . Pee Wee Hunt next week starts five-week trek of gigs through Southwest. MCA laid out tour for Red Nichols, but the trumpeter asked out as he wants to continue here at Club Morocco. Hunt was then shunted into dates . . . Lawrence Welk will follow Guy Lombardo at Roosevelt hotel, N. Y., opening March 24 for eight stanzas with options. Band last week re-pacted by MCA . . . Eddie Oliver crew set for indef stand at Mocambo, starting Monday (27)... Jerry Wald's new crew, now sweetened with fiddles and sans erstwhile jump, going Into Ciro's for run, Friday (24) . . . Johnny White, vibes, has quit Benny Goodman's airshow orchestra to concentrate on own foursome, which debuted here at the Rounders . . . Gerald Wilson has formed a septet here for nitery dates . . . Nick Cochrane crew into Larry Potter's today (Wed.) for indef stay . . . Anita O'Day pacted for platters by Signature . . . Bobby True aggregation set for five months at Tallyho, Catallna Island, opening May 30. Trio played spot all last summer . . . Hugh Hudson's band into the Casbah here Thurs. (23) . . . Most of the band-bookers were out of town digging dates last week. William Morris' Jack Archer and MCA's Bud Overbeck vying in Las Vegas; MCA's Eames Bishop and GAC's Dick Webster made rounds in San Francisco . . . Charlie Spivak will make a short for Universal right after he concludes current Palladium stand on Feb. 2 . . . Dave Jacobs, Tommy Dorsey's road manager, now running Coast end of Dorsey Bros. Music Co. . . . Meadowbrook ballroom, Culvcr City, dropped full-week policy and henceforth will light up Friday-Saturday nights only. Will Osborne tees off ncw policy (24-25) for first four weekends, with Jan Garber following for like pcriod.

Chicago

Dick Jurgens doing a string of one nighters untll Feb. 19 when he opens at the Oriental Theatre . . . Freddie Nagel one nighting through territory during February and March . . . Tommy Tucker working his way to coast with a string of dates . . . Jack Fina set for Chase Hotel, St. Louis. March 14 and then into Palmer House, March 20 . . . Frankie Carle doing a one nighter, Jan. 21 at the Trianon . . . Sunny Dunham in for a week starting Jan. 21 at Tune Town, St. Louis . . . Elliot Lawrence doing two days Mich State College, February. 14 and 15 . . . Clyde McCoy at the Oriental Theatre for three weeks starting Jan. 30 . . . Vlctor Lombardo hitting the big and little ones for two wceks prior to opening at Sherman Hotel, Jan. 31 . . . Jimmie Lunceford doing two stands, Feb. 7-8, Univ. of Mich . . . Frederick Bros. band department. all out beating the bushes for biz with Joe Callen off to Wichita and Herb Pauley working out of Lincoln . . . Dorothy Donnegan cutting more sides for Continental . . . Billy Bishop in for two weeks, Jan. 14 to 27, Music Box, Omaha . . . Fletcher Henderson renewed at the Club De Lisa till April . . . Jimmy James doing one nighters in Ohio . . . Carlos Molina starts at Claridge Hotel, Memphis, Feb 14 . . . Ray Pearl hitting the corn state here and there until he opens at Crown Ballroom, St. Paul, Feb. 12.

Johnny "Scat" Davis playing college dates every weekend in the midwest during January and February ...Freddie Slack doing a string of one nighters in Illinois and then into Tune Town, St. Louis, Jan. 28 . . . Norman Fink leaving Chicago office of Barton Music to take over Coast office . . . Bill Samuels cutting four sides for Mercury . . . Bill Harris and Sidney Bechet kicking the longhairs at a concert, Jan. 26 . . . Harding and Moss Trio with Margie Fields doing musical honors in the Glass Hat, Congress Hotel . . . Paul Whiteman giving a Gershwin concert at the Opera House, Jan. 23.

Pittsburgh

Duke Ellington plays one-nighter at the Savoy Ballroom, Feb. 6 . . . Jack Olsen orch, out of Cleveland, has opened an indefinite engagement at the Club Belvedere . . . Jimmy Spitalny's band into Ankara Monday (27) and Homer Ochsenhirt into Vogue Terrace Feb. 3. Ochsenhirt closes four-month run at Hotel William Penn's Terrace Room Saturday (25) and will be replaced by Marty Gregor, who played that spot all of last season . . . Frank Scharbo, guitarist, joined Buddy Martin quartet at Mercur Music Bar. He's nephew of Whitey Scharbo, veteran trumpet player with Mark Lane's band at Club LuMarba . . . Baron Elliott follows Tommy Carlyn into Bill Green's Jan. 31 . . . Harpist Marian Berger was dropped at Carousel, Jackie Heller's nitery, which is installing its own Muzak equipment to play intermission music.

Saxman Archie Towne Tarshis joined Buddy Martin at Mercur Music Bar, converting outfit from trio to quartet . . . Ellen Foley quit Howdy Baum's orchestra to vocalize for Homer Ochsenhirt at William Penn's Terrace Room . . . Allcn Craig, former trumpeter with Chuck Foster, here organizing his own 14-piece dance band . . . Al DiLernia, on accordion, has gone with Latinaires at Hollywood Show Bar . . . Baron Elliott's orchestra follows Tommy Carlyn into Bill Green's Jan. 31 . . . Art Farrar, back from coast after nearly two years, hurriedly got a band together for indefinite run at Club Belvedere . . . Herman Middleman gave up the Hotel Henry job to concentrate on his six-piece outfit at Carousel, owned by his brother-in-law, Jacklc Heller . . . Billy Catizone's contract at Green Acres extended for another three months . . . Tenor Michael Strange heading four-piece crew at swanky new private club in East Liberty.

Markert's Roller Show

Russell Markert, producer at the Radio City Music Hall, N. Y., has becn signed to produce the ncw edition of "Skating Vanities." Roller show is sct to preem in August.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	14	2,450	39,975
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	3	2,000	9,400
Chuck Foster	New Yorker (400; $1-$1.50)	3	1,450	5,275
Guy Lombardo	Roosevelt (400; $1.50-$2)	11	2,375	30,325
Ray McKinley	Commodore (400; $1-$1.50)	4	825	4,425
Johnny Pineapple	Lexington (300; $1-$1.50)	10	1,175	10,900

* Indicates Floor Show at Waldorf with Morton Downey.

Chicago

Clyde McCoy (Boulevard Room, Stevens; 550; $3-$3.50 min.). Final wcek of winter revue a good 3,800.

Joseph Sudy (Walnut Room, Bismarck; 465; $2.50-$3.50 min.). New show off 500 on the turnstiles. Fair 3,300.

Claude Thornhill (Panther Room, Sherman; 950; $1.50-$2.50 min.). Thornhill replaced Calloway Friday and had a comfortable 5,000.

Griff Williams (Empire Room, Palmer; 650; $3-$3.50 min.). Dorothy Shay, Barrys and Acromaniacs very pleasing 4,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Band, in sixth year, sparkling as in first; solid 3,200 tabs.

Russ Morgan (Biltmore; 900; $1-$1.50). Plenty punchy with 3,000 covers.

Location Jobs, Not in Hotels

Chicago

Russ Carlyle (Blackhawk; 500; $2-$2.50 min.). Off a little at 4,100.

Gay Claridge (Chez Paree; 650; $3.50 min.). New show doing standout 6,300.

Dick Jurgens (Aragon; $0.90-$1.15 adm.). Dancing tunes equal handsome 18,000.

Sol Klein (Latin Quarter; 700; second show min. $2.50). Ted Lewis revue took this place by the bootstraps and yanked it up to terrif 5,200.

(Los Angeles)

Art Kassel (Aragon, B, Ocean Park 7th wk). Around 4,000 only, despite continued smart ballyhoo.

Ray Herbeck (Meadowbrook, B, Culver Clty, 4th wk). Wound up Sunday (19) with no more than 2,000. Spot reverts to weekend policy.

Bobby Sherwood (Caslno Gardens, B, Ocean Park, 2d wk). Younger set making it their mecca, which tilted week to good 7,300.

Charlie Spivak (Palladium, B, Hollywood, 4th wk). Solld 18,000 payees.

Mull Annual Fee For 30,000 N. Y. Diskboxes

New York City is preparing to follow other key towns in slapping a license fee on diskboxes as a means of adding to its income. Legislation is being prepared for placement before the City Council requiring a $10 annual license fee from between 25,000 and 30,000 diskboxes in the city.

N. Y. has never before turned its attention to diskboxes as a means of adding to its income. Other cities have long required licenses for them, some after protracted legal dlsputes.

Cal. Juke Tax Proposed

Hollywood, Jan. 21.

State Senator Jack Tenney, of Los Angeles, late last week introduced a bill to tax jukeboxes and pinball machines throughout California.

According to Tenney estimates, enactment of his proposal would net the state about $5,000,000 annually, which his bill would earmark for state hospital fund.

Enterprise Pitches To Diskers on 'Arch' Album

Enterprise Productions is trying to interest elther Decca, Columbia or RCA-Vlctor in releasing an "Arch of Triumph" four-sided album, whlch primarily would be designed to plug the picture.

Incorporated into projected layout would be two songs chirped by Ingrld Bergman, co-star of film. These vocals, one in Russian, one in Italian, would be star's first excursion on disks. Included ln package also would be two dramatic sequences from soundtrack, rendered by Miss Bergman and Charles Boyer, plus two sides devoted to Louis Gruenberg's score for the film.

MPCE NAMES SCHAFFER FIRST CHICAGO REP

Chicago, Jan. 21.

Music Publishers Contact Employees has appointed for the first time a regional director for the Chi territory.

New rep is Morton Schaffer, attorney and tax consultant, who has been connected with entertainment biz for 30 years.

Schaffer is to be located in the Woods Bldg.

Top Tunes for Your Books
An All-Time Favorite
EXACTLY LIKE YOU
Music by . . .
JIMMY McHUGH
Shapiro-Bernstein

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STANDOUT TUNES
The Ballad Hit for 1947
Let's Put Our Dreams Together
Victor: CHARLIE SPIVAK
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—with more to follow—
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Always Sung—All Ways Popular
MILLS PROGRAM SUGGESTIONS
THAT'S MY DESIRE
Sensational Mercury Record 5007
By FRANKIE LAINE
SIDEWALKS OF CUBA
WHEN YOUR OLD WEDDING RING WAS NEW
MILLS MUSIC, INC.
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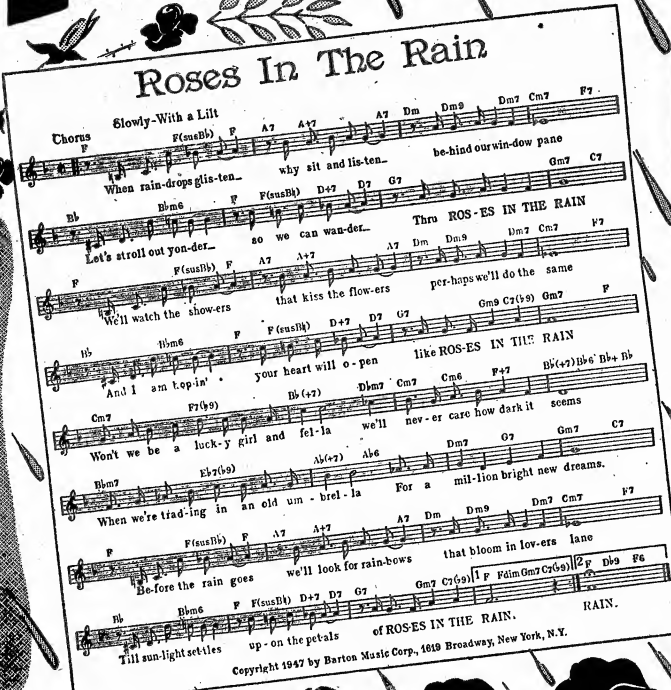
Reaction Phenomenal
SOLD OUT!
BORN TO BE BLUE
By MEL TORME and ROBERT WELLS
Recorded by MEL TORME
On MUSICRAFT No. 397—Others to Follow
STEVENS MUSIC CORP.
1619 Broadway, New York 19, N. Y.
HOLLYWOOD CHICAGO

STARTING A ROSY NEW YEAR

ROSES in the RAIN

Lyric by
AL FRISCH
FRED WISE

Music by
FRANKIE CARLE



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PAUL WESTON
AND ORCHESTRA
with
MATT DENNIS
On CAPITOL

and now being recorded by all other leading record and transcription companies.

BARTON MUSIC CORPORATION

MACK MARTIN, Prof. Mgr. 1619 Broadway, New York 19, N. Y.

CHICAGO HOLLYWOOD

Night Club Reviews

Carnival, N. Y.

Nicky Blair presents "Jerkz-Bezerk," starring Olsen & Johnson and Beatrice Kay, with Salici Puppets, Yvonne Adair, James Allison, Paul Garett, Blackburn Twins, June Johnson, Andrew Ratousheff, Ernest D'Amato, Shannon Dean, Billy Young, Charles Senna, Patricia Basso, Shorty Renna, Mason Curry, Michael Edwards, Corinne & Tito Valdez, Eddie Franklin, J. C. Olsen, Cliff Crist, Line and Showgirls. Devised and staged by John Murray Anderson; costumes, Thomas Becher; settings, Robert Davison; music, Henry Sullivan; lyrics, Ira Leff; dances staged by Richard Barstow; orchestra under direction of John McManus; Morty Reid's Orch; orchestrations, John McManus and James Toliver; $2.50 minimum.

What will go in the theatre need not necessarily find favor in the nightclub, and that's something that Ole Olsen and Chic Johnson must certainly have found out in the more than 30 years that they have been partnered in show business. But here at the Carnival the veteran comics are doing bits of business, with all their usual madcap fol-de-rol, that nitery patrons could very easily find offensive. Their zanyisms, by and large, are not especially conducive to proper digestion for diners. Which creates the thought that maybe the corner druggist is the unbilled star of this show. He can, at a moment's notice, supply the bicarbonate.

Olsen and Johnson are bywords on all the circuits of America. Every gesture, every quip is replete with the showmanship of their years in the business. But they're making a mistake in using such props as dead rats and an unmannerly cow, plus creating the ghastly illusion of Chic Johnson with one hand cut off and his body completely covered with blood as part of one blackout.

Where was Nicky Blair during the rehearsals? No nightclub operator should permit this—unless he feels that he would divert the patron's attention from the food for one or more reasons.

For the out-of-towners there is much, however, in this show to garner laughs, though the Broadway sophisticates would be inclined to brush off the zany comics as too obvious. But there's no pretense that this is for Broadwayites. This is a show for the hinterlanders, obviously, and the Carnival remains one of the lures for New York visitors, especially in the wake of the great word-of-mouth engendered by the bistro's previous headliner, Milton Berle.

Here is a show replete with corn, and this isn't said in any manner of disparagement. Corn remains as commercial today as yesteryear, and the O-J brand of that commodity, in many respects, has a basic element of laugh-getting. It's hammer-on-the-head stuff, not a letup for a second—gal lookers in scanties, oldtime blackouts, Chic Johnson chasing the dames, props that are frequently suggestive of that which they are not.

All this, and Beatrice Kay, too. And the vet trouper comes pretty close to stealing the play away from the top-billed pair. Her songs of the gay '90s are just as clicko in the gayer '40s. Showmanship—that's what it is, and Miss Kay can really belt out those tunes with a brand of selling that remains an object lesson for the newer crop of would-be chantooseys. She really has to beg off—an act that boffs 'em whatever the medium, radio, theatre or nitery floor. And she's proved herself in all three.

Otherwise, it's a long bill of many people. The Salici Puppets have a few moments of their eversock stuff. Yvonne Adair handles production tunes neatly, Corinne and Tito Valdez do an applause-winning interpretative dance, Michael Edwards is a good-looking, effective production baritone, the male Blackburn Twins are at least handsome-looking and energetic in their hoofing. And there's a host of lesser performers assisting Olsen and Johnson.

John Murray Anderson has staged, and there are few who can direct a sprawling performance such as this with the flair of the veteran director. The girls are beauts, and that goes for ponies, showgirls as well as the supports to O-J. And Henry Sullivan and Ira Leff have written a couple of tunes that are quite hummable, particularly the reprised "Carnival Cocktail." *Kahn.*

Wedgwood Room, N. Y.
(HOTEL WALDORF-ASTORIA)

Morton Downey, Emil Coleman and Mischa Borr Orchs; $2 cover.

Showmanship and talent are still the basic common denominators in show business, and his approximate quarter-century of performance has failed to take the edge off these attributes wherein Morton Downey is concerned.

Remember the sweet-voiced, baby-faced tenor of the '20s, a kid who really rocked 'em with those Irish ballads and lullabies? Well, the boy has grown older, the girth more expansive — and so has Downey's flair for presentation. The voice isn't as sweet, maybe, nor the timbre so vibrant, but when a tenor can hold an audience for almost an hour with as varied a repertoire as one could possibly ever hear—then, brother, that's selling. Especially selling to as hep an audience as that which attended Downey's opening night last Friday. Stork Club or Roxy Bar and Grill—Downey remains equally as palatable.

At the preem performance of his Waldorf date, Downey, with a self-accomp at the piano, must have done at least 40 numbers, and they included everything—oldtime pops, Irish folk songs, current pop hits—all mixed up with a change of pace that found him forced to beg away.

Emil Coleman's orch and Mischa Borr's Latin outfit are, as usual, still selling danceable music to the customers. *Kahn.*

Five O'Clock, Miami

Miami Beach, Jan. 18.

Joey Adams, Mark Plant & Tony Canzoneri, Pat Rooney, Pupi Campo Orch; $1.50-$3 min.

One of the smarter rooms around town, this operation has been in box-office doldrums, despite a policy of class, intime entertainment. Along with other spots in the same caliber, they can blame offish-biz on the fact that, though there are people in town, they just don't seem to have enough dough to visit all niteries.

If the recognized draw of the Joey Adams setup doesn't bring them in, nothing will. For in the author-comic the club has a lad who knows practically all of the spenders in town.

Opening night, the room was filled to capacity. Pupi Campo, the personable orch-batoneer, paces the show with his Latin rhythms, then introes Adams, who purveys his standard stories for a good measure of laughs.

The puckish guy then brings on Pat Rooney who clicks with his dancing. Winds up in bit with Adams that gets him a solid sendoff.

Ex-pug Tony Canzoneri comes on for his foolery with Adams anent diction, ring history and thesp ambitions—none of it changed, and all of it still funny. Winds up with the impreshes of Robinson, Gable among others, with that laugh-getting trick of straying into the Little Caesar talk.

Only change in the Adams-Canzoneri-Plant combo seems to be with the big bary. He's essaying a softer delivery on his vocals now. Perhaps a bit too soft for his robust appearance. Utilizes the new delivery in "September Song" and "I Hum a Waltz," then socks with full voice values in the "Porgy and Bess" medley. Encores with Adams in "Sonny Boy" satire.

Closing bit with Plant, Canzoneri and Campo earns the heaviest laughs for the comic. Pseudo—"then I wrote" afterpiece got yocks via Campo's dead-panning (and almost-scene stealing), plus antics of Plant and Canzoneri. It all adds up to a healthy, entertaining hour of nitery show.

Campo's unit cuts show neatly and has them crowding the floor for the rhumba seshes. *Lary.*

La Martinique, N. Y.

Al Bernie, Ronnie & Ray, Robert De Lisle, Ernie Stuart Orch, Marcelino Guerra Orch; $3.50 minimum.

Dario and Jimmy Vernon are apparently going along with the three-act sans production policy until better times hit the street. They're currently handicapped in finding suitable headliners inasmuch as the name-buying competition from the Florida boites and the larger cafes is proving too great at the moment.

Time was when La Martinique got promising newcomers at showcase salaries. But the day when performers of the type of Danny Kaye, Danny Thomas, Dick Haymes, and others who first made good in the bigtime in La Martinique at salaries under four figures, has long since passed.

Until La Martinique gets performers who'll fill up the place, its displays will be comparatively weak inasmuch as there's no applause from empty tables.

Its current topliner, Al Bernie, recently had a chance to demonstrate that he can make good in gigantic spots, when he played the Roxy theatre. Difference in reception of this comic is the fact that there were people in the theatre, and a handful at the cafe. Bernie is a clever chap with fresh material and a winning delivery who could panic a full house. His takeoffs on varied comics and radio commercials have a different slant. He also does a satire on the "Men of Distinction" liquor ads, and a series of satires on femmes. He would do well in an audience containing more stayups.

Rest of the show has Ronnie and Ray, a youthful and energetic terp twain with jitterbug and rhumba versions in tap. They're both competent dancers with the male getting the edge in that department. Femme has a tendency to accent sex, which detracts from the fresh impression the team strives for. They're okay for class spots.

Robert De Lisle (New Acts) is a singer who does better with vigorous numbers than with the slower tunes. *Jose.*

Club Cairo, Wash.
(HOTEL TOURAINE)

Washington, Jan. 15.

"Professor" Irwin Corey, Lorraine de Wood, James & Beverly Paysee, Ted Taft & Debutantes (5); Bob Simpson Orch (7); min. $3 weekdays, $3.50 weekend.

Current show moves along at medium gait but does not compare with some the Cairo has racked up in the past.

Topping the bill is Irwin Corey whose stuttering, disjointed monolog occasionally goes beautifully and then again falls flat. Corey is some little time warming house up, but finishes very strong. His psychiatry chatter has some good laughs, but he does best with mimicry. His top bit is an imitation of Lorraine de Wood, who precedes him on the bill; and he is also strong in silent pantomime of a singer to a record of Paul Robeson singing "Glory Road."

Miss de Wood has a warm contralto which would be more appreciated if she postured less. It is notable that it is these postures which bring down the house when Corey imitates them a few minutes later.

The songstress goes best in an encore medley which includes "It Had to Be You," "Embraceable You" and "Coax Me" in which she gets the diners to sing with her. Earlier numbers include "South America Take It Away," "To Each His Own" and "Babalu."

Surprise of the show is a young dance team, James and Beverly Paysee, whose smooth ballroom technique bring them top applause. They do two fine numbers to "Clair de Lune" and "All the Things You Are" and wind up with a hot jazz finish for variety. Definitely a sprightly act.

Another dance act, Ted Taft and the four Debutantes, is woven in and out of the bill, opening and closing the show with its third number tucked in between Miss de Wood and Corey. Ted Taft and Debs holdover but offer new numbers and costumes.

Bob Simpson Orch cuts neat show and also clicks in couple selections, "Time On My Hands" and "September Song." *Lowe.*

Colonial, H'wood, Fla.

Miami Beach, Jan. 18.

Joe E. Lewis with Austin Mack, Jane Froman with Andy Ackers, Borrah Minevitch Harmonica Rascals featuring Johnny Puleo, Miriam LaVelle, Beatrice Kraft Dancers (3), Kent Edwards, Betty Heather, Ray Malone, Line (18); Harry Cool Orch, Dacita Orch; produced by George Wood; staged by Lew Kessler; music and lyrics by Robert Wright and George Forrest.

Current production here is too much even for the bigger rooms around Miami that feature top names. For this 1,000-seater, with the aid of the big grosses from the tables, can book in any collection of toppers and not worry about losses. The spot last season took in well over $2,500,000. And the show installed for the season's real beginning is the most expensive to hit here since the Tucker-Richman-Ted Lewis days at the Royal Palm in pre-war days.

Joe E. Lewis is in better form than ever. All his material is new outside of "Please, Mr. Truman." He gravel-voices a fresh line of chatter and special material that has the hep mob howling. Coming on to a boff reception, comedian purveys his plaints of his gal who wants "20% More Love"—his income tax problems with the topper "It's Deductable," then zanies a series of laughs on how to make an indie pic. Observations on his horse-betting are followed with a satire on the current craze for the French glamour boys. Hot sequence is "There's An Awful Lot of Falsies in Brassieres." The bows come fast after that one and he could stay on all night.

Lewis follows the sock turn of Jane Froman. Niftily gowned she comes on a black stage, with the lights hitting her. Zings into "It's a Great Life," then blends stint with a varied selection of class arrangements, among them "September Song," "Coffee in Brazil," "What Do They Do in Rio," and "Closing Number Blues." It's class song styling all the way with the patrons begging for more.

Though okay in their spot, the Harmonica Rascals don't go too well here. Johnny Puleo is still a laugh-getter with his panto-antics, but the rest of the group seem out of place and their harmonica making isn't exactly of the best. Somehow the act hasn't the zest and pace it had when Minevitch himself led the group.

Miriam La Velle's acro-spins and dancing are in the finer vein. A classy looker, she socks with her talents. She adds a pace and zest to the proceedings that make her presence felt long after she's left the stage. The finale with the Beatrice Kraft dancers is class stuff. Miss Kraft and her male aides had them pounding with their artfully devised East Indian head and arm moving routines.

Production wise, Betty Heather, a smart-looking blonde who handles the songs in top style; Ray Malone, who dittoes on dance, and Kent Edwards, who vocals the Wright-Forrest lyrics, plus the well-staged routines given the chorus and show-gals round out the top setup. All of it adds up to the most lavishly staged and expensive setup current here. Harry Cool and his unit cut a neat show, while Dacita and her rhumbaists get the hip-swingers on in large numbers for the interim seshes. *Lary.*

Latin Quarter, Chi

Chicago, Jan. 15.

Ted Lewis, Geraldine DuBois, Paul White, Elroy Peace, Mack Triplets, Corwin Sisters (3), Line (14), Buddy Shaw Orch (13); $3-$3.50 min.

By far the best buy for Chi nitery goers is this show that gallops at a fast pace, with Ted Lewis sparking it throughout.

Lewis tells 'em in song, "I'm Still Going Strong," and it would be pretty tough to give him an argument.

Plenty of gals, with the room's own ponies and showgirls who fill most of the small stage to good advantage in three production numbers, and a couple of sister teams of singers and dancers. The niftiest looker is Geraldine DuBois, who clicks when singing, strutting or playing straight to Lewis' comedi-antics.

Paul White, sepia lad, registers with his mugging and comic song, "Is Everybody Chilly?"

Swift tumbles and twirls provided by the Corwin sisters while chained together at the ankles rate applause which grows louder when the chains are removed for some fancy somersaults and spins. The Mack Triplets, in vocal about radio commercials, do well, and really cook on "Irish Lullaby."

Elroy Peace comes into the picture several times as he pairs with White for some soft shoe comedy work that gets over for top returns.

While everyone is waiting for the peanut wagon to come into view, Lewis tells you all about "his family," during which time you are to learn that his mother is Sophie Tucker and his dad is none other than Joe E. Lewis, while his grandfather is, yes, Harry Richman. Lewis doesn't do much of his stock stuff

(Continued on page 52)

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Court Refuses to Enjoin Chas. Yates On Vamp of 10-Yr. Pact With FB

New York court of appeals in a no-opinion decision, last week, upheld the lower court's decision denying Frederick Bros. an injunction to prevent Charlie Yates from working for any other agency until terms of the 10-year pact in effect between FB and Yates had been completed.

The court decision ends the year old battle to force Yates, now with Joe Glaser's Associated Booking Agency, to return to FB. At outset of the legal tiff, Frederick won the nod in the N. Y. supreme court. Decision was reversed in the appellate division, and latter decision was affirmed.

Outcome of the case has the trade muttering about the implications of the decision. It's the contention of several attorneys close to the trade that employment contracts between an agency and its personnel are no longer enforcable because of this suit. It's pointed out that the case gives legal direction to any agent who wants to leave an agency with whom he has a contract.

However, attorneys claim the way is still open for Frederick Bros. to collect monetary damages in a civil suit. It's pointed out here that the court decision would weaken the Frederick Bros. case considerably, but despite that, if Fredericks can prove that its business has been damaged by Yates' departure, he may be able to collect.

In this case, Frederick could also sue Joe Glaser if it could be proved that Glaser induced Yates to breach the pact. Music Corp. of America could also be a party to an action of this type inasmuch as Glaser's office, until recently was partially owned by MCA.

The injunction aspect of the case, by last week's decision, is definitely ended inasmuch as no point of constitutional law is involved and consequently cannot go to the U. S. Supreme Court.

During the trial, Frederick attempted to prove that Yates' talents as an agent were unique and irreplaceable and attempted to picture him as the "greatest agent in the business." Lower court upheld that contention, but appellate division said it was no basis for holding Yates to the contract.

Yates originally signed a 10-year contract with Frederick Bros., and left that firm after three years.

Block & Sully Re-team

Block and Sully have been reteamed for a date at Loew's State, N. Y., Feb. 6. Jesse Block of late has been doing a single.

Jackie Gleason has been set for State following week (13). He'll double from the Diamond Horseshoe.

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Ringling B&B Pays Off 37½% of Fire Claims

Hartford, Jan. 21.

Payment of some $1,500,000 to estates and victims of the 1944 circus fire holocaust has been authorized by Superior Court Judge Charles J. McLaughlin. Will be equivalent of a 37½% dividend to claimants.

The sum was made possible by a receiver's receipt of a check for $1,000,000 from the earnings of the Ringling Bros.-Barnum & Bailey circus last year, the biggest year financially in its history. Totaled with some $536,000 the receiver has on tap, the total disbursement will come to over the million and a half mark. A first dividend payment of 25% approximatel $1,000,000. Total claims on the circus amount to $3,912,000.

Nitery Biz Slump Socks Seattle

Seattle, Jan. 21.

Local night clubs have been hard hit by the slump, with biz at its lowest ebb in 10 years, according to local nitery operators. Downtown clubs that serve only beer and wine have been the hardest hit, but straight dance halls and highway night spots are also feeling the decrease in business. Biz at smaller places has slipped from 60 to 75 per cent.

El Rancho, north end nitery, is planning to close for an indefinite period, and the Oasis, other north end spot, is now open only on Fridays and Saturdays. China Pheasant, south end night club, where Bob Harvey's band is the chief draw, is holding up better but biz is definitely off.

The Olympic Bowl, only hotel night club, is feeling the pinch, with good biz now only on Saturday nights. Hotel spot serves set-ups only; no food, no beer nor wine, so there is no way to offset drop in attendees. Bowl, like other spots, feels competition of private clubs keenly. These clubs have bars and can serve mixed drinks and operate slot machines, hence revenue can be bolstered by these services. There are two downtown clubs, the Town and Country and Magicians Club, which are typical night clubs, offering dancing, dinners and floor shows, perhaps the only ones in the country. Attendance is strictly limited to members and guests, but fees are not high and one member can take a party, so nitery operators moan about "unfair" competition.

Operation of state's peculiar liquor laws also hurts talent, with less work now available for musicians, hoofers, singers, etc., than for many a year. During the war which created boom conditions here many late spots and speaks flourished in the south end, but these have mostly closed or drastically curtailed floor shows and bands.

Proser's 15G Budget For H'wood Copa's Preem

Monte Proser is attempting to get a show, cost of which will exceed $15,000, for the preem of the Hollywood edition of the Copacabana in April.

Proser is currently dickering for Joe E. Lewis and Xavier Cugat band. Carmen Miranda has already been signed.

USO-CS Winds Up 'Curtain Call' On ETO Operation

The last of the USO-Camp Shows entertainers in Europe arrive in the United States tomorrow (Thursday) on the Army transport Gen. Holbrook, which for this trip has been tabbed by the GIs working on the sailing the "S. S. Showboat." Venture labeled by the Army "Operation Curtaincall" represent 200 performers, approximately 17 units. Units are not complete inasmuch as several have previously been returned to the United States.

Camp Shows activity in the European Theatre of Operations ceased Dec. 30, because of USO shift from the ETO to the Pacific. The Army felt that sufficient recreational facilities existed in the ETO to compensate for withdrawal of USO units. Organization which disbands at the end of 1947 will concentrate on the Pacific area and hospital shows.

Much of the USO-Camp Shows work in the ETO will be assumed by the Army, which is now on a program of recruiting civilian actress technicians (CATS) who will help stage Army-planned entertainments. Setup in Army's film buying is also seen as compensating for the withdrawal of USO-Camp Shows in the ETO.

Keeps Mardi Gras, N. Y.

Harry Finkelstein, operator of the Mardi Gras, N. Y., reveals that the spot is not being sold to Ben Harriman, owner of the Aquarium restaurant, which is across the street. Report had it that Finkelstein was selling.

Mardi Gras has inaugurated a new entertainment policy which has Jack Eigen interviewing guests from the spot and proceedings broadcast over WINS, N. Y.

Bonifaces, Union Heads Plan Unity Huddles to Salvage Waning Nitery Biz

Viewing the current faint recovery moves of nitery business as a temporary stopgap, a group of AFM heads, bonifaces, and band business people are planning huddles to work out an overall plan by which a general reduction can be made in cafe prices.

Members of the group, none of whom will be quoted, say that all concerned are worried over the recent slide in nitery business and feel a widespread drop in tabs will act as a shot in the arm for attendance at local boites. Reported involved in the move are musicians union people, currently most alarmed at their own drop in demand. Booking agencies report an unprecedented call for small cocktail units and single song-and-piano acts, where bands were booked before.

Bonifaces have made clear, however, that they can't lower prices unless union people are willing to make a similar reduction. Local 802 has been reported mulling such a move for the past few weeks but haven't been able to figure a way to lower rates without losing face. Result is that other labor organizations involved in niteries probably will be called into the meets in an effort to make pro rata deductions all the way down the line without hitting one more than any of the others. Then, if business pops back up to previous levels, wage scales will move accordingly.

At present the confab is still in the talking stage, but will become an actuality if the biz slide doesn't stop.

Top Budget Shows For Vanity Fair, Zanzibar, N.Y.

Joe Howard and Carl Erbe, who'll operate the Vanity Fair and the New Zanzibar, N. Y., will be the largest talent buyers on Broadway once those two cafes are opened. Vanity Fair, which opens Jan. 30, will spend around $15,000 weekly, while the Zanizabar, opening of which is set for Feb. 5, will shell out around $8,000 weekly.

Contracts with the Mills Bros., at around $2,500 weekly and Eddie Heywood's orch, for the Zanzibar show, are expected to be closed this week.

Vanity Fair's layout will have Gertrude Niesen, Jan Murray, Hal LeRoy, Boyd Raeburn's orch, Donita, and Nelle Fisher. Donn Arden will do the production.

Fla. Cafes Begin To Repeat Acts

Scarcity of name attractions for Florida cafes, despite its brief 10-week season is seen by the fact that Miami Beach spots are repeating headliners and are using names that have played other cafes in the area. Jackie Miles has been re-signed to play the Beachcomber following current stand of Martha Raye. Miles wound up an engagement there two weeks ago.

Jane Froman, current at the Colonial Inn at nearby Hallendale, Fla., has been signed for the Latin Quarter, Miami Beach, March 21.

Practice, until recently, was confined to non-name talent, many of whom played the round of minor cafes. However, inability of talent agencies to supply a continual flow of fresh b.o. names, is causing the operators to repeat talent that clicked previously during the season.

MLLE. BOYER'S CAFE DATE

Lucienne Boyer, French singer, signed for Cafe Society Uptown, N. Y., is due to arrive in the United States Jan. 31 on the S. S. America. She opens Feb. 10 at $2,500 weekly.

SWING ST. MUTED BY LACK OF JITTERBUG COIN

New York's famed 52d street, which incubated name bands and has been the showcase of numerous swing stylists, currently presents the saddest facade since beginning of the war. Several spots haven't been able to weather the post-New Year slump and have given up, and most bistros are feeling the pinch of shorter takes since war work isn't providing the jitterbugs with lush spending money.

The street was further decimated by a fire at Kelly's Stable, last week, which closed the spot.

Other casualties on the lane include the Onyx club which is now a straight eatery, and the Swing Club, converted into a liquor package shop.

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They Tell Me

the thing to do after an opening is to take a "THANK YOU AD" in VARIETY. Having directed and written for **SID CAESAR**, who opened so brilliantly at the Copacabana, New York, January 2, and, having directed **JULES MUNSHIN**, who debuted sensationally at Cafe Society, Uptown, January 13, as well as having written his material in collaboration with Mel Tolkin, I want to express my appreciation to those who were so helpful during the period of preparation and rehearsal. I want to thank James, the elevator man in my building, for being so patient though knee-deep in pianists, arrangers, press agents and comedians. I'm most grateful to my neighbors for not calling the cops during the practice. I want to thank the Sixth Avenue Delicatessen for the swell sandwiches and the Russian Tea Room for the hot borscht. And I won't forget my janitor for keeping the steam going during those cold Winter nights.

Max Liebman

Night Club Reviews

Latin Quarter, Chi

(Continued from page 50)

but what he does is solidly commercial.

The line is seen in some lush, colorful costuming as it parades behind Lewis' songs and provides a nifty Samba routine for finale.

Buddy Shaw orch is augmented by five pieces here and provides good music background batoned by Sol Klein. *Loop.*

Panther Room, Chi

(SHERMAN HOTEL)

Chicago, Jan. 17.

Claude Thornhill Orch (19) with Fran Warren, Buddy Hughes, Line (7), Carl Marx; $1.50-$2.50 min.

Claude Thornhill shows good basis for his present booking; his is first orchestra to repeat here in a six-month period. Musically it is far above most of the aggregations that have appeared in this room in the past few months.

Band is large compared to recent combinations seen here, carrying 19 men with two soloists. Brass and reeds make up most of the combo with four trumpets, three trombones, six saxes with doubles on clarinet, two French horns, and four rhythm including Thornhill on piano. Boys look smart with light blue jackets over brown trousers.

After "Snowfall" theme, band follows with "Arabian Dance" from "Nutcracker Suite" starting off minor key theme by two F.H. and featuring work of Ted Goddard on alto sax and Bob Walters on clarinet. Bob Jenney, trombone player, steps forward with vocal of "Don't Call Me Boy." Thornhill goes heavy on piano show pieces with "Yours Is My Heart Alone," "Autumn Nocturne," and "Warsaw Concerto." "Nocturne" introduces male vocalist, Buddy Hughes, who displays good timing and diction. Repeats with solid job on "Begin the Beguine." Other vocalist is Fran Warren, who does neatly on "Falling in Love With Me," "Sunday Kind of Love," and a revival of "I Get the Blues When It Rains." Band takes off with Fats Waller tune, "Stealin' Apples," riffing all the way with sustained brass blowing and drum beating.

Line has a couple of numbers that are only so-so. Carl Marx continues to clown with payees. *Loop.*

Normandie Roof, Mont'l

(MOUNT ROYAL HOTEL)

Montreal, Jan. 16.

Romo Vincent, Renee & Root, Buddy Clarke Orch (14) and Norma Hutton, Erni Ardi Quintet; $1 couvert weekdays, $1.50 Saturdays.

Romo Vincent's 'nth engagement at the Normandie still is one of the things local nitery followers look forward to. Since there's not too many of these followers these days, Vincent's socko preformance is witnessed by only fairish houses, but he doesn't disappoint those who do show up. He's still as fresh as ever, timing is perfect, material clean, and the result is that he registers big.

Portly comic, working with a bad case of laryngitis, comes through to knock 'em dead with some of his well-known stuff and other items that are on the newish side. Best of the things not seen here before is his takeoff on the guy down south running for mayor.

His known stuff like "Jose O'Neill" still goes big and his patter and clicko salesmanship sends him off to a hefty palm.

Renee & Root round out the layout with some nifty ballroomology featuring waltz, samba and a cute item called "Evolution of the Jitterbug."

Buddy Clarke's orch is solid in the backgrounding. Norma Hutton handles vocals in top fashion. Erni Ardi Quintet does neat relieving. Biz so-so. *Laza.*

Blue Room, N. O.

(HOTEL ROOSEVELT)

New Orleans, Jan. 16.

Johnny Long Orch (16) with Francey Lane, Buster Shaver, with Olive, George and Richard; Sonny Skylar, Chester Dolphin; $1.50 min. Saturdays and Sundays.

Town's only hotel nitery, continues to attract top patronage, and while current show lacks quantity it does have quality. Show runs about an hour and packs variety.

Johnny Long's orch provides the dansapation as well as playing for the acts, and gets top billing on the marquee. Crew headed by southpaw fiddler produces a brand of sweet and jive music that fits this spot nicely.

Buster Shaver and his midget trio—Olive, George and Richard—share top honors of the show with Sonny Skylar, the warbling songwriter. Little people dance and sing with plenty of energy and enthusiasm and net plenty of palm pounding. Shaver accompanies on the piano and does a ballroom dance with gal for additional applause.

Skylar is no stranger here and patrons like his personality and work. He sings a medley of his tunes, plus a few other pops, for nice reception.

Chester Dolphin balances balls on his head, juggles, and spins discs while standing upside down. He does everything with ease and has a pleasant line of chatter which keeps patrons in good humor.

Francey Lane, warbler with Long's outfit, sings with the band as well as in the floor show. She is easy on the eyes and has nice pipes. Gal knows how to sell a song. Goes over nicely.

Long aggregation keeps dance floor packed before and after show. Biz capacity when caught. *Liuz.*

Esquire, Mont'l

Montreal, Jan. 17.

Eddie Kinley, Pat Morgan, Tops & Wilda, The Workmans (2), Armand Meerte's Orch (10), Line (10), Eddie La Sante Trio; $1 min.

Esquire parley makes up in quantity what it lacks in quality. Whole show is on the longish side and needs tightening.

Eddie Kinley does the emceeing. Opens weakly with some off-hand gags that doesn't quite sell but warms up nicely in his own spot. Kinley does a zany kind of comedy routine and shows clicko timing and salesmanship, but the guy is in bad need of material. Scotch routine is okay and even the Toy Soldier bit but his tired chatter handicaps his breezy style.

The Workmans get nice returns for a neatly dressed novelty musical act. Work with glasses, rubber hoses, with guy registering with solid horn blowing.

Tops & Wilda are sepia terpers who do okay but could do better if they cut that opening and unintelligible song as well as perking up their tee-off dance routine. It's slow and faded. Jitterbug item, nothing new, but well done gets 'em off to a solid mitt.

Tenoring of Pat Morgan tops layout in the way it sells. Lad has picked up many stage tricks since last around and also acquired polish. Has to beg off after "Blue Skies," "Lamp Lighter" and other pop tunes.

Al Webber's line is clicko and one of the best things in the show. Armand Meerte's orch hits the show cues nicely. Eddie La Sante Trio are okay in relief spot. *Laza.*

Clover Club, Miami

(FOLLOWUP)

Miami, Jan. 17.

Included in the group of clubs that have been wondering where the biz is, the Clover Club has brought back the Vagabonds, who proved its best draw last year, to hypo biz with an arrangement whereby the quartet double between the main room for two shows, then take over in their own intime spot for the latecomers.

Opening night pointed to good chances for the current setup to pull the year 'round' mainland spot out of the doldrums. The foursome have added plenty know-how to their stint since their last appearance here and were sock from their entrance. Laugh-getting stint includes their "Angelina" the Ink Spots, the Mex takeoff and the hillbilly satire for toppers. Encore of "Dark Eyes" showed comedy proclivities of Pete Petersen, bass player-soloist and the dead pan accordionist. All of the four blend into biz with smoothness that adds to the gayety. They should do top biz for the rooms.

Boots McKenna has changed his line, to better advantage, what with good dancers and giving them some niftier routines. Betty Reilly has definitely hit a boff stride with her mixture of Hebrew-Irish-Spanish-English songs. Hers is a zingy quality that clicks. Copsey & Ayres add to the fast pace of the production with their top Balinese styled terps for begoff returns. Ken Delaney and Tony Lopez split the show cutting chores in nice style. *Lary.*

'Bedelia's 2 Ends

Continued from page 3

who escaped justice via killing himself violated the production code.

As a result, Goldsmith spent an additional $88,000 to make a last reel in which Margaret Lockwood, in the title role, is shown giving herself up to the police. When he brought the film to the U. S., Goldsmith showed it first with the British ending and discovered the Breen office had had a change of heart. Which left him in the dilemma of having both endings acceptable.

While the pic was highly successful in England with the suicide finish, tests showed it had a much stronger femme appeal in America when Miss Lockwood was shown handing herself over to the cops. Goldsmith figures the difference is that in the British reel the husband is made the hero, while in the American the femme is made to look heroic by her boldness in submitting herself to justice—and women liked that.

That American Appeal

Goldsmith pointed out that the film was one of the first made in England with the very clear objective of appealing to American audiences. It was thus, he said, that an American writer was used and the tempo was stepped up to American tastes, rather than British. He said he felt the net result was that it gained in its appeal to the British as well as Americans, and he thought more English producers should follow step.

Regarding the current controversy over the British quota, Goldsmith said he felt the only solution to getting playing time for English pix on American screens was the process of shaping them more carefully to the American audience. "Pictures for export are just like automobiles for export," he declared. "The British know that if they want to sell their cars to Egyptians they have to make them with special wheels and equipment to fit the physical conditions of desert driving. It's the same with films. If you want to sell them abroad, you must fashion them for the conditions in the territory to which they are to go."

Costs of production are about one-third less in England than in Hollywood, said Goldsmith, who is in the U. S. to make a film for Eagle-Lion. Savings, he asserted, come from lower costs of stories and stars. Labor charges are about one-half those in Hollywood, but English workers are less than one-half as efficient, so there's no saving there, Goldsmith stated. He said American studio unions were much more cooperative than those in Britain.

Goldsmith is east to attend the preem of "Bedelia" in Harrisburg and Reading, Pa., next week. He returns to the Coast to start shooting on "Out of the Blue" on a one-picture deal for E-L.

Rank's Pressure

Continued from page 3

dustry chiefs. "Now I had thought all along I had done good work with 'In Which We Serve,' " Wilby said. "It had been at a time when the two countries were fighting allies. So I was surprised when our hosts let us know the million dollars the picture grossed here did not satisfy them. The Rank outfit made it clear they considered American exhibitors should have done much better."

Pointing out that Paramount owns 50% of the Wilby-Kincy circuit, Wilby declared "Barney Balaban (Par prez) can't make me play a Paramount picture if I don't want to." As for "shaming" American exhibs into playing English pix. "It's the one thing you can't do to an exhibitor—shame him," Wilby said. "You may be able to fool him into buying a lemon, you may even be able to kid him into doing you a favor—but you're barking up the wrong tree if you tell him he ought to be ashamed of himself."

Jansleys' Later Date

The Jansleys, who were slated to open Thursday (16) at Loew's State theatre, N. Y., have been given a new date at that house, instead. Risley act was cut from the current layout because of the more than two hours running time of the film "The Jolson Story.".

They'll return Feb. 13.

Copa, Chi, Tagged For Overtime Pay for Chorines

American Guild of Variety Artists last week collected $1,500 from Sam Rinella, operator of the Copacabana, Chicago, for overtime pay for chor-isters in current show.

Gals had complained to the Chi branch of AGVA that they had rehearsed two weeks beyond time allotted by union. There had been some controversy as to whether Wally Wanger, who produced the show, or Rinella, operator of the bistro, should be tagged for the overtime pay.

Matt Shelvey, national head of the union, planed to Chi, sifted the gals' complaints and decided Rinella was responsible and latter paid off.

Leonard Sues

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Conductor and Trumpet Soloist

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(1944-1945-1946)

Ciro's, Hollywood, Cal.

Leonard Sues Dance Orchestra

(4 Weeks, July, 1946)

Conductor and Soloist With

MICKEY ROONEY'S Personal Appearance Tour

(10 Weeks—Oct., Nov., Dec., 1946)

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Gold Coast Ends for Vaude Dates; Only Coffee-and-Cake Stands Left

Hollywood, Jan. 21.

With vaude doing a fast fade hereabouts when the Million Dollar, Los Angeles, drops acts early next month, playing time has become so scarce and budgets generally so pruned, most turns are ignoring it. With the single exception of the Golden Gate, San Francisco, there is no house in the entire far west paying much more than AGVA minimum scale.

Aside from the San Francisco spot, only two other theatres in all of California continue with stages lighted at any time. In Long Beach, the Strand uses four acts, split-week, on a budget of $900 per stanza. In San Jose, the Victory plays acts on Saturdays and Sundays only.

In the Pacific Northwest there are full-week stands at Capitol, Portland; Palomar, Seattle; State, Vancouver. But salaries are low and theatres seldom take on any names. The Vancouver house, for instance, will use only three acts, and one must be a stripper. The Capitol, Yakima, and Post St., Spokane, use acts three days weekly. Probably best spot west of Rockies, the Golden Gate excepted, is Lyric, Salt Lake City, a full-week date. House is owned by Mormon Church, and consequently will play only finely sieved acts. Humor must be well above the belt and hoofers strictly straight. Lyric has a penchant for western film leads, and will expand the budget to get one. Ken Maynard recently got $1,500 for himself and hoss. A standard turn of known quality can get a catch of coin also, as witness the $1,000 stipend secured by Nick Lucas for a stanza.

With theatres' tightened budgets, it has become increasingly difficult even to sell a modest unit, which formerly played many of the above theatres. Irene Vermillion, Kermit Dart and Benny Ross and Maxine Stone, all standard acts, put together a small unit and recently was ready to go into rehearsal under tag "Hollywood and Vine," when they discovered they could get no playing time at figure they asked, $3,000 weekly. Going begging here now is projected unit, headed by Riders of the Purple Sage, put together by Danny Winkler agency to sell at $2,750. Count Bernivici within past fortnight figured out personnel of a unit, and when he couldn't sell it to houses on straight fare of flesh at $3,000, planned on taking it up the Coast on a barnstorming trek. However, he changed his mind when AGVA asked him for cash bond of $4,600, amounting to cast salaries for fortnight. Bernivici figured the hit-or-miss operation would be too precarious an undertaking.

Increasingly, standard acts are thinking strictly in terms of niteries when they trek west today. Spots here, in Las Vegas and San Francisco still pay wartime figures.

Talent Union Rules Acts Must Carry Cards, Pacts on All Dates

Hollywood, Jan. 21.

The American Guild of Variety Artists has launched a campaign to cause all members to carry union credentials as well as performing contracts with them on all jobs. Any act found without cards and pact will be fined. AGVA's local office has instructed its four field reps to make constant calls on performers working niteries to ascertain if they have paid dues to date and if their working papers are union-approved.

Late last week Pat O'Shea, warbler at Ace Cain's, was fined $15 and Tommy Williams, Starlit Room singer, $25, after being picked up by AGVA reps. Joe Cappo, Ruth Hazen and Barbara Styles, who failed to appear at union office to answer charges, have had preliminary fines chalked against them and must appear at a hearing (Thurs. (23).

The drive is an adjunct to campaign AGVA has uncorked against booking agencies in Far West. Florine Bale, union chief here, hailed in all agents before issuing franchises for this year and read 'em the riot act. Hereafter, Miss Bale declares she will revoke license of any booker who fails to submit to union a weekly and accurate list of all bookings, anyone who fails to pay full minimum scale to performers or tries to dodge posting salary bonds on touring shows.

Murray's Drops Shows

Steve Murray's Inn, N. Y., dropped its floor show last week due to general slump in nitery biz.

Spot operated by Murray, comedian-emcee, had been playing five acts and a line of girls. Talent was paid off Monday (20) from security up at American Guild of Variety Artists.

STATE GETS 'SONGWRITERS'

"Songwriters on Parade," a unit composed of tunesmiths, is slated to go into Loew's State, N. Y., Feb. 13. Layout is headed by Charlie Tobias and is tentatively slated to include Nat Simon, Herman Hupfeld, Bennie Benjamin, George Weiss and Susan Allen, vocalist.

Other dates are being lined up by the William Morris agency.

DANCER 'MISSING'

Johnnie Mae Thompson, femme half of the dance-team of Smiles and Smiles, has been reported missing by her husband and partner, Charles Thompson. Thompson told the police that his wife failed to return after a shopping trip last Tuesday (14).

Team had appeared in several musicals, but had not been working lately.

Sale of Bradford, Boston, Shifts Bookings to MCA

Booking of the Bradford Roof, Boston, which last week was sold to Alfred Kaskel, who also owns the Belmont Plaza hotel, N. Y., has shifted from the Arthur Fisher office to Music Corp. of America. MCA takes over the spot Jan. 30, with Johnny Greenhut of that office booking. Opening show under the change of bookers is still to be set. Current headliner in the spot is Jimmy Savo, who remains until Feb. 1.

Change of management may give the other Boston spots a breather in the booking of names, since it's likely that the new management may go in for a policy similar to that of the Belmont Plaza where medium-priced names are used.

AGVA Convention In Chicago April 3

Initial national convention of American Guild of Variety Artists has been set for April 3, 4, 5 at the Sherman hotel, Chicago. Date was definitely set this week by Matt Shelvey, national head of AGVA, who stated the confab, originally set for a month earlier, had to be set back because of enormous amount of work necessary to set up machinery to contact the 32,000 members of the talent union on the plans. Just how many of the membership will be available to attend is problematical at this time.

Shelvey, who returned to New York after pacting the Chi convention site, stated that he would meet with 15 key reps of the union in Chicago, March 28, to set up the machinery of the convention, its agenda, etc.

Main point of business on the agenda will be election of officers, viz: president, four veepees, secretary, treasurer and a directorate board of 50. All will be honorary posts. Only salaried post, via appointment by officers and board of directors, will be that of executive director, with duties similar to those which Shelvey now has with the union as national director.

Shelvey has held his current post through appointment in 1943 by Associated Actors and Artistes of America, parent of all talent unions, which took over affairs of AGVA at that time when it had accrued an indebtedness of $71,000 to sister unions (Equity, Chorus Equity, Screen Actors Guild) and its future seemed doubtful.

PROVIDENCE HOTEL SALE?

The Biltmore hotel, Providence, is in process of being sold to the Sheraton hotel chain for $5,000,000.

Hotel operates the Biltmore roof, which uses name talent.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 21.

Tom Curry, veteran stagehand, underwent "Rib" operation and resting comfortably.

Among the ex-Rogerites continuing treatment in the downtown colony and doing okay are Margo Meredith, Ruby Gales, Marion Green, Carol Phelps, Oscar Price, Bernard Illion, Ann Commerford, Helen O'Reilly, Margaret Daugherty and Len Grotte.

Returning home from the local pix theatre John Louden was stricken with a heart attack. He has recovered and is now resting comfortably.

Benny Ressler and frau back from N. Y. City to resume the routine at his 96 Park Ave. cottage. Ditto for the Mac Shaprios who spent a two week vacash in Brooklyn.

Forrest "Slim" Glenn and Victor (IATSE) Gamba upped for pix once a week.

Mary and Gertrude Scheedel in for weekend to visit Frank (RKO) Scheedel who has been upped for meals, pix and mild exercise.

Princess Elda Benedict and Lillian (Par) Bergson flashing good clinic reports.

Thanks to Rhea B. Potier, James Lee, Tootie Holmes, Fred Doringer, Ford Raymond and Uncle Henry Berlinghoff, who made the holidays brighter for the gang with gifts and reading matter.

Julia Kaufhold in from Harrisburg, Pa., mitting husband Charles Kaufhold, Ernest Lalis and Mrs. H. Harrison in from Hollywood to visit William Lalis.

(Write to those who are ill).

Despite Slump, Several New Montreal Niteries Set to Snare Tourist Trade

Montreal, Jan. 21.

Montreal nitery bonifaces, are in a quandary trying to figure out the paradoxical situation in the mushrooming of new spots within the past few weeks despite the general slump in nitery biz.

Though there's talk of some spots (not the established ones) cutting out their floor shows if biz doesn't pick up by the middle of February, the fact remains that ops who have never had shows before have put them in, or are planning to do so, and other places have opened their doors for the first time with entertainment.

Le Quartier Latin is the most recent of the new spots. Spot is an atmosphere bistro aiming to catch the tourists seeking a continental atmosphere. Another class spot due to open in a few weeks is The Algiers also playing up atmosphere.

There's also been a mushrooming of Yiddish spots with Suffrin's, where Jennie Goldstein just closed, being the initialer. Now Sloppy Joe's a block down from Suffrin's in the Jewish section of town, is getting its first show set which will probably open next week. Ray Cooper is booking Yiddish niterics. Palm Cafe has again begun to bring in shows and is spending hefty coin on remodelling in an effort to attract class clientele.

Tic Toc, top spot here during early war years and a cocktailery, has been sold by Puggy Dettner for $90,000 and will within a few weeks begin undergoing alteration to revert back to a nitery. Tic Toc's union headaches have been ironed out and new owners are planning to book name performers for the shows.

Meanwhile, established niteries like the El Morocco and Esquire are trying to figure out different gimmicks to perk up their biz. El has started samba lessons and champagne hours and may open for Saturday matinees to attract femme trade. Straight rhumba quintet is being brought in and Dino & Rosita, ballroomologists are being held over to attract the payees via rhumba and samba events.

Joan Edwards Stage Dates

Joan Edwards has been set for the Paramount theatre, N. Y., starting Feb. 26. Singer, who wound up on the "Hit Parade" airshow Saturday (18), has been signed for the Golden Gate theatre, San Francisco, for a week starting today (22).

Miss Edwards plans to play other theatres en route from the Coast.

Guild Rules Matinees Out for New Yorker Hotel's Blade Show

American Guild of Variety Artists is cracking down on matinee sessions of current ice revue at the Hotel New Yorker, N. Y. It has notified spot that matinee sessions are in violation of its pact with the union.

Hotel recently signed a new pact with talent union calling for two shows nightly and no provision for matinees, which are against regulations of the union for nitery operations.

Union, however, may arbitrate on matter of permitting a Saturday matinee of the blade show if performers are given extra pay for this performance. But until AGVA gives the green light matinees are out. According to union spot had been running several afternoon sessions weekly.

King Cole Trio's 17G Take on Philly Date

King Cole trio in its date last week at the Earle theatre, Philadelphia, took out $17,115 as its cut on a near-record gross of $45,230.

Cole had to pay the salaries of support acts, Luis Richardson's band, Edwards sisters and Dusty Fletcher.

Ohio Fair Taxes 'Unfair'

Columbus, Jan. 21.

Proposals to establish a headquarters office in Columbus and campaign to abolish state and federal admissions taxes on fairs is being studied by managers of Ohio's 93 independent and county fairs.

Bruce Burgess, Delaware, O., who sponsored the move, said small fairs were "getting gargantuan competition from all kinds of entertainment businesses, and unless we organize we are going to perish."

Corey Into Copa, N. Y.

Irwin Corey has been signed for the Copacabana, N. Y., starting Jan. 30. Corey, who started in New York cafes at the Village Vanguard, has played the Blue Angel and Le Ruban Bleu. Copa marks his first large eastsiderie.

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Variety Bills

WEEK OF JANUARY 22

Numerals in connection with bills below indicate opening day of show whether full or split week

Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 23
Tex Beneke Orc
Gene Sheldon
The Fontaines
Music Hall (I) 23
Patricia Bowman
Charles Laskey
Gil Maison
Robert Marshall
T & F Vallett
Corps de Ballet
Rockettes
Sym Orc
Paramount (P) 22
Elliot Lawrence Bd
Tim Herbert
Mills Bros
Olga San Juan
Renault & Rudy
Roxy (I) 22
Gracie Fields
The Debonairs
Beatrice Seckler
Arthur Blake
State (L) 23
Barry Gray
Merebeth Old
The Crosby Sis
Johnny Downs
Bonnie Baker
Lionel Kaye
Strand (W) 24
Charlie Barnet Orc
Ray English
Coles & Atkins
BRONX
Windsor (I) 25-26
Johnny Duggan
Herbie Faye Co
Four Morrocans
Ethel Lynn
L & L Bernard
BROOKLYN
Flatbush (I) 25-26
Lavere & Handman
The Kanazawas
Nils & Nadynne
Phillis Willis
Bernie George
QUEENS
Jamaica (I) 22-25
Anthony & Rogers
Eric Thorson
The Graysons

Bill Johnson
Diana Lynn
Bob Evans
Oriental (I) 23
Milt Herth 3
The Wiles
Lowery & Rae
Paul Remos
HARTFORD
State (I) 24-26
Sugar Robinson
Bob Chester Orc
Cy Reevss
C Emmy & Pets
HOLYOKE
Valley Arena (I) 26
Raymond Scott Orc
Billy & Ann Titus
The Kemmys
(two to fill)
KANSAS CITY
Tower (I) 24
Dauit & Bond
Tom O'Neil
(two to fill)
MIAMI
Olympia (P) 22
Vivian Fay
Don Henry 3
Lucile Barton
Gil Lamb
Herzogs
NEWARK
Adams (I) 23
Connee Boswell
Shep Fields
Jack Carter
Martez & Delita
NEW BEDFORD
Baliss Sq (I) 23-25
Paul Gary
Larry Daniels
A & C Fanton
Reading & Don
Rene & Jim
OMAHA
Orpheum (P) 24
Bob Crosby Bd
Town Criers
3-Dunhills
Eddie Rio
PATERSON
Majestic (I) 23-26
Maurice & Nadja
Harris & Allen

THE DEL MARTINS
EARLE, Philadelphia
January 24
Per. Mgt.: BILLY CREEDON
EDDIE SMITH AGENCY
1501 Broadway, New York

Billy & Ann Titus
Dot & Dellans Cats
22-23
Ben George
Lee Creager
The Olympics
Hayden & Haller
26-28
Lee Noble
Primrose & Gold
Faye & Lee
(two to fill)
AKRON
Palace (I) 23-26
Alvino Rey Orc
Ruth Terry
Hal LeRoy
Pansy the Horse
ATLANTA
Fox (P) 23
Sammy Kaye Bd
P Franks & Janice
Bob Hopkins
BALTIMORE
Hippodrome (I) 23
3 Madcaps
Candy Stevens
Pat Henning
State (L) 23-25
Evon & Nina Lane
Jack Leal
Shavo Sherman
Olson & Joy
26-29
Martini & Pace
Paige Morton
Sasha Leonoff
Bedini & Joe
BOSTON
Boston (R) 23
Kathryn Grayson
Johnny Johnston
Jan Murray
Skating Macks
Dick & Dot Remy
BOUND BROOK
Brook (I) 25-26
Ben George
Dobas Duo
Leslie Gaines
Morey & Eaton
(one to fill)
BUFFALO
Buffalo (P) 24
Vaughn Monroe O
Ziggy Talent
Moonmaids
Frank Fontaine
Sondra Barrett
CAMDEN
Towers (I) 24-26
The Ciros
Joe Greene & G-B
Paul Nolan Co
Leon Fields
3 Reddingtons
CHICAGO
Chicago (P) 24
Lane Bros

Larry Griswold
Stanley Burns
Eddie Jack & Betty
27-29
J & B Paysee
Paul Nolan
Mary McLanahan
Leon Fields
Barto & Stan
PHILADELPHIA
Carman (I) 23
Sue Ryan
Toy & Wing
Honey Bros
Duke Norman
Earle (W) 24
The Del Martins
Mr Dist Attorney
Artie Dann
K Duncan D'cers
PROVIDENCE
Met'pT't'n (I) 25-26
Bob Eberly
Pryde & Daye
McFarl'd & Brown
Fredinand Bull
The Del Rios
(two to fill)
READING
Rajah (I) 24-25
Les Elgart Orc
Steve Evans
3 Arnauts
ROCKFORD
Palace (I) 24
Paul Walker Orc
Johnny Laddie Co
Ray & Pedro
Kitty McLaughlin
Patty-Jo Atkins
SAN FRANCISCO
Golden Gate (R) 22
Joan Edwards
Tom & Jerry
Jan Merrill
Pansy Sanborn
SPRINGFIELD
Court Sq (I) 23-26
Gray Family
Frances Urban
Sonny Sparks
Jackie & Tuffy
Barto & Stan
Veranos
WASHINGTON
Capitol (L) 23
Star & Garter Rev
Howard (I) 23
King Cole 3
Sam Donahue Orc
Roy Douglas
Slim & Sweets
WOONSOCKET
New Park (I) 26
York & Pearce
Paul Gary
A & C Fanton
Dudleys Midgets
Bud Sweeney

Cabaret Bills

NEW YORK CITY

Aquarium
Gene Krupa
Blue Angel
John Buckmaster
Vicente Gomez
Kay Ballard
Joan Nickol
Ellis Larkin 3
Golden Gate 4
Cafe Society (Downtown)
Olivette Miller
Phil Leeds
Cliff Jackson
Cisco Houston
J C Heard Orc
Cafe Society (Uptown)
Jules Munshin
Dorothy Jarnac
Susan Reed
Roberta Lee
Dave Martin 3
Edmund Hall
Carnival
Olsen & Johnson
Beatrice Kay
Saliel Puppets
C & T Valdez

Blackburn Twins
Michael Edwards
McManus Orc
Reid Orc
China Doll
George Wong Tr
Frances Chun
Tai Sings
Ming Ling
Jose Curbello Orc
Copacabana
Sid Caesar
Bill Shirley
Raye & Naldi
Gale Robbins
Steen & Tasher
Michael Durso Orc
Fernando Alverez O
Diamond Horseshoe
Siri
Herman Hyde
Turner Twins
Rosebuds
Jackie Gleason
Billy Banks
Hal Hunter
Tables Davis
Renald & Rudy
Jack Mathsis

Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Miguel & Albaicia
Chelo Villareal
Embassy
Larry Marvin
Jose Mellis
Ralph Font Or
Iceland
Ice Revue
P Whiteman Jr Or
La Conga
Irma Henriquez
Machito Orc
Pupi Campo Orc
La Martinique
Robert De Lisle
Al Bernie
Ronny & Rey
Ernie Stuart Orc
Latin Quarter
Myron Cohen
Moro & Yaconelli
Francis & Grey
Chandra Kaly Dcrs
Craddocks
Chic Gladke
4 Esquires
Wanger L'ne
Leon & Eddie's
Eddie Davis
Burke Twins
Franklin 2
Leblanca & Garcia
Sherry Britton
Art Waner Orc
Monte Carlo
Dick Gasparre O
Roberto
Sib
Old Roumanian
Jackie Phillipe
Sadie Banks
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc
Rogers Corner
Kernels of Coro
Hal Aloma
Gay Bladee
Don Baker
Don De Vod Orc
Sieto Trio
G'wich Village Inn
N T G Revue
Frankie Hyers
Johnny & Georgs
Chavez Orc
Ned Harvey Orc
Havana-Madrid
Paco Reyes
Gloria Lebran
Margaret Phelan
Carmen Sol
Catalino Orc
Carlos Varela Orc
Belmont-Plaza
Blair & Deao
Frakson
Bob Russell
Eddie Stone Orc
Nino Bd

Hotel Commodore.
Johnny Long Orc
Hotel Dixie
Don Bestor Orc
Kay Hammond
Lou Seiler
Dean & Ray
Hotel New Yorker
Sammy Kaye Orc
Marion Spelman
June Arnold
Bissell & Farley
Alice Farrar
Bob Turk
Hotel Pennsylvania
Charlie Spivak Orc
Hotel Pierre
L & E Roberts
Chas Reader Orc
Hotel Plaza
Hildegarde
Hal Kanner Orc
Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Morton Downey
Deering & Lang
John Molinari
Emil Coleman Orc
Mischa Borr Orc
Rogers Corner
Bananas' Orc
Noni
Al Morgan
Mattie Sondl
Steve Richards
Toni Palmer
Henry LaMarr
Rubon Bleu
Marais & Miranda
Muriel Gaines
Gloria King
Cedric Wallace 3
Leonard Elliott
4 Notes
Versailles
Jean Sablon
Emil Petti Orc
Panchito Orc
Village Vanguard
Maxine Sullivan
Josephine Premice
Don Frye
Eddie Gibbs
Wivel
Bob Lee
Gertrude Hild
Peggy Palmer
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickoleon
D'Rivero & Belm'te
Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Russ Carlyle Orc
Geneva Dorn
Woo Woo Stevens
Chez Paree
Tony Martin
Pearl Bailey
Jack Cole
June Edwards
Gay Claridge Orc
Adorables (12)
Phyllis Gale
Lucio Garcia Orc
Colosimo's
Vivian Francis
Sherman Girl
Tito & Coral
Garon & Bennett
Rohmer & Darrow
Sol Feola Orc
Copacabana
Dolores Gray
Frank Libuse
Chuy Reyes Orc
Arne Barnett Orc
Cerney Twins
Wells & Fayes
Jimmie Burrell
Marianne
Hotel Bismarck
Joseph Sudy Orc
Roland Twins
Vela Montoia
Lenore
Annette Olsen
Montero & Yvonne
Eddie Fene Orc
Hotel Blackstone
Hartmans
Ramos Orch
Hotel Congress
Harding & Moss
Margie Fields
Hotel Continental
Za Bach's Orc
Marianne Fedele
Sheldon Reed

H Edgewater Be'ch
Henry Brandon O
Hild D'cers (16)
Donna Lane
Song Stylists
Los Hermandos 3
Ben Beri
Lathrop & Lee
Hotel Sherman
Claude Thornhill O
Carl Marx
In Models (8)
Hotel Stevens
Don McCrane Orc
Dennis Kelly
Bob Hall
Wesley Lundgresn
Boulevar-Deare
Latin Quarter
Ted Lewis Orc
Geraldine Du Bois
Paul White
Elroy Peace
Corwin Sie
Sol Klein Orc
Mack Triplets
Palmer House
Griff Williams Orc
Dorothy Shay
F & E Barry
Acromaniacs
Abbott D'ncers (12)
Rio Cabana
Jerry Lester
Berry Bros.
Terry Lawlor
Don Bradfield
The Lovelies (10)
Cee Davidson Orc
Vine Gardens
Al Zimmy
Jan Busche
Athena
Johnstones
Joe Kish Orc
Mel Cole Orc

Loew-Ent.

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run was not announced but it's believed to be indefinite, depending on how long the arrangements are mutually advantageous. With Metro having announced a cut in the number of pictures to be produced in 1947 from 31 to 24, the international company was reportedly in need of outside product such as Enterprise will produce, since M-G has almost absorbed its foreign backlog built up during war years and is presently distributing close to its current releases abroad. Ent's first-year production slate, with most pictures having some kind of an international approach, calls for six films, five of which are now in various stages of production.

Arthur Loew returned from the Coast last weekend, where he viewed prints of Ent product, including Erich Maria Remarque's "Arch of Triumph," a rough cut of "The Other Love," also filmed from a Remarque novel, and rushes of the first week's shooting of "Body and Soul."

While no arrangements have been made yet for Loew's to distribute Ent product as part of its foreign 16m program, it's believed the deal will also include this phase of distribution. Shortage of product has been one of the chief stymieing factors to the expansion of the company's narrow-gauge operations overseas, so that Ent pix will reportedly be welcomed by the 16m department.

New Acts

MARTIN and LEWIS
Comedy Singing
15 Mins.
State, N. Y.

This new act, composed of Dean Martin, who at one time began making an impression on the crooner parade, and Jerry Lewis, a young comic, has a good future. Deriving maximum benefit from the fresh, clean, youthful appearance of the pair the turn does a smart job of tickling customers' funny-bones at the State, which is playing to capacity houses with "The Jolson Story."

Though there's a pattern to the act, based on Martin's neat vocaling and Lewis' complet lack of inhibition, it seems to the customers to be almost completely ad lib. The two combine to work over "That Old Gang of Mine," Martin foiling for Lewis, decked out as a moronic bartender, do vocal takeoffs of various top stars, etc. All they do cannot be detailed, but virtually every bit of it is good for solid laughs. Finale bit finds Lewis directing the pit band as "Jose Disturbi" for Martin's gagged-up version of "Old Man River."

All in all, these two kids have themselves a fine act. There are rough edges, but they'll wear away and what's underneath will wear a good deal longer. *Wood.*

JOSEPHINE PREMICE
Songs
8 Mins.
Village Vanguard, N. Y.

Josephine Premice appeared in concert halls before starting her cafe career. In her nitery bow the sepia songstress, backed by a bongo player, displays sufficient vocal versatility to impress as fitting fodder for the uptown boites.

Miss Premice has a full-bodied voice that shows up equally well in the low as well as higher registers, and she injects a great deal of personality in projection. She does especially well in the calypso department and is able to knock off a French chanson with equal ease.

She's done dancework in her concert tours, last jaunt being with Josh White. However, small confines of the Vanguard floor prohibits a display of her terps. *Jose.*

OLIVETTE MILLER
Harpist
10 Mins.
Cafe Society Downtown, N. Y.

In Olivette Miller, Barney Josephson has hit upon a performer who has the exploitation possibilities that could build her up to the status of Hazel Scott. This sepia harpist with a feeling for swing as well as classic versions of pops, puts her stress upon personality and has no trouble getting across.

However, in stressing personality, she shows a tendency to mugg too much, which detracts from her music. The harp and fingering technique have sufficient visual interest to hold for the audience, making further visual gimmicks superfluous. *Jose.*

ROBERT DE LISLE
Songs
11 Mins.
La Martinique, N. Y.

Robert De Lisle, a newcomer in N. Y. class cafes, although with obvious experience elsewhere, has visual and vocal assets of interest to the femme trade. His distinguished appearance is sufficient to keep the ladies quiet, but unfortunately, not all his notes are true on the slower tunes. He does much better in pieces of the calibre of "Stand Up and Fight," which gets him his biggest response.

His stage demeanor is good and once the vocal kinks are ironed out, he'll do in the choice locations. *Jose.*

CISCO HOUSTON
Songs
10 Mins.
Cafe Society Downtown, N. Y.

Newest entrant in ranks of balladeers impresses as a personable chap with a set of pleasing pipes, but still has to adapt this folk-song form to commercial levels. Accompanying himself on the guitar, he does a quartet of acceptable tunes with too little interpretation to maintain interest. Delivery is on a one-toned level, which doesn't point up the potent portions of the song.

He's also to develop more fully a personable line of small-talk to explain the various ballads. *Jose.*

Raftery Fights Selznick

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by DOS to 20th, but later deals of a similar nature with RKO.

Selznick's attorneys, Lowell Wadmond and Chester Bordeau, of White & Case, were trying to establish in the testimony that in drawing up the pact to bring Selznick into UA it was long argued and well understood that he was to have the right to abandon story properties and lend actors unlimitedly. Louis Frohlich, acting for Chaplin, aimed to prove that Selznick had promised in talks and in publicity releases to make for UA the three pix he sold to 20th.

24th Draft

One of the amusing and amazing facts disclosed in the depositions is that the agreement finally accepted by which UA contracted to advance Selznick $1,000,000 for production was the 24th draft. Raftery and Dan O'Shea, Selznick's rep, went on drafting and redrafting the contract from the spring right through the summer and into the fall. At draft No. 11 (Sept. 15, 1941), the negotiations fell apart because of Raftery's insistence that DOS should not have the unlimited rights he demanded on story abandonment and player loanouts.

When O'Shea phoned Raftery to tell him the deal was off, Raftery declared: "I told him I was very happy over it; that I was going to take the Stratoliner home that day."

Raftery hadn't caught the plane, however, before Korda got Chaplin, Pickford, Selznick and himself into a huddle that lasted from dinner until 4 a. m. At the end of it they told Raftery and O'Shea to keep on drafting and a complicated compromise was finally reached later that month. Raftery's attitude was that UA would have no protection from Selznick's using coin, advanced him by the company, to pay overhead on stories which he could sell someone else and stars he could loan out and never use for UA's benefit. Final agreement was that part of the income from sales of abandoned stories would be applied to the overhead with which they had been charged.

No Compromise

Inasmuch as Selznick still was under contract to deliver two pix to UA under a four-picture 1937 distrib deal, Raftery's attitude was not to compromise in the new negotiations, but force DOS to deliver the two pix, since he couldn't work for anyone else until he did. Miss Pickford agreed with him. Korda, however, got angry and Raftery quoted him as saying:

"You are like all lawyers. You and Charley Schwartz (Chaplin's attorney) come out here and all you try to do is queer the deals we set up. We're making the deal and we're hiring you to draft the papers, and that's all."

At one point Raftery sought a compromise by which Selznick would have to offer any story or star to the producers associated with UA before he could let them go to an outsider. Selznick objected strongly, rattling off a list of minor UA producers whom he wouldn't trust to make pix with his players. Korda shruggingly agreed.

Korda's mood changed, however, when he returned from England a year later and learned that Selznick had sold "Keys of the Kingdom," "Claudia" and "Jane Eyre" to 20th. Korda testified: "I was upset and I said to Mr. Raftery that if there is a cause, if we have any possibility of winning a lawsuit, he should sue Mr. Selznick, but if he thinks we have no rights, no chance to win, we should not make fools out of ourselves."

"Outrageous" Action

Korda also wrote a four-or five-page letter to Chaplin calling Selznick's action "outrageous" and protested to Selznick personally. Selznick replied that he was "bored" with the stories. Korda testified that he also remonstrated with Selznick later because he had provided UA with no films during 1942 or 1943. He said he saw Chaplin about Selznick's 20th-Fox sales, and Chaplin felt the same as he did, "but was more violent."

Raftery was doubtful UA had a suit against Selznick that would hold up in court and wrote an opinion to that effect for the owners.

Frohlich didn't have too much success in establishing through questioning Korda, that Selznick wouldn't have been taken into UA if Korda had known he intended selling the three stories. Korda repeatedly maintained that he had great respect for Selznick as a producer, and he "wouldn't weigh up his value to what he owns at any moment." VARIETY of Oct. 6, 1941, was introduced in evidence to prove that Selznick said he planned making the three films in dispute.

Selznick and O'Shea later claimed to Korda and Raftery that DOS had good reason for selling each of the stories. On "Keys," O'Shea is quoted as telling Raftery, Selznick feared opposition of the Catholic Church. He had called in the Rev. Wilford Parsons, former editor of the American Jesuit Magazine, who said "he could not give any advice or assurance that if Selznick followed the story he could make a picture with which the Catholic Church would be satisfied. The dogmatic tolerance is particularly bad."

As for "Claudia," Selznick thought it "too inconsequential" for his first after "Gone With the Wind" and he wanted something more significant, "with a home front angle." "Jane Eyre," Selznick thought, was "too much like 'Rebecca'."

Going back to the negotiations, which lasted from April to October, 1941, to get Selznick into the company, Korda testified, under cross-examination by Frohlich, that he wanted DOS in since the UA overhead was $60,000 a week domestic and $120,000 worldwide, and pix were needed in a hurry to support the organization. Selznick, as a result, laid out a flock of terms, including one that personnel should be reorganized at an additional expenditure of $6,000 weekly. Korda testified that such reorganization of the management and the addition of a new general salesmanager were unanimous anyway. (UA at the time had no general salesmanager, having eastern and western managers, Harry Gold and Jack Schlaifer, respectively. As a result of the subsequent organization, present distribution chief, Grad Sears, was hired.

Korda was brought into the deposition-taking as a Selznick witness, but Frohlich frequently turned him into a witness for the plaintiff. Since he's no longer a UA partner and has no particular interest in the current intramural squabble, deposition clearly shows his efforts to keep himself out of the middle and take a non-partisan course. To Frohlich's question as to whether he didn't think terms asked by Selznick were "drastic and unusual," for instance, he replied:

"I couldn't call them drastic, because when I myself became a UA stockholder, although I didn't pay anything for the stock, I became immediately, before I fulfill (conditions for ownership) of the stock a full-fledged owner and had voting right of the stock. So he didn't have any more on that account than I had."

Korda admitted, however, under Frohlich's prodding, that he fulfilled his promise for delivery of pictures.

Metro Tests

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bidding in Philly, "Holiday in Mexico," the William Goldman outfit outbid Warners to get the picture for its top downtown house.

Metro apparently succeeded in its efforts to anticipate the decree by conducting the tests almost exactly as the decree outlines. Exhibs are given 10 days after notice of a picture's availability to send in their bids to the branch office via registered mail. Bids are then sent into the homeoffice, where a specially-constituted committee of the sales staff makes the decision. It's possible that if competitive bidding emerges as a part of the decree from the appeal slated to be taken to the U. S. Supreme Court, that Metro might turn over the decision duties to its branch managers, but nothing has been definitely decided yet on that.

Metro, meanwhile, is continuing to offer pictures for bidding in all territories where the system has been inaugurated, and it may even broaden its scope by going into other territories that are also strictly competitive but not so tied up.

"Competitive bidding," the M-G spokesman said, "hasn't cost Metro any money, but it has got pictures flowing, and that's what is necessary."

Paramount, N. Y.

Mills Bros. (4), Olga San Juan, Tim Herbert, Renauld & Rudy, Elliot Lawrence Orch (17) with Jack Hunter, Don Baker; "Perfect Marriage" (Par), reviewed in VARIETY *Nov. 20, '46.*

Big item on this bill is the preem appearance of Elliot Lawrence at a firstrun Main Stem house. And Lawrence manages well enough, although there are a few rough edges to be polished off his fronting and introductory chores. Boyish ebullience grates occasionally.

Fortunately for the evidently nervous maestro, the band is, with only two exceptions, definitely a background piece in this bill. With 5 reed plus an oboe, 6 brass plus French horn, and 4 rhythms, orch cuts well behind the acts and shows to good effect in its two solo spots. Its opener is "They've Got a Lotta Coffee in Brazil," followed by baritone Jack Hunter doing an original and cleverly paced arrangement of "Over the Rainbow." Great returns here bring him back for "September Song" and the manner in which he discharges his duties marks him a fortunate find for this upcoming outfit.

Ghezzis, originally booked in this spot, were hurt in the first show and replaced by Renauld and Rudy, another hand-to-hand act. Besides the usual accoutrements of biceps, team has youth and passable good looks. In the briefest trunks and Roman sandals they look like a couple of cover boys for "Everlasting Strength and Health" and draw plenty of squeals from the femme moppets. Slow motion gymnastics, ranging from straight stands and presses to a one-armed hand-to-hand planche, are fine, but some of the posturing could be dispensed with.

Olga San Juan is no stranger to Paramount auds, having been on screen there recently in "Blue Skies." Combining the best of Betty Hutton with the worst of an errant firecracker, she opens with "Bim Bam Bum" and follows with "Cuba," tune she did with Bing Crosby in the film. Incidentally, she's turned blonde for her p.a. chores. She does a couple of other Latin numbers in which, as well as in her first, her voice seems to get lost in the big house. She seems to have plenty of volume, but mike placement probably is partially responsible.

A fast line of comedy chatter and gimmicks is dished up by Tim Herbert, fast enough to keep the occasional laughs hiding some weakish material. Best bit is a parody on the Russian delegate who's always late, called "When I Walk In, Gromyko's Walking Out." Comic has a nice personality but needs to tighten his act. More terping would help.

Lawrence Orch bridges here with the maestro doing an 88 solo on "Rhapsody in Blue." It's good commercial pash, but also nice piano technique.

Great performers from beginning to end and certainly the big draw on this stagebill, the Mills Brothers could stay on all day and keep the crowd happy. They don't do as much "instrumental" work as they did in the earlier days, sticking to straight word vocals, but from any angle they're top entertainment. They do their bestselling recorded tunes, "Guess I'll Get the Papers and Go Home," "Paper Doll," "Don't Know Enough About You," "Lazy River" and an encore on "Basin St. Blues," one of their oldtimers. More care on mike balance is indicated in a couple of spots, but not obvious. Appealing comic work helps to occasional chuckles, too. A sock closer of which payees couldn't get enough. *Tomm.*

Capitol, Wash.

Washington, Jan. 18.

Smith & Dale (4), Cardini, Deane Carroll, Boy Foy; "Mighty McGurk" (M-G).

Capitol takes a breather between two high budget stage shows this week with a modest but pleasant offering featuring "something old, something new."

The old part of the show is the headliners, Smith & Dale, whose act goes back basically unchanged for at least a generation. Gags that drew laughs in the same doctor's office scene before Warner's "Jazz Singer" altered the face of vaude. are still drawing laughs today. The lines have been brought up to date here and there, where a topical angle could be added, but the act continues familiar to old timers and its Weber & Fields type humor is still good for chuckles. A couple of male singers are included and at the end the four men wind up with a barbershop quartet rendition of "If You Were the Only Girl in the World."

The newness comes from Boy Foy, a clever English juggler who flips Indian clubs, dishes, balls, high hats and anything else he can get his hands on while rampaging about the stage on a unicycle. Foy works first from a low cycle and then changes over to a high one, saving his toughest stunts for the wobbly seat of the high machine. The stunts would not be particularly sensational performed by a man anchored on his own two feet, but by a man turning and twisting 10 feet in the air on a one-legged bike they are good. The audience pours out its heaviest applause for this novelty turn.

Cardini is his usual suave crowd pleaser, featuring first an endless flow of cards which keep coming out of nowhere as he tosses them away pack after pack. Highlight of the number is the cigaret stunt in which he keeps producing, smoking and tossing away lighted cigaret after lighted cigaret to the amazement of the audience. Unfortunately much of Cardini's fine handwork, particularly with cards is lost to those in the rear of a house as large as the Capitol.

Deane Carroll is a pert singer whose best number is "Indian Love Call," but who gets along very nicely with a medley in French, Spanish, English and a touch of Russian. *Lowe.*

Apollo, N. Y.

Stepin Fetchit, Mantan Moreland, Sarah Vaughn, Walter Green, Edwards Bros. (3), Lora Pierre, Dizzy Gillespie Orch (14) with Pancho, Milt Jackson, Ray Brown, James Moody; "GI War Brides" (Rep).

Harlem's hothouse of rebop comes up this week with one of its better bills and grabs a nice payee sendoff all around. Great favorites in this house, Stepin Fetchit and Mantan Moreland close with some fast running patter that gives Fetchit, despite his long absence from the screen, somewhat the best of it.

Dizzy Gillespie's sometimes fine, sometimes annoying band opens the session with Pancho, male vocalist, doing "These Foolish Things Remind Me of You," following an instrumental, "Cool Breeze." Lora Pierre, a well-stacked looker handles the intros for the Edwards brothers and their ofay gymnast act. Trio is okay and garners a nice sendoff in a house which is usually n.s.h. for this type of stint.

Gillespie trots out one of his Esquire poll winners, Milt Jackson, for some sensitive work on the vibes with "Man I Love," in which a medley of other tunes is trickily worked. Jackson is strictly for show, since he doesn't work with the band otherwise. Tapper Walter Green underplays very smoothly during a suave, non-stop rhythm stanza. Guy does some difficult footwork with the greatest of ease.

Miss Pierre does another intro before bowing out until later in the bill. Her psuedo-comic patter is delivered stiffly, but the heavy political angle is daubed on to grab a few yocks at the expense of Bilbo followers.

Still another poll winner, Sarah Vaughn, comes through with the sock musical work of the evening, singing "You're Not the Kind of a Boy for a Girl Like Me." Phrasing and voice technique are a little too subtle for a vaude house, but she still grabs a great mitt for "September Song" and "Mean to Me."

Band works next to closing with a couple of rebop numbers in which some good tenor work by James Moody is almost lost because of Gillespie's hogging the spot with his unsharp clowning. Jackson returns with vibes embroidery.

Fetchit and Moreland provide a nice closer, with band's poor backing fouling up Fetchit's little piano ditty. Might have been funny but they couldn't get together. *Tomm.*

Adams, Newark

Newark, Jan. 16.

Stan Kenton and Band (18), with Ray Wetzel, Eddie Safransky, Shelly Mann, Pastels (5), June Christy; Steve Evans; Meribeth Olds; "Larceny in Her Heart" (PRC).

Stan Kenton's crew is still something to shout about in this season of bad news for swing bands. The lanky lad has lots on the ball for the jivers, including a new approach to the problem of making music sound new.

The outfit deals mostly in impact, conveyed through a 10-man brass section that bears down a little heavily on the ears at times. But nicely balanced in the saxes and rhythm section. Kenton's fine pianoing was dimmed at the opening through lack of a suitable mike at the sounding board. "Artistry in Jumps," "Concerto to End All Concertos" and "St. James Infirmary" set forth the Kenton touch at its peak of efficiency—powerful in blast effect and crowded with tricky syncopations and trickier harmonies.

June Christy is doing the vocals. She uses her pipes to the utmost advantage in "It's a Pity to Say Goodnight," "No Misery for Me" and "She's Funny That Way," going for boff results. The Pastels, harmony quintet, croon neo-barber shop in "Zip-a-dee-doo-dah," "Sentimental Reasons" and "River St. Marie," in a torrid swingy version. Wetzel, trumpet; Safransky, double bass, and Mann, drums, offer hot instrumentalities.

Meribeth Olds, contortionist, and Steve Evans, comic, round out a better-than-ordinary bill. *Bran.*

Roxy, N. Y.

Gracie Fields, Arthur Blake, Beatrice Seckler, Jean Gramas, Debonairs (5), Gae Foster Roxyettes, Paul Ash House Orch; "13 Rue Madeleine" (20th), reviewed in VARIETY, *Dec. 18, '46.*

Gracie Fields' appearance on any stage, anywhere, is an event of importance—and her current engagement at the Roxy is no exception. The English comedienne again proves herself one of the top personalities of international showdom. Only squawk concerning her Roxy appearance is that there's not enough of it. In its endeavor to get big grosses via rapid turnover, the house is holding the stageshow down to 45 minutes—of which Miss Fields' gets 17, and which seems like nothing, since she's able to get in only about six verses of "The Biggest Aspidistra in the World."

Despite the seeming brevity of Miss Fields' turn—which the stopwatch somewhat belies — the Roxy presentation is well-rounded and pleasantly entertaining. Debonaire, male terpling-warbling quintet, tees it off with a nifty mechanical man dance that has appeal for both the ballet and giggle trade.

Mimic Arthur Blake follows with carbons of Frank Morgan, Louella Parsons, Charles Laughton, Jimmy Stewart, Katharine Hepburn, Peter Lorre, Bette Davis and F.D.R. Routine is average, suffering from the plethora of mimics, most of them doing the same personalities. While the impressions themselves are pretty good, Blake's lines aren't funny or satiric enough to get him particular notice. Carboning of Miss Davis, particularly the physical aspects of her manner of acting, is by far the best, while the most that can be said of the F.D.R. biz is that it is in as good taste as this kind of thing can be.

Latino production number winds up the pre-Fields portion of the layout. It's colorful and well-executed, with Jean Gramas doing a neat vocalizing job, although Roxy production staff seems to show a decided lack of imagination in that awkward device of having a guy stand in front of her in midstage holding a hand mike. That's peculiarly disturbing to the illusion and might be easily eliminated by hiding the instrument in a fan or a bonga, such as the other femmes carry.

Also wedded into the production number is terping by modernist Beatrice Seckler, aided by a couple boys from the line. It doesn't matter much.

Miss Fields' opens with a fave, "The Simpleness, The Sinfulness, the Wickedness of Man," tells some Scotch and Irish stories (relatively inoffensive, Mr. W.) and then does a pip of a number in one-half Afrikaan and one-half English. She follows with a blend of straight vocalizing and satire on "My Hero" from "The Chocolate Soldier" but ends it in unmistakable fashion with a cartwheel. "Walter, Walter" and "South America, Take It Away" are other great laugh-garnerers, in addition to "Aspidistra." Then comes a 20th-Fox plug for the next pic into the Roxy, "Shocking Miss Pilgrim," with Miss Fields leading the audience in singing "Forever" from the pic. She encores with a New Zealand Maori tune in which she also leads the audience for a whopping finale. *Herb.*

Hippodrome, Balto.

Baltimore, Jan. 19.

Pat Henning, Candy Stevens, Merry Madcaps (3), Felice Iula House Orch (12); "The Jolson Story" (Col).

Change of stage portion to accommodate continued h.o. of film ("The Jolson Story") is necessarily brief with only three entries lined up for a fairly entertaining setto.

Highlight is Pat Henning, who closes in bell-ringing style with clicko comedy and knockabout. Funny impressions and expertly timed gaggery is a standout and just right to top off balance of bill which opens nicely with The Merry Madcaps, trio of clowning harmonica blowers. Essay spots of legit instrumentation but emphasize comedy bits throughout for a breezy getaway.

Candy Stevens in between is fair with some comedy singing, mild conversation and a topping bit of solo stuff on trumpet, sax and drums. Good support from Felice Iula and house orch brought up on stage for presentation setup. Biz continues good. *Burm.*

RKO, Boston

Boston, Jan. 17.

Andrews Sisters, Les Paul Trio, Mack & Desmond, Bob Evans; Vic Shoen House Orch; "Betty Co-Ed." (Col).

Andrews Sisters, consistently popular around here, handle about a third of this show and take it away without any trouble. Neither style nor gags changed very much, but that's okay with the customers who gave them a wow reception plus a beg-off.

They open with "Show Business," and then "South America Take It Away," etc., later appearing with the Les Paul Trio for "Rumors Are Flying," "Rum and Coca-Cola," the whole very sharp jazzing with good clear melody lines and above average thumping. House goes big for it, and likes the on and off routine since the gals appear throughout the show. Patti Andrews m.c.'s knowingly and keeps things plenty informal.

Variety acts sparse but strong. Mack and Desmond, dance team, whose stuff may not be too novel but have style and appearance which lifts them well above the average hoofing fare. Bob Evans, ventroing with his Jerry O'Leary, has smart line of chatter and a highly expert presentation, so goes big. And the Paul Trio, with Paul on the guitar, does an interlude on "Steel Guitar Boogie" and "Blue Skies" which is plenty satisfactory.

Biz was very big. *Elie.*

Earle, Philly

Philadelphia, Jan. 17.

Earl Carroll's "Vanities of 1947" with Coley Worth, Vernon & Draper, Mercer Bros., Jimmy & Joyce Vey, Joe Mole, Ben Yost's Guardsmen; "The Fabulous Suzanne" (Rep).

After an absence of several weeks, flesh comes into its own at the Earle this week via "Earl Carroll's Vanities of 1947," featuring a line of 16 girls, a variety bill, and several production numbers.

Garnering the most applause opening day (17) were Bobby Vernon and Jessie Draper, comedy team, with Vernon carrying the brunt of the patter and pantomime. Team has funny routine of satirical ballroom dancing.

Coley Worth held his own with opening day audience by playing (?) half a fiddle, imitating Groucho Marx, and stepping around in general zany fashion. He's an energetic comic, and times his gags well.

Joyce and Jimmy Vey run through a fast-stepping tap routine, and then lad gets into spotlight for nimble work out on the xylophone. This is a personable young couple with lots of appeal. Gal is cute and vivacious, and should be on stage more than she is in present act.

Joe Mole, looking like a cross between Groucho Marx and an absent-minded professor, builds up slowly to good climax with unicycle act. The Mercer Brothers do spoofing tap routine and burlesque Spanish terp.

Ben Yost's Guardsmen present five husky male singers in costumes reminedful of Superman in the comic strip, but boys have good voices and please with college medleys, operetta numbers, and excerpts from operas.

Production numbers include "African Baball," with plenty of color in costumes; "Gaiety on Wheels," in which the gals of the line pedal bicycles as prelude to Mole's unicycle number; Spanish dance, also colorful, and finale of 'Beautiful Lady' parade.

Biz fair when caught. *Shal.*

Olympia, Miami

Miami, Jan. 17.

Lanny Ross, The Colstons, Bob Hopkins, Kay & Kay, Wally Dean, Les Rhode House Orch; "Lady Luck" (RKO).

Well balanced layout current, makes for diverting vaude bill.

Topliner Lanny Ross scores with his singing stint. Gives them plenty, too, with a medley from "Annie Get Your Gun," "The Lamplighter," "Whole World Is Singing My Song" and "September Song."

Personable Bob Hopkins emcees smoothly and in own spot carbons Crosby, Frank Morgan, Hugh Herbert, Red Skelton and others for solid applause.

Comedy dance duo, the Colstons, rack up plenty laughs via the femme's acrobatics. Routines are carefully planned for the breakups which garner the laughs.

Wally Dean purveys a mixture of puppetry and card and ciggie manipulation that adds up to novel effect for good returns.

Kay and Kay offer muscle control sequence that gets over nicely. Les Rhode and house orch back show in nice style. Biz good when caught. *Lary.*

Tower, K. C.

Kansas City, Jan. 17.

Judy Kelly, Francisco, Marshall Bros. (2), Dolores Durrett, Tower Orch (9) with Jack Parks and Kenny Field; "Bringing Up Father" (Mono) and "My Dog Shep" (SG).

Current layout is well knit and rates as one of the best shows in several weeks.

House band opens on "For Sentimental Reasons," with Kenny Field taking the vocal and Jack Parks on muted trumpet. Judy Kelly follows with flips and spins through an acrobatic-adagio terp and winds with an interpretive boogie routine.

Midshow spot is taken by Francisco, in a sock juggling turn. Gets plenty of applause for his manipulation of small batons and tennis balls, interlarded with comedy effects. Dolores Durrett, discovery contest winner, takes a turn at boogie on the piano, and also gets off a pretty fair tap routine.

Closing spot has Marshall brothers alternately satirizing Frankie, Bing, Danny Kaye and a host of radio commercials. They wrap it up with a comedy face-slapping inning that sends them away to solid returns. *Quin.*

State, N. Y.

Blair & Dean, Leonard Sues, Thelma Carpenter, Walton & O'Rourke, Martin & Lewis, Louis Basil House Orch; "The Jolson Story" (Col).

State theatre, one of the few straight vaudeville houses in the country and the only one on Broadway, is more or less a proving ground for acts. It is putting a new turn up for bookers' opinions this semester which, when it works off the rough edges, has a fine chance of pushing itself into a prominent spot among comedy teams. That's the Martin & Lewis combination (New Acts). It is by far the mainstay of this layout and the reason why the stage show, coupled to the big b.o. "Jolson Story," leaves patrons with a very pleasant feeling.

With the Jolson picture on screen, State's bookers seem to have made their current show a nostalgic one, at least by proxy. It presents two performers connected in the past with Eddie Cantor's radio show and he gets prominent billing in the introductions. They are Thelma Carpenter and Leonard Sues, singer and conductor respectively on the comedian's air slot.

Sues follows Blair & Dean, a pleasant pair of ballroom dancers. Same "pleasant" reaction can be applied to Sues. He plays trumpet, not very outstandingly, but does it in a boyish manner that endears him well enough to the customers. He works over "Blue Skies," "Summertime" and "St. Louis Blues," employing open and growl trumpet nicely so that things don't get monotonous. It's unusual to see a musician of Sues' type doing a single and his job is not easy to make it stick with patrons.

Miss Carpenter, a good-looking Negro, who has worked with various name bands such as Count Basie's before achieving Cantor's program, is a far more excellent singer than she appears here despite the fact that she goes over neatly. Too, it's obvious that she is not yet accustomed to stage work. Her faults lie in her selection of material and pacing. She opens with "Give Me the Simple Life," a faded pop which never was too strong, "You Keep Coming Back Like a Song," "South American Way" and encores "Happiness Is a Thing Called Joe" and "September Song," the last a tune she shouldn't do until her interpretation is decidedly improved. She has no special material of the type she can do. While the act is highly successful here, it could be better.

Marionet acts seem to be enjoying a resurgence from whatever, if any, depths they might have slipped to. In recent weeks every Broadway house has featured one and they all show a sharp tendency toward maximum showmanship, which has become a lost art with too many vaude turns. Walton & O'Rourke can't be accused of losing sight of it, however. They put on a smartly worked out turn. Working from a small stage, they first work out the old skeleton dance routine, using, however, two dolls, one outfitted as a femme, doing a rhumba. Then comes a pair of sepias, a male pounding piano and a femme singing "St. Louis Woman," voices by W. & O. A hula dancer and dolls in lion and tiger costumes doing a nice skating bit finish the thing up with a wallop. It's all well done.

Martin & Lewis finish up, Lewis emceeing throughout. *Wood.*

Radio Budgets

Continued from page 1

as $3,000. To achieve the lower figure, the name values have been eliminated from the format, corresponding to the new agency thinking that the $3,000-$4,000 added expenditure for a star personality (frequently doubling the cost of a show) in most instances simply doesn't pay off in audiences to warrant the upped costs.

Similarly, the trend toward "the show's the thing" is reflected in the brushoff the costlier "name" programs are getting upon submission to agencies. For example, a Judy Garland show has just been packaged on the Coast by a Hollywood indie radio production outfit. The asking price is $17,000. But thus far nobody's interested.

The "rating stealing" among the low-budgeted shows on the air is chiefly apparent on the whodunits, but also include some of the comedy programming, where the emphasis is directed at the writing and production values rather than in names. It's in the latter respect that the trend toward low-cost shows is seen having healthy and beneficial overtones for radio as a whole.

Betty Reilly Set for Havana

Betty Reilly has been booked for the Casino Nacional, Havana, starting Jan. 31 at $1,000 weekly. Singer current at the Clover club, Miami, will follow with the Copacabana, Chicago, Feb. 25.

Variety Bills

WEEK OF JANUARY 22

Numerals in connection with bills below indicate opening day of show whether full or split week

Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Poramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 23
Tex Beneke Orc
Gene Sheldon
The Fontaines
Music Hall (I) 23
Patricia Bowman
Charles Laskey
Gil Maison
Robert Marshall
T & F Vallett
Corps de Ballet
Rockettes
Sym Orc
Paramount (P) 22
Elliot Lawrence Bd
Tim Herbert
Mills Bros
Olga San Juan
Renault & Rudy
Roxy (I) 22
Gracie Fields
The Debonairs
Beatrice Seckler
Arthur Blake
State (L) 23
Barry Gray
Merebeth Old
The Crosby Sis
Johnny Downs
Bonnie Baker
Lionel Kaye
Strand (W) 24
Charlie Barnet Orc
Ray English
Coles & Atkins
BRONX
Windsor (I) 25-26
Johnny Duggan
Herbie Faye Co
Four Morrocans
Ethel Lynn
L & L Bernard
BROOKLYN
Flatbush (I) 25-26
Lavere & Handman
The Kanazawas
Nils & Nadynne
Phillis Willis
Bernie George
QUEENS
Jamaica (I) 22-25
Anthony & Rogers
Eric Thorson
The Graysons

THE DEL MARTINS
EARLE, Philadelphia
January 24
Per. Mgt.: BILLY CREEDON
EDDIE SMITH AGENCY
1501 Broadway, New York

Billy & Ann Titus
Doi & Dellans Cats
22-23
Ben George
Lee Creager
The Olympics
Hayden & Haller
26-28
Lee Noble
Primrose & Gold
Faye & Lee
(two to fill)
AKRON
Palace (I) 23-26
Alvino Rey Orc
Ruth Terry
Hal LeRoy
Pansy the Horse
ATLANTA
Fox (P) 23
Sammy Kaye Bd
P Franks & Janice
Bob Hopkins
BALTIMORE
Hippodrome (I) 23
3 Madcaps
Candy Stevens
Pat Henning
State (?) 23-25
Evon & [illegible]na Lane
Jack Leal
Shavo Sherman
Olson & Joy
26-29
Martini & Pace
Paige Morton
Sasha Leonoff
Bedini & Joe
BOSTON
Boston (R) 23
Kathryn Grayson
Johnny Johnston
Jan Murray
Skating Macks
Dick & Dot Remy
BOUND BROOK
Brook (I) 25-26
Ben George
Dobas Duo
Leslie Gaines
Morey & Eaton
(one to fill)
BUFFALO
Buffalo (P) 24
Vaughn Monroe O
Ziggy Talent
Moonmaids
Frank Fontaine
Sondra Barrett
CAMDEN
Towers (I) 24-26
The Ciros
Joe Greene & G-B
Paul Nolan Co
Leon Fields
3 Reddingtons
CHICAGO
Chicago (P) 24
Lane Bros
Bill Johnson
Diana Lynn
Bob Evans
Oriental (I) 23
Milt Herth 3
The Wiles
Lowery & Rae
Paul Remos
HARTFORD
State (I) 24-26
Sugar Robinson
Bob Chester Orc
Cy Reeves
C Emmy & Pets
HOLYOKE
Valley Arena (I) 26
Raymond Scott Orc
Billy & Ann Titus
The Kemmys
(two to fill)
KANSAS CITY
Tower (I) 24
Dault & Bond
Tom O'Neil
(two to fill)
MIAMI
Olympia (P) 22
Vivian Fay
Don Henry 3
Lucile Barton
Gil Lamb
Herzogs
NEWARK
Adams (I) 23
Connee Boswell
Shep Fields
Jack Carter
Martez & Delita
NEW BEDFORD
Baliss Sq (I) 23-25
Paul Gary
Larry Daniels
A & C Fanton
Reading & Don
Rene & Jim
OMAHA
Orpheum (P) 24
Bob Crosby Bd
Town Criers
3 Dunhills
Eddie Rio
PATERSON
Majestic (I) 23-26
Maurice & Nadja
Harris & Allen
Larry Griswold
Stanley Burns
Eddie Jack & Betty
27-29
J & B Paysee
Paul Nolan
Mary McLanahan
Leon Fields
Barto & Stan
PHILADELPHIA
Carman (I) 23
Sue Ryan
Toy & Wing
Honey Bros
Duke Norman
Earle (W) 24
The Del Martins
Mr Dist Attorney
Artie Dann
K Duncan D'cers
PROVIDENCE
Met'p'l't'n (I) 25-26
Bob Eberly
Pryde & Daye
McFarl'd & Brown
Fredinand Bull
The Del Rios
(two to fill)
READING
Rajah (I) 24-25
Les Elgart Orc
Steve Evans
3 Arnauts
ROCKFORD
Palace (I) 24
Paul Walker Orc
Johnny Laddie Co
Ray & Pedro
Kitty McLaughlin
Patty-Jo Atkins
SAN FRANCISCO
Golden Gate (R) 22
Joan Edwards
Tom & Jerry
Jan Merrill
Pansy Sanborn
SPRINGFIELD
Court Sq (I) 23-26
Gray Family
Frances Urban
Sonny Sparks
Jackie & Tuffy
Barto & Stan
Veranos
WASHINGTON
Capitol (L) 23
Star & Garter Rev
Howard (I) 23
King Cole 3
Sam Donahue Orc
Roy Douglas
Slim & Sweets
WOONSOCKET
New Park (I) 26
York & Pearce
Paul Gary
A & C Fanton
Dudleys Midgets
Bud Sweeney

Cabaret Bills

NEW YORK CITY

Aquarium
Gene Krupa
Blue Angel
John Buckmaster
Vicente Gomez
Kay Ballard
Joan Nickol
Ellis Larkin 3
Golden Gate 4
Cafe Society (Downtown)
Olivette Miller
Phil Leeds
Cliff Jackson
Cisco Houston
J C Heard Orc
Cafe Society (Uptown)
Jules Munshin
Dorothy Jarnac
Susan Reed
Roberta Lee
Dave Martin 3
Edmund Hall
Carnival
Olsen & Johnson
Beatrice Kay
Salici Puppets
C & T Valdes
Blackburn Twins
Michael Edwards
McManus Orc
Reid Orc
China Doll
George Wong Tr
Frances Chun
Tai Sings
Ming Ling
Jose Curbello Orc
Copacabana
Sid Caesar
Bill Shirley
Raye & Naldi
Gale Robbins
Steen & Tasher
Michael Durso Orc
Fernando Alverez O
Diamond Horseshoe
Siri
Herman Hyde
Turner Twins
Rosebuds
Jackie Gleason
Billy Banks
Hal Hunter
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Costa Rios
Miguel & Albaicio
Chelo Villareal
Embassy
Larry Marvin
Jose Mellis
Ralph Font Or
Iceland
Ice Revue
P Whiteman Jr Or
La Conga
Irma Henriquez
Machito Orc
Pupi Campo Orc
La Martinique
Robert De Lisle
Al Bernie
Ronny & Rey
Ernie Stuart Orc
Latin Quarter
Myron Cohen
Moro & Yaconelli
Francis & Grey
Chandra Kaly Ders
Craddocks
Chic Gladke
4 Esquires
Wanger Line
Leon & Eddie's
Eddie Davis
Burke Twins
Franklin 2
Leblanca & Garcia
Sherry Britton
Art Waner Orc
Monte Carlo
Dick Gasparre O
Roberto
Sil[illegible]
Old Romanian
Jackie Phillips
Sadie Banks
Nina Dover
Alice King
Cobby Harrell
Joe La Porte Orc
Rogers Corner
Kernels of Corn
Hal Aloma
Gay Blades
Don Baker
Don De Vod Orc
Sieto Trio
G'wich Village Inn
N T G Revue
Frankie Hyers
Johnny & George
Chavez Orc
Ned Harvey Orc
Havana-Madrid
Paco Reyes
Gloria Lebran
Margaret Phelan
Carmen Sol
Catalino Orc
Carlos Varela Orc
Belmont-Plaza
Blair & Dean
Frakson
Bob Russell
Eddie Stone Orc
Nino Bd
Hotel Commodore
Johnny Long Orc
Hotel Dixie
Don Bestor Orc
Kay Hammond
Lou Seller
[illegible]san & Ray
Hotel New Yorker
Sammy Kaye Orc
Marion Spelman
June Arnold
Bissell & Farley
Alice Farrar
Bob Turk
Hotel Pennsylvania
Charlie Spivak Orc
Hotel Pierre
L & E Roberts
Chas Reader Orc
Hotel Plaza
Hildegarde
Hal Kanner Orc
Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Morton Downey
Deering & Lang
John Mollnari
Emil Coleman Orc
Mischa Borr Orc
Rogers Corner
Bananas' Orc
Non:
Al Morgan
Mattie Sondl
Steve Richards
Toni Palmer
Henry LaMarr
Ruban Bleu
Marais & Miranda
Muriel Gaines
Gloria King
Cedric Wallace 3
Leonard Elliott
4 Notes
Versailles
Jean Sablon
Emil Petti Orc
Panchito Orc
Village Vanguard
Maxine Sullivan
Josephine Premice
Don Frye
Eddie Gibbs
Wivel
Bob Lee
Gertrude Hild
Peggy Palmer
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Belm't'e
Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Russ Carlyle Orc
Geneve Dorn
Woo Woo Stevens
Chez Paree
Tony Martin
Pearl Bailey
Jack Cole
June Edwards
Gay Claridge Orc
Adorables (12)
Phyllis Gale
Lucio Garcia Orc
Colosimo's
Vivian Francis
Sherman Girl
Tito & Coral
Garon & Bennett
Rohmer & Darrow
Sol Feola Orc
Copacabana
Dolores Gray
Frank Libuse
Chuy Reyes Orc
Arne Barnett Orc
Cerney Twins
Wells & Fayes
Jimmie Burrell
Marianne
Hotel Bismarck
Joseph Sudy Orc
Roland Twins
Vela Montoia
Lenore
Annette Olsen
Montero & Yvonne
Eddie Fens Orc
Hotel Blackstone
Hartmans
Ramos Orch
Hotel Congress
Harding & Moss
Margie Fields
Hotel Continental
Za Bach's Orc
Marianne Fedele
Sheldon Reed
H Edgewater Be'ch
Henry Brandon O
Hild D'cers (16)
Donna Lane
Song Stylists
Los Hermandos 3
Ben Beri
Lathrop & Lee
Hotel Sherman
Claude Thornhill O
Carl Marx
In Models (8)
Hotel Stevens
Don McCrane Orc
Dennis Kelly
Bob Hall
Wesley Lundgreen
Boulevar-Dears
Latin Quarter
Ted Lewis Orc
Geraldine Du Bois
Paul White
Elroy Peace
Corwin Sis
Sol Klein Orc
Mack Triplets
Palmer House
Griff Williams Orc
Dorothy Shay
F & E Barry
Acromaniacs
Abbott D'ncers (12)
Rio Cabana
Jerry Lester
Berry Bros.
Terry Lawlor
Don Bradfield
The Lovelies (10)
Cee Davidson Orc
Vine Gardens
Al Zimmy
Jan Busche
Athena
Johnstones
Joe Kish Orc
Mel Cole Orc

Loew-Ent.

Continued from page 3

run was not announced but it's believed to be indefinite, depending on how the arrangements are mutually advantageous. With Metro having announced a cut in the number of pictures to be produced in 1947 from 31 to 24, the international company was reportedly in need of outside product such as Enterprise will produce, since M-G has almost absorbed its foreign backlog built up during war years and is presently distributing close to its current releases abroad. Ent's first-year production slate, with most pictures having some kind of an international approach, calls for six films, five of which are now in various stages of production.

Arthur Loew returned from the Coast last weekend, where he viewed prints of Ent product, including Erich Maria Remarque's "Arch of Triumph," a rough cut of "The Other Love," also filmed from a Remarque novel, and rushes of the first week's shooting of "Body and Soul."

While no arrangements have been made yet for Loew's to distribute Ent product as part of its foreign 16m program, it's believed the deal will also include this phase of distribution. Shortage of product has been one of the chief stymieing factors to the expansion of the company's narrow-gauge operations overseas, so that Ent pix will reportedly be welcomed by the 16m department.

New Acts

MARTIN LEWIS
Comedy Singing
15 Mins.
State, N. Y.

This new act, composed of Dean Martin, who at one time began making an impression on the crooner parade, and Jerry Lewis, a young comic, has a good future. Deriving maximum benefit from the fresh, clean, youthful appearance of the pair the turn does a smart job of tickling customers' funny-bones at the State, which is playing to capacity houses with "The Jolson Story."

Though there's a pattern to the act, based on Martin's neat vocaling and Lewis' complet lack of inhibition, it seems to the customers to be almost completely ad lib. The two combine to work over "That Old Gang of Mine," Martin foiling for Lewis, decked out as a moronic bartender, do vocal takeoffs of various top stars, etc. All they do cannot be detailed, but virtually every bit of it is good for solid laughs. Finale bit finds Lewis directing the pit band as "Jose Disturbi" for Martin's gagged-up version of "Old Man River."

All in all, these two kids have themselves a fine act. There are rough edges, but they'll wear away and what's underneath will wear a good deal longer. *Wood.*

JOSEPHINE PREMICE
Songs
8 Mins.
Village Vanguard, N. Y.

Josephine Premice appeared in concert halls before starting her cafe career. In her nitery bow the sepia songstress, backed by a bongo player, displays sufficient vocal versatility to impress as fitting fodder for the uptown boites.

Miss Premice has a full-bodied voice that shows up equally well in the low as well as higher registers, and she injects a great deal of personality in projection. She does especially well in the calypso department and is able to knock off a French chanson with equal ease.

She's done dancework in her concert tours, last jaunt being with Josh White. However, small confines of the Vanguard floor prohibits a display of her terps. *Jose.*

OLIVETTE MILLER
Harpist
10 Mins.
Cafe Society Downtown, N. Y.

In Olivette Miller, Barney Josephson has hit upon a performer who has the exploitation possibilities that could build her up to the status of Hazel Scott. This sepia harpist with a feeling for swing as well as classic versions of pops, puts her stress upon personality and has no trouble getting across.

However, in stressing personality, she shows a tendency to mugg too much, which detracts from her music. The harp and fingering technique have sufficient visual interest to hold for the audience, making further visual gimmicks superfluous. *Jose.*

ROBERT DE LISLE
Songs
11 Mins.
La Martinique, N. Y.

Robert De Lisle, a newcomer in N. Y. class cafes, although with obvious experience elsewhere, has visual and vocal assets of interest to the femme trade. His distinguished appearance is sufficient to keep the ladies quiet, but unfortunately, not all his notes are true on the slower tunes. He does much better in pieces of the calibre of "Stand Up and Fight," which gets him his biggest response.

His stage demeanor is good and once the vocal kinks are ironed out, he'll do in the choice locations. *Jose.*

CISCO HOUSTON
Songs
10 Mins.
Cafe Society Downtown, N. Y.

Newest entrant in ranks of balladeers impresses as a personable chap with a set of pleasing pipes, but still has to adapt this folk-song form to commercial levels. Accompanying himself on the guitar, he does a quartet of acceptable tunes with too little interpretation to maintain interest. Delivery is on a one-toned level, which doesn't point up the potent portions of the song.

He's also to develop more fully a personable line of small-talk to explain the various ballads. *Jose.*

Raftery Fights Selznick

Continued from page 3

by DOS to 20th, but later deals of a similar nature with RKO.

Selznick's attorneys, Lowell Wadmond and Chester Bordeau, of White & Case, were trying to establish in the testimony that in drawing up the pact to bring Selznick into UA it was long argued and well understood that he was to have the right to abandon story properties and lend actors unlimitedly. Louis Frohlich, acting for Chaplin, aimed to prove that Selznick had promised in talks and in publicity releases to make for UA the three pix he sold to 20th.

24th Draft

One of the amusing and amazing facts disclosed in the depositions is that the agreement finally accepted by which UA contracted to advance Selznick $1,000,000 for production was the 24th draft. Raftery and Dan O'Shea, Selznick's rep, went on drafting and redrafting the contract from the spring right through the summer and into the fall. At draft No. 11 (Sept. 15, 1941), the negotiations fell apart because of Raftery's insistence that DOS should not have the unlimited rights he demanded on story abandonment and player loanouts.

When O'Shea phoned Raftery to tell him the deal was off, Raftery declared: "I told him I was very happy over it; that I was going to take the Stratoliner home that day."

Raftery hadn't caught the plane, however, before Korda got Chaplin, Pickford, Selznick and himself into a huddle that lasted from dinner until 4 a. m. At the end of it they told Raftery and O'Shea to keep on drafting and a complicated compromise was finally reached later that month. Raftery's attitude was that UA would have no protection from Selznick's using coin, advanced him by the company, to pay overhead on stories which he could sell someone else and stars he could loan out and never use for UA's benefit. Final agreement was that part of the income from sales of abandoned atories would be applied to the overhead with which they had been charged.

No Compromise

Inasmuch as Selznick still was under contract to deliver two pix to UA under a four-picture 1937 distrib deal, Raftery's attitude was not to compromise in the new negotiations, but force DOS to deliver the two pix, since he couldn't work for anyone else until he did. Miss Pickford agreed with him. Korda, however, got angry and Raftery quoted him as saying:

"You are like all lawyers. You and Charley Schwartz (Chaplin's attorney) come out here and all you try to do is queer the deals we set up. We're making the deal and we're hiring you to draft the papers, and that's all."

At one point Raftery sought a compromise by which Selznick would have to offer any story or star to the producers associated with UA before he could let them go to an outsider. Selznick objected strongly, rattling off a list of minor UA producers whom he wouldn't trust to make pix with his players. Korda shruggingly agreed.

Korda's mood changed, however, when he returned from England a year later and learned that Selznick had sold "Keys of the Kingdom," "Claudia" and "Jane Eyre" to 20th. Korda testified: "I was upset and I said to Mr. Raftery that if there is a cause, if we have any possibility of winning a lawsuit, he should sue Mr. Selznick, but if he thinks we have no rights, no chance to win, we ahould not make fools out of ourselves."

"Outrageous" Action

Korda also wrote a four-or five-page letter to Chaplin calling Selznick's action "outrageous" and protested to Selznick personally. Selznick replied that he was "bored" with the stories. Korda testified that he also remonstrated with Selznick later because he had provided UA with no films during 1942 or 1943. He said he saw Chaplin about Selznick's 20th-Fox sales, and Chaplin felt the same as he did, "but was more violent."

Raftery was doubtful UA had a suit against Selznick that would hold up in court and wrote an opinion to that effect for the owners.

Frohlich didn't have too much success in establishing through questioning Korda, that Selznick wouldn't have been taken into UA if Korda had known he intended aelling the three stories. Korda repeatedly maintained that he had great respect for Selznick as a producer, and he "wouldn't weigh up his value to what he owns at any moment." VARIETY of Oct. 6, 1941, was introduced in evidence to prove that Selznick said he planned making the three films in dispute.

Selznick and O'Shea later claimed to Korda and Raftery that DOS had good reason for selling each of the stories. On "Keys," O'Shea is quoted as telling Raftery, Selznick feared opposition of the Catholic Church. He had called in the Rev. Wilford Parsons, former editor of the American Jesuit Magazine, who said "he could not give any advice or assurance that if Selznick followed the story he could make a picture with which the Catholic Church would be satisfied. The dogmatic tolerance is particularly bad."

As for "Claudia," Selznick thought it "too inconsequential" for his first after "Gone With the Wind" and he wanted something more significant, "with a home front angle." "Jane Eyre," Selznick thought, was "too much like 'Rebecca'."

Going back to the negotiations, which lasted from April to October, 1941, to get Selznick into the company, Korda testified, under cross-examination by Frohlich, that he wanted DOS in since the UA overhead was $60,000 a week domestic and $120,000 worldwide, and pix were needed in a hurry to support the organization. Selznick, as a result, laid out a flock of terms, including one that personnel should be reorganized at an additional expenditure of $6,000 weekly. Korda testified that such reorganization of the management and the addition of a new general salesmanager were unanimous anyway. (UA at the time had no general salesmanager, having eastern and western managers, Harry Gold and Jack Schlaifer, respectively. As a result of the subsequent organization, present distribution chief, Grad Sears, was hired.

Korda was brought into the deposition-taking as a Selznick witness, but Frohlich frequently turned him into a witness for the plaintiff. Since he's no longer a UA partner and has no particular interest in the current intramural squabble, deposition clearly shows his efforts to keep himself out of the middle and take a non-partisan course. To Frohlich's question as to whether he didn't think terms asked by Selznick were "drastic and unusual," for instance, he replied:

"I couldn't call them drastic, because when I myself became a UA stockholder, although I didn't pay anything for the stock, I became immediately, before I fulfill (conditions for ownership) of the stock a full-fledged owner and had voting right of the stock. So he didn't have any more on that account than I had."

Korda admitted, however, under Frohlich's prodding, that he fulfilled his promise for delivery of pictures.

Metro Tests

Continued from page 3

bidding in Philly, "Holiday in Mexico," the William Goldman outfit outbid Warners to get the picture for its top downtown house.

Metro apparently succeeded in its efforts to anticipate the decree by conducting the tests almost exactly as the decree outlines. Exhibs are given 10 days after notice of a picture's availability to send in their bids to the branch office via registered mail. Bids are then sent into the homeoffice, where a apecially-constituted committee of the sales staff makes the decision. It's possible that if competitive bidding emerges as a part of the decree from the appeal slated to be taken to the U. S. Supreme Court, that Metro might turn over the decision duties to its branch managers, but nothing has been definitely decided yet on that.

Metro, meanwhile, is continuing to offer pictures for bidding in all territories where the system has been inaugurated, and it may even broaden its scope by going into other territories that are also strictly competitive but not so tied up.

"Competitive bidding," the M-G spokesman said, "hasn't cost Metro any money, but if has got pictures flowing, and that's what is necessary."

Paramount, N. Y.

Mills Bros. (4), Olga San Juan, Tim Herbert, Renauld & Rudy, Elliot Lawrence Orch (17) with Jack Hunter, Don Baker; "Perfect Marriage" (Par), reviewed in VARIETY *Nov. 20, '46.*

Big item on this bill is the preem appearance of Elliot Lawrence at a firstrun Main Stem house. And Lawrence manages well enough, although there are a few rough edges to be polished off his fronting and introductory chores. Boyish ebullience grates occasionally.

Fortunately for the evidently nervous maestro, the band is, with only two exceptions, definitely a background piece in this bill. With 5 reed plus an oboe, 6 brass plus French horn, and 4 rhythms, orch cuts well behind the acts and shows to good effect in its two solo spots. Its opener is "They've Got a Lotta Coffee in Brazil," followed by baritone Jack Hunter doing an original and cleverly paced arrangement of "Over the Rainbow." Great returns here bring him back for "September Song" and the manner in which he discharges his duties marks him a fortunate find for this upcoming outfit.

Ghezzis, originally booked in this spot, were hurt in the first show and replaced by Renauld and Rudy, another hand-to-hand act. Besides the usual accoutrements of biceps, team has youth and passable good looks. In the briefest trunks and Roman sandals they look like a couple of cover boys for "Everlasting Strength and Health" and draw plenty of squeals from the femme moppets. Slow motion gymnastics, ranging from straight stands and presses to a one-armed hand-to-hand planche, are fine, but some of the posturing could be dispensed with.

Olga San Juan is no stranger to Paramount auds, having been on screen there recently in "Blue Skies." Combining the best of Betty Hutton with the worst of an errant firecracker, she opens with "Bim Bam Bum" and follows with "Cuba," tune she did with Bing Crosby in the film. Incidentally, she's turned blonde for her p.a. chores. She does a couple of other Latin numbers in which, as well as in her first, her voice seems to get lost in the big house. She seems to have plenty of volume, but mike placement probably is partially responsible.

A fast line of comedy chatter and gimmicks is dished up by Tim Herbert, fast enough to keep the occasional laughs hiding some weakish material. Best bit is a parody on the Russian delegate who's always late, called "When I Walk In, Gromyko's Walking Out." Comic has a nice personality but needs to tighten his act. More terping would help.

Lawrence Orch bridges here with the maestro doing an 88 solo on "Rhapsody in Blue." It's good commercial pash, but also nice piano technique.

Great performers from beginning to end and certainly the big draw on this stagebill, the Mills Brothers could stay on all day and keep the crowd happy. They don't do as much "instrumental" work as they did in the earlier days, sticking to straight word vocals, but from any angle they're top entertainment. They do their bestselling recorded tunes, "Guess I'll Get the Papers and Go Home," "Paper Doll," "Don't Know Enough About You," "Lazy River" and an encore on "Basin St. Blues;" one of their oldtimers. More care on mike balance is indicated in a couple of spots, but not obvious. Appealing comic work helps to occasional chuckles, too. A sock closer of which payees couldn't get enough. *Tomm.*

Capitol, Wash.

Washington, Jan. 18.

Smith & Dale (4), Cardini, Deane Carroll, Boy Foy; "Mighty McGurk" (M-G).

Capitol takes a breather between two high budget stage shows this week with a modest but pleasant offering featuring "something old, something new."

The old part of the show is the headliners, Smith & Dale, whose act goes back basically unchanged for at least a generation. Gags that drew laughs in the same doctor's office scene before Warner's "Jazz Singer" altered the face of vaude, are still drawing laughs today. The lines have been brought up to date here and there, where a topical angle could be added, but the act continues familiar to old timers and its Weber & Fields type humor is still good for chuckles. A couple of male singers are included and at the end the four men wind up with a barbershop quartet rendition of "If You Were the Only Girl in the World."

The newness comes from Boy Foy, a clever English juggler who flips Indian clubs, dishes, balls, high hats and anything else he can get his hands on while rampaging about the stage on a unicycle. Foy works first from a low cycle and then changes over to a high one, saving his toughest stunts for the wobbly seat of the high machine. The stunts would not be particularly sensational performed by a man anchored on his own two feet, but by a man turning and twisting 10 feet in the air on a one-legged bike they are good. The audience pours out its heaviest applause for this novelty turn.

Cardini in his usual suave crowd pleaser, featuring first an endless flow of cards which keep coming out of nowhere as he tosses them away pack after pack. Highlight of the number is the cigaret stunt in which he keeps producing, smoking and tossing away lighted cigaret after lighted cigaret to the amazement of the audience. Unfortunately much of Cardini's fine handwork, particularly with cards is lost to those in the rear of a house as large as the Capitol.

Deane Carroll is a pert singer whose best number is "Indian Love Call," but who gets along very nicely with a medley in French, Spanish, English and a touch of Russian. *Lowe.*

Apollo, N. Y.

Stepin Fetchit, Mantan Moreland, Sarah Vaughn, Walter Green, Edwards Bros. (3), Lora Pierre, Dizzy Gillespie Orch (14) with Pancho, Milt Jackson, Ray Brown, James Moody; "GI War Brides" (Rep).

Harlem's hothouse of rebop comes up this week with one of its better bills and grabs a nice payee sendoff all around. Great favorites in this house, Stepin Fetchit and Mantan Moreland close with some fast running patter that gives Fetchit, despite his long absence from the screen, somewhat the best of it.

Dizzy Gillespie's sometimes fine, sometimes annoying band opens the session with Pancho, male vocalist, doing "These Foolish Things Remind Me of You," following an instrumental, "Cool Breeze." Lora Pierre, a well-stacked looker handles the intros for the Edwards brothers and their ofay gymnast act. Trio is okay and garners a nice sendoff in a house which is usually n.s.h. for this type of stint.

Gillespie trots out one of his Esquire poll winners, Milt Jackson, for some sensitive work on the vibes with "Man I Love," in which a medley of other tunes is trickily worked. Jackson is strictly for show, since he doesn't work with the band otherwise. Tapper Walter Green underplays very smoothly during a suave, non-stop rhythm stanza. Guy does some difficult footwork with the greatest of ease.

Miss Pierre does another intro before bowing out until later in the bill. Her psuedo-comic patter is delivered stiffly, but the heavy political angle is daubed on to grab a few yocks at the expense of Bilbo followers.

Still another poll winner, Sarah Vaughn, comes through with the sock musical work of the evening, singing "You're Not the Kind of a Boy for a Girl Like Me." Phrasing and voice technique are a little too subtle for a vaude house, but she still grabs a great mitt for "September Song" and "Mean to Me."

Band works next to closing with a couple of rebop numbers in which some good tenor work by James Moody is almost lost because of Gillespie's hogging the spot with his unsharp clowning. Jackson returns with vibes embroidery.

Fetchit and Moreland provide a nice closer, with band's poor backing fouling up Fetchit's little piano ditty. Might have been funny but they couldn't get together. *Tomm.*

Adams, Newark

Newark, Jan. 16.

Stan Kenton and Band (18), with Ray Wetzel, Eddie Safransky, Shelly Mann, Pastels (5), June Christy; Steve Evans; Meribeth Olds; "Larceny in Her Heart" (PRC).

Stan Kenton's crew is still something to shout about in this season of bad news for swing bands. The lanky lad has lots on the ball for the jivers, including a new approach to the problem of making music sound new.

The outfit deals mostly in impact, conveyed through a 10-man brass section that bears down a little heavily on the ears at times. But nicely balanced in the saxes and rhythm section. Kenton's fine pianoing was dimmed at the opening through lack of a suitable mike at the sounding board. "Artistry in Jumps," "Concerto to End All Concertos" and "St. James Infirmary" set forth the Kenton touch at its peak of efficiency—powerful in blast effect and crowded with tricky syncopations and trickier harmonies.

June Christy is doing the vocals. She uses her pipes to the utmost advantage in "It's a Pity to Say Goodnight," "No Misery for Me" and "She's Funny That Way," going for boff results. The Pastels, harmony quintet, croon neo-barber shop in "Zip-a-dee-doo-dah," "Sentimental Reasons" and "River St. Marie," in a torrid swingy version. Wetzel, trumpet; Safransky, double bass, and Mann, drums, offer hot instrumentalities.

Meribeth Olds, contortionist, and Steve Evans, comic, round out a better-than-ordinary bill. *Bran.*

Roxy, N. Y.

Gracie Fields, Arthur Blake, Beatrice Seckler, Jean Gramas, Debonairs (5), Gae Foster Roxyettes, Paul Ash House Orch; "13 Rue Madeleine" (20th), reviewed in VARIETY, *Dec. 18, '46.*

Gracie Fields' appearance on any stage, anywhere, is an event of importance—and her current engagement at the Roxy is no exception. The English comedienne again proves herself one of the top personalities of international showdom. Only squawk concerning her Roxy appearance is that there's not enough of it. In its endeavor to get big grosses via rapid turnover, the house is holding the stageshow down to 45 minutes—of which Miss Fields' gets 17, and which seems like nothing, since she's able to get in only about six verses of "The Biggest Aspidistra in the World."

Despite the seeming brevity of Miss Fields' turn—which the stopwatch somewhat belies — the Roxy presentation is well-rounded and pleasantly entertaining. Debonaire, male terpling-warbling quintet, tees it off with a nifty mechanical man dance that has appeal for both the ballet and giggle trade.

Mimic Arthur Blake follows with carbons of Frank Morgan, Louella Parsons, Charles Laughton, Jimmy Stewart, Katharine Hepburn, Peter Lorre, Bette Davis and F.D.R. Routine is average, suffering from the plethora of mimics, most of them doing the same personalities. While the impressions themselves are pretty good, Blake's lines aren't funny or satiric enough to get him particular notice. Carboning of Miss Davis, particularly the physical aspects of her manner of acting, is by far the best, while the most that can be said of the F.D.R. biz is that it is in as good taste as this kind of thing can be.

Latino production number winds up the pre-Fields portion of the layout. It's colorful and well-executed, with Jean Gramas doing a neat vocalizing job, although Roxy production staff seems to show a decided lack of imagination in that awkward device of having a guy stand in front of her in midstage holding a hand mike. That's peculiarly disturbing to the illusion and might be easily eliminated by hiding the instrument in a fan or a bonga, such as the other femmes carry.

Also wedded into the production number is terping by modernist Beatrice Seckler, aided by a couple boys from the line. It doesn't matter much.

Miss Fields' opens with a fave, "The Simpleness, The Sinfulness, the Wickedness of Man," tells some Scotch and Irish stories (relatively inoffensive, Mr. W.) and then does a pip of a number in one-half Afrikaan and one-half English. She follows with a blend of straight vocalizing and satire on "My Hero" from "The Chocolate Soldier" but ends it in unmistakable fashion with a cartwheel. "Walter, Walter" and "South America, Take It Away" are other great laugh-garnerers, in addition to "Aspidistra." Then comes a 20th-Fox plug for the next pic into the Roxy, "Shocking Miss Pilgrim," with Miss Fields leading the audience in singing "Forever" from the pic. She encores with a New Zealand Maori tune in which she also leads the audience for a whopping finale. *Herb.*

Hippodrome, Balto.

Baltimore, Jan. 19.

Pat Henning, Candy Stevens, Merry Madcaps (3), Felice Iula House Orch (12); "The Jolson Story" (Col).

Change of stage portion to accommodate continued h.o. of film ("The Jolson Story") is necessarily brief with only three entries lined up for a fairly entertaining setto.

Highlight is Pat Henning, who closes in bell-ringing style with clicko comedy and knockabout. Funny impressions and expertly timed gaggery is a standout and just right to top off balance of bill which opens nicely with The Merry Madcaps, trio of clowning harmonica blowers. Essay spots of legit instrumentation but emphasize comedy bits throughout for a breezy getaway.

Candy Stevens in between is fair with some comedy singing, mild conversation and a topping bit of solo stuff on trumpet, sax and drums. Good support from Felice Iula and house orch brought up on stage for presentation setup. Biz continues good. *Burm.*

RKO, Boston

Boston, Jan. 17.

Andrews Sisters, Les Paul Trio, Mack & Desmond, Bob Evans; Vic-Shoen House Orch; "Betty Co-Ed." (Col).

Andrews Sisters, consistently popular around here, handle about a third of this show and take it away without any trouble. Neither style nor gags changed very much, but that's okay with the customers who gave them a wow reception plus a beg-off.

They open with "Show Business," and then "South America Take It Away," etc., later appearing with the Les Paul Trio for "Rumors Are Flying," "Rum and Coca-Cola," the whole very sharp jazzing with good clear melody lines and above average thumping. House goes big for it, and likes the on and off routine since the gals appear throughout the show. Patti Andrews m.c.'s knowingly and keeps things plenty informal.

Variety acts sparse but strong. Mack and Desmond, dance team, whose stuff may not be too novel but have style and appearance which lifts them well above the average hoofing fare. Bob Evans, ventroing with his Jerry O'Leary, has smart line of chatter and a highly expert presentation, so goes big. And the Paul Trio, with Paul on the guitar, does an interlude on "Steel Guitar Boogie" and "Blue Skies" which is plenty satisfactory. Biz was very big. *Elie.*

Earle, Philly

Philadelphia, Jan. 17.

Earl Carroll's "Vanities of 1947" with Coley Worth, Vernon & Draper, Mercer Bros., Jimmy & Joyce Vey, Joe Mole, Ben Yost's Guardsmen; "The Fabulous Suzanne" (Rep).

After an absence of several weeks, flesh comes into its own at the Earle this week via "Earl Carroll's Vanities of 1947," featuring a line of 16 girls, a variety bill, and several production numbers.

Garnering the most applause opening day (17) were Bobby Vernon and Jessie Draper, comedy team, with Vernon carrying the brunt of the patter and pantomime. Team has funny routine of satirical ballroom dancing.

Coley Worth held his own with opening day audience by playing (?) half a fiddle, imitating Groucho Marx, and stepping around in general zany fashion. He's an energetic comic, and times his gags well.

Joyce and Jimmy Vey run through a fast-stepping tap routine, and then lad gets into spotlight for nimble work out on the xylophone. This is a personable young couple with lots of appeal. Gal is cute and vivacious, and should be on stage more than she is in present act.

Joe Mole, looking like a cross between Groucho Marx and an absent-minded professor, builds up slowly to good climax with unicycle act. The Mercer Brothers do spoofing tap routine and burlesque Spanish terp.

Ben Yost's Guardsmen present five husky male singers in costumes reminiscent of Superman in the comic strip, but boys have good voices and please with college medleys, operetta numbers, and excerpts from operas.

Production numbers include "African Baball," with plenty of color in costumes; "Gaiety on Wheels," in which the gals of the line pedal bicycles as prelude to Mole's unicycle number; Spanish dance, also colorful, and finale of "Beautiful Lady" parade.

Biz fair when caught. *Shal.*

Olympia, Miami

Miami, Jan. 17.

Lanny Ross, The Colstons, Bob Hopkins, Kay & Kay, Wally Dean, Les Rhode House Orch; "Lady Luck" (RKO).

Well balanced layout current, makes for diverting vaude bill.

Topliner Lanny Ross scores with his singing stint. Gives them plenty, too, with a medley from "Annie Get Your Gun," "The Lamplighter," "Whole World Is Singing My Song" and "September Song."

Personable Bob Hopkins emcees smoothly and in own spot carbons Crosby, Frank Morgan, Hugh Herbert, Red Skelton and others for solid applause.

Comedy dance duo, the Colstons, rack up plenty laughs via the femme's acrobatics. Routines are carefully planned for the breakups which garner the laughs.

Wally Dean purveys a mixture of puppetry and card and ciggie manipulation that adds up to novel effect for good returns.

Kay and Kay offer muscle control sequence that gets over nicely. Les Rhode and house orch back show in nice style. Biz good when caught. *Lary.*

Tower, K. C.

Kansas City, Jan. 17.

Judy Kelly, Francisco, Marshall Bros. (2), Dolores Durrett, Tower Orch (9) with Jack Parks and Kenny Field; "Bringing Up Father" (Mono) and "My Dog Shep" (SG).

Current layout is well knit and rates as one of the best shows in several weeks.

House band opens on "For Sentimental Reasons," with Kenny Field taking the vocal and Jack Parks on muted trumpet. Judy Kelly follows with flips and spins through an acrobatic-adagio terp and winds with an interpretive boogie routine.

Midshow spot is taken by Francisco, in a sock juggling turn. Gets plenty of applause for his manipulation of small batons and tennis balls, interlarded with comedy effects. Dolores Durrett, discovery contest winner, takes a turn at boogie on the piano, and also gets off a pretty fair tap routine.

Closing spot has Marshall brothers alternately satirizing Frankie, Bing, Danny Kaye and a host of radio commercials. They wrap it up with a comedy face-slapping inning that sends them away to solid returns. *Quin.*

State, N. Y.

Blair & Dean, Leonard Sues, Thelma Carpenter, Walton & O'Rourke, Martin & Lewis, Louis Basil House Orch; "The Jolson Story" (Col).

State theatre, one of the few straight vaudeville houses in the country and the only one on Broadway, is more or less a proving ground for acts. It is putting a new turn up for bookers' opinions this semester which, when it works off the rough edges, has a fine chance of pushing itself into a prominent spot among comedy teams. That's the Martin & Lewis combination (New Acts). It is by far the mainstay of this layout and the reason why the stage show, coupled to the big b.o. "Jolson Story," leaves patrons with a very pleasant feeling.

With the Jolson picture on screen, State's bookers seem to have made their current show a nostalgic one, at least by proxy. It presents two performers connected in the past with Eddie Cantor's radio show and he gets prominent billing in the introductions. They are Thelma Carpenter and Leonard Sues, singer and conductor respectively on the comedian's air slot.

Sues follows Blair & Dean, a pleasant pair of ballroom dancers. Same "pleasant" reaction can be applied to Sues. He plays trumpet, not very outstandingly, but does it in a boyish manner that endears him well enough to the customers. He works over "Blue Skies," "Summertime" and "St. Louis Blues," employing open and growl trumpet nicely so that things don't get monotonous. It's unusual to see a musician of Sues' type doing a single and his job is not easy to make it stick with patrons.

Miss Carpenter, a good-looking Negro, who has worked with various name bands such as Count Basie's before achieving Cantor's program, is a far more excellent singer than she appears here despite the fact that she goes over neatly. Too, it's obvious that she is not yet accustomed to stage work. Her faults lie in her selection of material and pacing. She opens with "Give Me the Simple Life," a faded pop which never was too strong, "You Keep Coming Back Like a Song," "South American Way" and encores "Happiness Is a Thing Called Joe" and "September Song," the last a tune she shouldn't do until her interpretation is decidedly improved. She has no special material of the type she can do. While the act is highly successful here, it could be better.

Marionet acts seem to be enjoying a resurgence from whatever, if any, depths they might have slipped to. In recent weeks every Broadway house has featured one and they all show a sharp tendency toward maximum showmanship, which has become a lost art with too many vaude turns. Walton & O'Rourke can't be accused of losing sight of it, however. They put on a smartly worked out turn. Working from a small stage, they first work out the old skeleton dance routine, using, however, two dolls, one outfitted as a femme, doing a rhumba. Then comes a pair of sepias, a male pounding piano and a femme singing "St. Louis Woman," voices by W. & O. A hula dancer and dolls in lion and tiger costumes doing a nice skating bit finish the thing up with a wallop. It's all well done.

Martin & Lewis finish up, Lewis emceeing throughout. *Wood.*

Radio Budgets

Continued from page 1

as $3,000. To achieve the lower figure, the name values have been eliminated from the format, corresponding to the new agency thinking that the $3,000-$4,000 added expenditure for a star personality (frequently doubling the cost of a show) in most instances simply doesn't pay off in audiences to warrant the upped costs.

Similarly, the trend toward "the show's the thing" is reflected in the brushoff the costlier "name" programs are getting upon submission to agencies. For example, a Judy Garland show has just been packaged on the Coast by a Hollywood indie radio production outfit. The asking price is $17,000. But thus far nobody's interested.

The "rating stealing" among the low-budgeted shows on the air is chiefly apparent on the whodunits, but also include some of the comedy programming, where the emphasis is directed at the writing and production values rather than in names. It's in the latter respect that the trend toward low-cost shows is seen having healthy and beneficial overtones for radio as a whole.

Betty Reilly Set for Havana

Betty Reilly has been booked for the Casino Nacional, Havana, starting Jan. 31 at $1,000 weekly. Singer current at the Clover club, Miami, will follow with the Copacabana, Chicago, Feb. 25.

Wing's GI School Broadens Scope, Develops Craftsmen, Stage Skills

The American Theatre Wing's GI school (staffed by professional Broadwayities) will begin its fourth semester Feb. 24 with several important changes in courses, length of sessions, etc. Most noteworthy change, however, according to several producers interested in the project, is in the scope of the school itself.

Where the institution was originally set up as a refresher course, to brush returning GI theatre vets in various branches of the business, it has now begun to function as a trade school, a place to develop craftsmen and advance an actor further. Although still open only to vets, school has been broadened from a vet retraining center to an industry-wide training project, to fill (according to such producers as Margaret Webster) a glaring lack in the modern theatre—a basic training ground for the professional actor. There has been no such practical school before in theatre history.

Producers are now using the Wing school as a pool for properly trained talent. The Theatre Guild, Cheryl Crawford, Miss Webster, Oscar Hammerstein, Metro, and others have hired people from there. These producers, according to Wing officials, have also sent actors to the school who were in need of special training for some role—for vocal training, for instance.

In addition, actors playing on Broadway in small or medium-size roles—stuck in these roles for a season or more for economic reasons—have also been attending classes for further development, or, as something to do for stimulation. This season, Hayes Gordon of the recently-closed "Show Boat"; Bart Henderson, Michael Corhan and Thomas Grace, of American Repertory Theatre; William Scully, of "Finian's Rainbow"; William Horne, who was in "Helen of Troy" but more recently in grand opera; Alan Hewitt, legiter lately concentrating in radio, among others, have been taking Wing courses.

Showcase Alumni

Wing graduates who recently got jobs out of showcase performances at the school include George Keane ("Brigadoon" and "Park Avenue"); Bruce Gordon (in the touring "Hamlet"); Will Kuluva (Experimental Theatre's "Wanhope Building"), Henderson, Corhan and Grace (ART), and others. Wing officials feel they've left the realm of vet sentimental angle, however, to the hard-boiled status of a place where professional people can go and work.

School has had three eight-week terms in the past two seasons (current one ending Feb. 8). Fourth session, starting Feb. 24, will be enlarged to 10 weeks, as previous sessions were found too condensed. Because of the current increase in Broadway revivals, and the lack of properly trained actors in the classic repertory, the school has added a course in classical plays, to be given under various Broadway directors. Stephen Fry, formerly of BBC, will give a course in special events in radio.

Because it's so tough now for an actor to making a living strictly in legit, the Wing feels it necessary to train him in radio, television, musical comedy as well, and is furnishing cross-service courses—a course in acting for singers, one in radio acting for stage actors, dramatic character work for radio actors, etc.

Enrollment at first session was 400, with present total 730. Winston O'Keefe is director of the Wing's professional training program, with Mary Hunter director of courses.

Garfield Into 'Corner'

Hollywood, Jan. 21.

John Garfield plans returning to Broadway this fall after seven years in pictures. Actor will star in Robert Rossen's legiter, "Corner Pocket," which also will be produced and directed by author.

Pair are currently working in "Body and Soul" for Enterprise.

'LOST COLONY' BOARD MEETS

Raleigh, Jan. 21.

Former Gov. J. Melville Broughton, chairman of the Roanoke Island Historical Assn., has called a meeting of the directors in Raleigh Jan. 23 to lay plans for next summer's production of Paul Green's historical drama, "The Lost Colony," on Roanoke Island.

LUNT OKAY; THESPERS TREK BACK TO WORK

Alfred Lunt, who had an emergency kidney operation recently, is reported recovering in St. Luke's hospital, N.Y., and he's expected to go home some time this week. Until then no visitors are received. "O Mistress Mine," suspended because of the ailment, is still advertised to relight at the Empire on February 10. His wife, Lynn Fontanne, who is co-starred in the play, and a sister are the only visitors permitted at the hospital.

Kay Francis, who left "State of the Union" for an operation, returned to the show Monday (20). Illnesses have required understudies to step into a number of casts. James Barton was out of "The Iceman Cometh," E. G. Marshall subbing, but Dudley Digges who was out of the same show with a heavy cold is in action. Ralph Symonette subbed for Norman Cordon in "Street Scene," and when Florence Eldridge was forced abed, Diana Rivers stepped into "Years Ago."

Minn. U. Rejects Bid On Outside Show Bookings

Minneapolis, Jan. 21.

Univ. of Minnesota board of regents rejected the request of C. C. Milkes, local impresario, to rent the 5,500-seat Northrop Memorial auditorium on the campus for presentation of attractions sponsored by private individuals. The auditorium now is used by the Minneapolis Symphony Orchestra and for the Metropolitan opera season and university concerts, etc.

Milkes, in addition to bringing in concert attractions, has been trying to land legit roadshows, although the Lyceum here holds the UBO franchise. In his proposal requesting that the auditorium be "opened up" for non-university functions, Milkes pointed out that it was built from funds provided by public subscription.

In its reply turning Milkes down, the board of regents declared that "the university, as a publicly supported institute of higher education, cannot enter into any joint sponsorship of any project or program that is to result in profit or private gain for the cooperating group or groups."

Anderson as 'Medea'

Judith Anderson, last seen on Broadway in 1942 in "Three Sisters," is due in the spring in Robinson Jeffers' "Medea," as first production effort of new firm of Robert Whitehead and Oliver Rea. Two-act verse-play, adapted by Jeffers from Euripides, was written for and dedicated to Miss Anderson last year.

Actress left N. Y. for Coast last Saturday (18) for a film stint in RKO's "Tycoon," and will return thereafter for the stage chore.

Mitchell Back to Legit

Hollywood, Jan. 21.

Thomas Mitchell returns to legit chores for the first time in over a decade when he both stars in and directs "The World and Mr. Wilkins." Madge Kennedy will costar with Mitchell in the Joseph Schrank comedy.

One-setter is budgeted at $40,000 and opens Feb. 24 at the Geary in San Francisco for three-week run followed by jump to Broadway. Lewis Deak is producing, and cast includes Skippy Homeier, Eddy Ryan, Paul Langton and Jean Ruth.

'STRAUSS BOYS' FOR COAST

Hollywood, Jan. 21.

U. S. production rights to "The Strauss Boys" have been given to Franz Steininger, Coast conductor and composer, who is dickering to stage the Viennese hit musical here.

Show is now past its 100th performance in Vienna and is first postwar Austrian stage smash. Understood that several other showmen are interested in it, including Edwin Lester, with possibility it may be used in the Los Angeles Civic Light Opera season.

Saving ($40) Face

Tokyo, Jan. 14.

Jap entertainers received a break last week when General MacArthur okayed the release of face powder, perfume, cream and other cosmetics to Japanese people.

Previously, the only face and cold cream Nip showfolks could obtain was through the black market, and came at around 600 yen ($40) per jar.

Local Authors Lacking in Arg.

Buenos Aires, Jan. 12.

Political difficulties and disturbances notwithstanding, and despite the intrigues of the Peron-minded acting talent to try and supplant the front-rankers, the 1946 Argentine legit was prosperous.

One of the most significant features of the season was the lack of a good play by an Argentine author. All the hits were achieved on the basis of translations of French, British or U. S. plays. One U. S. precedent, however, did not repeat itself in Buenos Aires; although the Diaz-Collado Company production of "Life with Father" was a fairly attractive one, their backers eventually took a loss of some $6,000. This proves once more that Argentine audiences go for melodramatic fare and like subjects. This same company was rather more successful later in the season with "O Mistress Mine," the Terence Rattigan opus, at the Politeama, where it had a two-month run.

The best production of the season was undoubtedly Luisa Vehil's at the Smart theatre of "The Shining Hour," which was given an added boost from the attacks launched against the actress by anti-Semitic nationalists believed to be acting on behalf of the Senora de Peron, once a rival of Senorita Vehil's for starring honors at the National Comedy theatre. This production was instrumental in bringing to the fore young actress Maria Rosa Gallo, who gave a magnificent performance as Judith. Young actress is now playing the lead with Esteban Serrador in Eugene O'Neill's "All God's Chillun Got Wings," and her work has earned her unstinted praise from the local critics.

"My Dear Ruth" at the tiny Empire theatre, had the longest run of all the season's plays, with a record of 400 performances in eight months.

MME. FLAGSTAD SET FOR U.S. TOUR UNDER ENGELS

Kirsten Flagstad, noted Norwegian soprano and former Metopera stalwart, is returning to the U.S. concert stage, as first announced artist of George Engels. Latter, vet impressario who directed diva's previous U. S. tours, is now prez of newly formed Consolidated Concerts Corp.

Mme. Flagstad, now singing in London and Paris, will sing in four "Tristan" performances in February at La Scala, Milan, and sails March 7 for America, to see her daughter and embark on a concert tour here. She'll sing through April, and return for next season.

Soprano reportedly bears with her a "testimonial of patriotism" from Chief Justice of Norwegian Supreme Court Emil Stang for her conduct during the war. Mme. Flagstad, who left U.S. for home in 1941, has sung in public only four times during the war, in Switzerland and Sweden.

Rodney Duals in 'Macbeth'

Santa Barbara, Jan. 21.

John Rodney, legit thesp, who recently made his film bow in "Pursued," returns to the stage here in a modernized version of "Macbeth."

In addition to playing the top role, Rodney will co-direct the tragedy, which opens at the Lobero theatre next week.

KIEPURA-EGGERT MEX PIC

Mexico City, Jan. 16.

Mexican producers are dickering for the production of a pic in Spanish and English by Jan Kiepura and his wife Marta Eggert. Singers are conducting these negotiations while vacationing at Acapulco.

Trade expects a deal will be made and the pic produced before summer, when Kiepura said he intends to visit Poland, his homeland.

Inside Stuff—Legit

Rarely does Paul Dullzell use a byline in Equity magazine contributions but his name appears over an editorial in the monthly's current edition, headed "A Plea For Peace in 1947," an appeal to end factionalism within the association. He referred by inference to such turmoil as that stirred up last season when allegations were whipped up over a radio address piped in at a Madison Square Garden rally which resulted in bitter arguments of a religious nature, the main target being Communism. Significantly he said: "I don't know how much longer my voice is coming to you. I want you to listen to this, because it's serious." Equity's executive secretary was referring to his age.

Dullzell called Equity a tool, "a fine tool which we . . . have worked on for more than 30 years. . . . It was made for a special purpose and for that purpose there never has been a better tool. But if you take a special purpose tool and try to do some other job with it, the chances are you'll ruin it. . . . I want you to remember that, when people get up and argue about some of the things they think Equity ought to be used for, things it wasn't built to do. There are tools for those jobs, too. Use them, not Equity.

"Using Equity to get this or stop that will ruin it for the one job it can do better than anything else in the world—the protection of the actor, his job, his pay, his working conditions. And when we wrangle and argue about these other things, we are the blindfolded men in the ring in a battle royal. I care too much for Equity to see that happen without raising my voice against it. I ask all members . . . to cease the bickering and brawling that has beset us for so long and strive for peace, and unity and co-operation . . . that the prestige and usefulness of Equity, built so slowly . . . over so many years, may live and grow to protect us in this new year and for generations of actors as yet unborn."

Donald Wolfit, who heads an English repertory troupe now in Canada prior to Broadway, attracted attention in London during the war playing Shakespearean works. The performances started at noon because of the blitz and were said to have been well supported. Charles G. Stewart will be associated with Hall Shelton in presenting Wolfit in the U. S.

John Gielgud, the English star, arrived in New York on the Queen Elizabeth Friday (17) with Lawrence Langner of the Theatre Guild. Although it was a stormy passage Gielgud was highly amusing with comic stories. Theresa Helburn, who was supposed to have been aboard, remained in England. Gielgud's rep company will open on Broadway late next month under the management of John C. Wilson and the Guild.

Langner revealed that George Bernard Shaw is completing a new play for the Malvern Festival and it is likely to be presented in America next season. Showman also made preliminary arrangements for "Oklahoma!" in London next summer with Prince Littler but the date and theatre are not definite.

Theatre Inc. will sponsor first Experimental Theatre production, John Finch's "The Wanhope Building," at Princess theatre, N. Y., Feb. 9, 10 and 16, and the Theatre Guild will sponsor the second, Glendon Swarthout and John Savacool's "O'Daniel," Feb. 23, 24, 28 and March 2. Because the theatre seats only 299 persons, with less than 1,500 people to attend all performances, the theatre's producing committee co-chairmen, Cheryl Crawford and Clarence Derwent, are taking unusual step of announcing suspension of the ordinary press list to newspapers, and soliciting subscriptions from them instead. Subscriptions are $15 for five plays, available as memberships in American National Theatre & Academy, the overall sponsor, and hence deductible for income tax purposes because ANTA is tax-exempt.

Cara Williams, 20th-Fox starlet making her legit debut in touring company of "Born Yesterday," got her first notices when show opened last week at Nixon in Pittsburgh and came off very neatly. She hadn't previously been reviewed, having gone into cast during tag end of Boston run when Eleanor Lynn withdrew as the lead femme to await birth of her first child. One Smoky City critic, Karl Krug, of Sun-Telegraph, who had previously seen the Garson Kanin comedy on Broadway, even wrote that he thought Miss Williams was as good as Judy Holliday in the original production.

Gal has two unreleased pictures coming up, "Bob, Son of Battle" and "Boomerang." Best previous flicker break was as wife of Perry Como in "Something for the Boys."

For the first time, a critic was billed over actors—in fact the latter weren't even mentioned— on the banner inside Leon and Eddie's N. Y. night club for "Celebrity Nite" Sunday (12) last week. Robert Garland, reviewer for the N. Y. Journal American, sat on the stage under the banner which carried his name in large letters and was called "that eminent theatre writer and first nighter." Seated with him and also introduced by Eddie Davis were John Beal, rehearsing with "Carrot and Club"; Jean Kean, who recently replaced Betty Garrett in "Call Me Mister"; Jose Ferrer, starring in "Cyrano De Bergerac," and Sidney Blackmer, who recently appeared in the closed "Wonderful Journey."

N. Y. PM, in the special "Hats Off!" box on the letter page usually used to hail some individual for a noteworthy deed or cause, last week did the unusual in saluting "Finian's Rainbow." PM saluted the new Broadway musical, "and everyone connected with it, for bringing to Broadway entertainment with a social conscience, for making so ridiculous some aspects of racial discrimination, for poking such fun at some of the Southern diehards who keep the south in the grip of age-old, discredited biases. Above all, hats off to the 'Finian's Rainbow' people for having a sense of humor as well as a sense of justice."

John Antonello and Jimmy Nixon, partners in the booking office of A & N Presentations, Kansas City, are taking their second fling at angeling a legit production with a sizable interest in "The Story of Mary Surratt," which recently opened on the Coast. Deal was set with Howard Lewis and Russell Young, producers, when they brought their production of "The Desert Song" to the Music Hall, K. C., under A & N banner last season.

Antonello and Nixon previous flier was on "Easy for Zeezee," which opened in Chi and closed in short order.

Similarity accounts for switching of the title of "It Takes Two," which George Abbott and Richard Aldrich are trying out at the Wilbur, Boston. Because the current "The Big Two" arrived on Broadway first, the other "Two" was changed to "Apartment 17" and then "-B" was added, but last week the original label was decided on. Newest "Two" is dated to open at the Biltmore, N. Y., Feb. 5, the other play being at the Booth, where closing notice went up Monday (20).

John Golden has abandoned a comedy based on "The Goldbergs," former comedy radio serial, which has been off the air for around two years. Gertrude Berg, who worked on the play script, is said to have received a production offer from another manager and is writing new material for proposed radio usage.

Frank J. Sampson, who is endeavoring to assume the leadership of Tammany Hall with the backing of N. Y.'s Mayor O'Dwyer, is rather well known on Broadway. He was formerly in the boxoffice of the St. James, when it was called Erlanger's. After leaving show business Sampson entered politics and is a leader in Greenwich Village.

Harry Fromkes, who operated the Playhouse, N. Y., for a couple of seasons and is now in the disk field, proposes to specialize on legit show recordings. He figures that cutting records of individual parts will appeal to actors, if the whole play is not put on discs.

Same Old Debbil—House Shortage—Plagues Producers; 2 Shows on Deck

A theatre shortage which seasonally looms on Broadway is again in evidence and although there is only one fresh booking problem in respect to musicals, a number of new shows on the road trying out have not been allotted main stem berths. There was a temporary jam concerning "Sweethearts" which opened Tuesday (21) at the Shubert but it was necessary to send "The Red Mill" to the road after it wound up with a strong gross. "The Chocolate Soldier" has no definite berth yet.

Reported booking of an English Shakespearean troupe, headed by Donald Wolfit, into the big Century came as a surprise, as it infers the exit of "Toplitzky of Notre Dame," there being talk of moving that musical to the comparatively small Barrymore. Century is designed for musicals and although the much heralded Old Vic repertory was spotted there last summer, the incoming dramatic outfit hasn't the Vic reputation.

Among the shows not booked in, are "Eagle Has Two Heads," with Tallulah Bankhead, and "John Loves Mary." Latter comedy opened to promise in New Haven last week and was booked into Boston for two weeks starting Monday (20) but indications are that the Hub date may have to be extended. There are several houses with weak grossers which are becoming available but booking contracts have not been sought for one reason or another. Early this week only two out of 10 attractions trying out are definitely booked in, they being "It Takes Two" ("Apartment 17-B"), at the Biltmore, and "All My Sons," coming to the Coronet next week.

AN EX-MUGG TRIES TO EXPLAIN A POSER

New York.

Editor, Variety:

Your piece on the critic's b.o. interested me because you put into words something that has puzzled me for weeks. "The American Repertory Theatre," you said, "which presented four revivals thus far, presented a poser for the scorekeeper, who decided that ART's attractions should be counted as one, and a reviewer's judgment as one."

Well, that's fine. I've been trying to make that point ever since the ART got started. The ART is a repertory company. It should be viewed —and reviewed—as a repertory company. At least, that is my humble opinion.

And that is the very thing the New York critics, in reviewing the ART plays, failed to do. That goes for Variety, too, which sent three different men to look at the four plays and wrote four separate pieces, none of them leaning on any of the others.

Not that I'm beefing. No squawks. But when the reviewers, by and large, looked at "Henry VIII," and talked about what a bad writer Shakespeare was, it seems to me that they were not actually, doing their job. Mind you, I'm a reformed critic. I can remember only too well the days when I was one of the untouchables. And I know just where, in the closet (in plenty of mothballs), I hung my holier-than-thou toga. Some day, when I have a few dollars in the bank account and can afford myself the luxury of going back to work for a newspaper, I'd like to find a job like that again. So I think that any critic, any time, anywhere, is entitled to say whatever he thinks in any language he can dream up But—what is repertory? It is an acting company. It is a series of plays It is a group of productions. And it must be weighed from that multiple standpoint.

Only one New York critic, John Chapman of the News, seems to have understood this. He said, "Only by seeing all the plays of a repertory company can you judge them . . ." You're so right, John. And now that Variety joins this viewpoint, I add —You're so right, muggs.

Incidentally, since most of the reviews of most of the plays were very good, thanks all down the line, and please understand that I am not picking on the Jukes family, much as they enjoy being picked on. It's just a thought, a viewpoint, an approach, which I am discussing here. But a viewpoint, or thought, which, it seems to me is terribly important. If, that is, there is any importance to the idea of repertory per se.

Wolfe Kaufman.

Gibson 'Come'-&-Go Stunt Gets Equity Frown; Coast Actor Is Nicked for $600

Charges by J. J. Shubert that Harry Gibson, a Coast actor, breached his run-of-the-play contract by quitting "Come On Up" when the Mae West show was booked in Canada, were not sustained by Equity's council last week, but actor was fined two weeks salary ($600) for violating the association's rules. The fine will go into Equity's emergency fund, with no financial consideration to the manager who could have been liable for Gibson's salary for the balance of the season, had he been dismissed.

Fact that Gibson came from Hollywood to answer the charges probably influenced the council in his favor. He presented a statement from a doctor that he was ill and under treatment at the time he left the show, but the company manager erred because he did not have the actor examined by a doctor. Gibson was reputed to have complained that he couldn't stand the cold weather across the border but when the case was heard he expressed willingness to rejoin the play.

Management said that was up to Miss West who has not indicated she wished him back in the cast. Had the charges been sustained Gibson might have been unable to appear professionally during a term of suspension. Show opened on the Coast last summer and has been on tour, an expected Broadway date not yet being definite.

Case is somewhat similar to that in which Mary Boland was involved when engaged by the Theatre Guild for "The Rivals." She claimed illness and walked, but although the Guild filed charges, it refused to press the case. Miss Boland however was fined $500 when she refused to permit an Equity doctor to examine her. Actress also left "Jubilee" and "Face The Music," both Broadway musicals, but neither management filed charges.

SAN CARLO TROUPING BOFF ONE-NIGHTERS

San Carlo Grand Opera Co. opened its annual tour last week in Massachusetts with one-nighters to excellent business, warbling outfit playing stands which only occasionally receive stage attractions. Most unusual booking had the troupe appearing in Brockton, near Boston, Sunday (19) afternoon and then at the Hub's Opera House at night. Before reaching Boston the troupe played Springfield, Worcester, Fitchburg and Lowell, taking in the latter town approximating $3,900. It was virgin territory for San Carlo except for Boston.

Outfit will play Jersey City, which hasn't had a show in more than 20 years, performance to be given in the town's largest high-school auditorium. Operatic attraction then goes into southern territory and heads for the Coast.

ELT Rockets High With New 'Moon' Production

Extending its record of excellent production, Equity Library Theatre's staging of Clifford Odets' "Rocket To The Moon" is one of its best efforts to date. At the Hamilton Grange Library, N. Y., last Wednesday (15), Alexander Scourby was standout in the central role of a dentist caught in a marital crisis. First-rate support was furnished by Fran Malis, Stefan Schnabel, Barbara Lipton, Milton Selzer, John Sylvester and Eugene Francis.

Direction, which was patterned closely after the original Broadway production, was handled by Casey Allen while Ruth Birnholz' setting made the most of the library's miniature stage. Lighting was also effective. *Herm.*

'Norway' Home to L.A.

Los Angeles, Jan. 21.

After three years of far-flung trouping, "Song of Norway" will return to its birthplace, Los Angeles, April 21, to open the 1947 Civic Light Opera season at the Philharmonic.

Company made its bow here and grossed $130,000 for a three-week run. Since that time it has drawn $4,000,000 in the U. S. and another $1,000,000 in England. Meanwhile the musical, based on the life of the composer Grieg, is being measured for a screenplay at Universal-International.

AVC Takes Hand In D.C. Jimcrow Issue

The New York Theatre Chapter of the American Veterans Committee has joined the protest against segregation in Washington theatres. Letters were sent to managers requesting the use of their names to further the movement and in addition asked producers to sign pledges not to present shows in the capital. Both moves are reported to have had negative results. Idea of attempting to secure pledges probably stems from the stand taken by dramatists when the agitation started, during the engagement in Washington of "Joan of Lorraine." Some showmen are known to have ignored the communication from the vets, feeling that the group was attempting to exceed its purpose.

Showmen queried on the Negro discrimination situation believe that the campaign against one theatre is wrong procedure. They feel that the capital citizenry should be appealed to on the grounds of tolerance, to lift the ban in all theatres, schools, cafes and hotels. That is akin to the view taken by Equity following a survey of opinions expressed there.

A meeting held Monday (20) at the Alvin, N. Y., where "Joan" is playing, was conducted by the AVC group, purpose being to compliment the company on its stand against discrimination during its Washington engagement. Equity designated a spokesman to state its position in the situation to the assemblage.

Participants in the Alvin session, with Myron McCormack the chairman, were enthusiastic in voicing protests to Negro discrimination. Actor speakers declared they would not sign contracts to appear in shows which played stands where there is such segregation and one manager, co-producer Lee Sabinson of "Finian's Rainbow," said he would decline bookings in cities where the color line is drawn.

None of the protestants mentioned motion pictures in the Washington situation, but some who appeared on the stage there and voiced objection were exhibited on screens in nearby film houses at the same time. Playwrights who went on record as saying their plays would not be permitted in the capital until the situation is cleared up, were named but there was no statement of such a stand by the Dramatists Guild.

Villa-Lobos in N.Y. to Work On New Lester Operetta

Heitor Villa-Lobos, Brazilian classical composer, arrived in New York over the weekend to start work on "Magdalena," forthcoming South American Operetta. Based on an idea and original play by Homer Curran, musical is to be produced by Edwin Lester on a budget close to $250,000. Robert Wright and George Forrest will collaborate with Villa-Lobos, creating the lyrics and handling adaptation of the music.

It was originally planned to produce "Magdalena" during the spring season of the Los Angeles Civic Light Opera. However, Lester stated that in all likelihood early fall would see the curtain up on the new show. Plan is to open in Los Angeles prior to taking the musical east.

Curran will leave for the east shortly to join Villa-Lobos, Wright and Forrest in conferences on the show. Lester expects to arrive around Feb. 1 to confer with the authors. South American composer was accompanied to the U. S. by his wife and an interpreter, Dr. Jose Brendao.

Two British Rep Groups To Compete In N. Y., One With Bard, Other Comedy

Two English repertory outfits impend on Broadway, headed respectively by John Gielgud and Donald Wolfit and dated to open within a week of each other. But they are hardly opposition attractions, as the latter is strictly Shakespearean, while the former schedules comedy classics. Wolfit is slated for the large Century, N. Y., Feb. 18 although that house is currently tenanted by the comparatively new musical "Toplitzky of Notre Dame." Gielgud is advertised to debut Feb. 25.

Unusual extra space copy for Gielgud appeared in Sunday's (19) papers, the date of debut being set forth but the name of the theatre omitted. Mail orders for a scheduled eight-weeks date for "The Importance of Being Earnest" were solicited, such applications to be sent the offices of the Theatre Guild, which will present the star in association with John C. Wilson.

No mention was made of "Love For Love" in which the Gielgud company will appear April 21. The company immediately trained to Canada for appearances, first date being in Ontario Thursday (23). English showman H. M. Tennent is interested in the performances over here.

Gielgud Drops Bard

Gielgud first attracted attention on Broadway by appearing in "Hamlet" which fared so well at the Empire that it was moved to the more spacious St. James. The star has dropped the Bard for the time, for a season of comedy. Supporting players in Oscar Wilde's "Earnest" are Margaret Rutherfor, Pamel Brown, Jane Baxter, Jean Cadell, Robert Flemyng, John Kidd, Richard Wadsworth, Stringer Davis and Donald Bain. Wolfit's troupe is scheduling "King Lear," "Hamlet," "As You Like It," "Merchant of Venice," as well as Jonson's "Volpone."

Sunday extra space ads were used too for the first time for "The Iceman Cometh," mail orders being sought. Guild announced that a mail-order department has been set up at the Beck with the house treasurer, Dora Chamberlain, in charge. Mail orders for tickets are also advertised in extra space copy for "State of The Union" and "Another Part of The Forest." All three attractions are aimed into spring but it's possible that "Iceman" may go on tour before summer. Eugene O'Neill drama has not had a losing week but is expensive to operate and requires exceptional grosses for its six weekly performances. If and when "Iceman" takes to the road, the setting which is virtually in two scenes will be combined.

Understood that Gielgud is slated for the Plymouth, which has "Present Laughter," but another theatre is possible. The Barrymore is mentioned for "Toplitzky," that house being occupied by "Cyrano de Bergerac" one of the season's most successful revivals.

Wolfit Cleans Up in Canada

Toronto, Jan. 21.

Donald Wolfit troupe, first British theatrical company to visit Canada since the outbreak of war in 1939, is currently cleaning up in its six-weeks' Canadian tour. For its two nights at the Capitol, Ottawa, with the Governor-General and the Prime Minister present, it grossed just under $10,000; did $27,800 in 10 days at His Majesty's, Montreal, top gross there for several seasons, often to turnaway business; had over $20,000 in advance sales for the two weeks' engagement at the Royal Alexandra, Toronto, which opened to a sell-out last night (20).

Wolfit is doing "King Lear," "Hamlet," "The Merchant of Venice," "As You Like It," and Ben Jonson's "Volpone," this also to be his Broadway repertoire.

Equity Setting Up Plan Whereby Actors Can See More B'way Shows Cuffo

Believing that actors should see the performances of fellow professionals more often than is now customary, Clarence Derwent, head of Equity, is working out a system whereby members would be enabled to attend Broadway shows gratis. Heretofore actors asking for courtesies would apply to the company manager on the day of performance and not infrequently their requests were denied. New plan is for the producer to set aside a specified number of tickets for actors, they being identified with slips issued by Equity.

Already two attractions are available and managerial response is such that quite a number of shows will be on the free list for actors. "Cyrano De Bergerac" and "Lovely Me" tickets may be had at this time for performances on Tuesday, Wednesday and Thursday evenings, 20 tickets weekly having been allotted to Equity, it being figured that the shows are less likely to sell out on those nights.

Although the idea has been talked about for some time, no announcement has been made about the cuffo tickets, other than a notice on the association's bulletin board. Word got around in professional circles, however, that Equity reports it has been "sold out" for the next week or two. Slips carry the name of the producer and show and read: "In accordance with your desire to invite Equity members, this will serve as an introduction," the name of the actor and the date of the performance being filled in. Such tickets are subject to the admission tax as are other courtesy admissions.

WYMETAL TO MANAGE PITT ALFRESCO OPERA

Pittsburgh, Jan. 21.

William Wymetal, former stage director of the Metropolitan Opera and for the last several years a consultant in Hollywood on musical sequences, has been appointed managing director of Civic Light Opera Co. for its second season of outdoor operas at the Pitt Stadium. He succeeds Max Koenigsberg, who resigned on account of ill health.

At the same time, Edwin Wappler, who manages legit Nixon, which closes down during the warm months, has been named company manager for the alfresco productions, replacing Walter Ecker.

Continuation of under-the-stars productions locally was assured last week by another $50,000 gift from Kaufmann's department store.

L.A. Open-Air Legit Set For '47 in Greek Bowl

Los Angeles, Jan. 21.

Greek Bowl in Griffith Park will be the scene of another outdoor season of summer entertainment by the Hollywood Starlight Theatre Assn., starting July 7.

Gene Mann, managing director, announced that the company is spending $35,000 on improvements on the Bowl and will toss five shows into the arena when warm weather arrives. Operetta schedule will be complete about March 1.

Legit Moppets Map Own March of Dimes Assist

Forming plans of their own to aid the March of Dimes campaign, some 100 child actors, aged 7 to 16, at a meeting held at the Professional Children's School in New York Monday (20), organized the first Junior Actors' Committee to help the paralysis drive. Richard Tyler, who plays the title role in "Christopher Blake," was named chairman.

In lining up contributions to support the National Foundation for Infantile Paralysis, moppets set up a speakers' bureau, will make talks in schools and take collections from their own casts backstage among other things. All 38 of the children currently appearing in 10 Broadway shows have volunteered to ask their stage managers for permission to make curtain speeches.

Dallas Operetta Season Sets $300,000 Budget

Dallas, Jan. 21.

The State Fair of Texas operetta committee voted an appropriation of $300,000 for alfresco presentations to be presented here this summer. The figure makes the Dallas Casino 70-day operation the second largest in the country, next to the St. Louis Municipal Opera.

Charles R. Meeker, Jr., general manager for the Casino and Fair Park Auditorium, will leave next month for New York to arrange repertoire, casting and production personnel.

Plays Out of Town

John Loves Mary

New Haven, Jan. 16.

Richard Rodgers and Oscar Hammerstein, II (in assn. with Joshua Logan) production of comedy in three acts by Norman Krasna. Directed by Logan; scenery and lighting by Frederick Fox; costumes by Lucinda Ballard. Opened at Shubert, New Haven, Jan. 16, '47; $3.60 top.

Mary McKinley	Nina Foch
Oscar Dugan	Ralph Chambers
Fred Taylor	Tom Ewell
John Lawrence	William Prince
Senator James McKinley	Loring Smith
Mrs. Phyllis McKinley	Ann Mason
Lt. Victor O'Leary	Lyle Bettger
George Beechwood	Max Showalter
Lily Herbish	Pamela Gordon
Brig.-Gen. Harwood Biddle	Harry Bannister

In its present state, as a play, "John Loves Mary" rates only a B on the report card. As entertainment, that's another story. They say that Burbank, the famous horticulturist, could cross fruits and vegetables with unusual results. Rodgers and Hammerstein will go him one better with this one. They are about to plant on Broadway some corn that will no doubt materialize as heavy spinach when the stage and film harvest is in.

Plot is implausible as a confirmed toper's alibis but in spite of that, playgoers will probably enjoy the production somewhat as they would a good variety show—except in this case, the performers juggle words instead of Indian clubs; the animal act is confined to making a brasshat look like a jackass; and the entire troupe is on a merry-go-round instead of bicycles.

The above "corn" comment stems from such old reliable laugh sequences as the situation where the hero innocently doffs his pants in the presence of the heroine just as her parents enter the room; and the obvious complications that ensue when he marries a girl in whom he has no romantic interest, just so he can pave the way for her sealing to a buddy.

Play is billed as comedy but actually it's farce with a plush lining. The farce classification gives script certain license such as establishing an early problem which could be solved easily in the first act but if it were, there would be no need for the other two stanzas. This observation, incidentally, reflects the present status of the show—act one sets such a terrific pace that the following sessions are going to have difficulty in catching up to it.

Tale tells of a GI, John Lawrence, about to see his girl for the first time after a three-year overseas stretch. Girl, Mary, is daughter of U. S. Senator McKinley, living in New York, and she has cooked up a scheme whereby her parents will be in Washington while she welcomes her hero alone. Instead, a former buddy, Fred, who had saved the GI's life in battle, and who had preceded him home by a year, shows up and it's a three-way reunion.

It develops that Fred had had an overseas romance with Lily, an English nightclub entertainer who was reported blitzed. Actually the girl had been located by John who, as a mark of gratitude to Fred, married the girl as the only means of getting her to America, with plans of a Reno divorce clearing the way for Fred to take over. All this is unknown to Mary, who wants John to marry her, and to Fred who, meanwhile, has married elsewhere, thinking Lily dead. Unravelling of this mixup is what serves as foundation for some very funny lines that get a healthy assist from generally expert delivery.

Scripter Krasna offers herewith another exhibition of his skill at garnering laughs by the proper manipulation of words and phrases. While some of his situations also involve good comedy ingredients, it is primarily the verbiage department that snares the snickers. Weaknesses of the second and third acts are glossed over largely by diverting dialog. Staging of Joshua Logan works hand in glove with the writing assignment and indicates a shipshape product by the time show hits Gotham.

Casting is uniformly good. Play should help to establish William Prince and Nina Foch as a personable pair of youthful thesps. They have romantic appeal combined with good sense of comedy values. Tom Ewell walks off with the laugh wreath with a honey of a performance that rings the bell from start to finish. Harry Bannister likewise cashes in on chuckle possibilities as a brasshat general. Pamela Gordon registers as the cockney lass.

Loring Smith attacks the senator part like an actor who is so anxious to get his teeth into the role he includes the scenery too. His performance requires toning down, which it undoubtedly will get with added playing, inasmuch as Smith is a capable actor. Ann Mason does well as the senator's wife; Lyle Bettger adds good support as a former lieutenant turned Paramount usher; Max Showalter has a brief but amusing role as a Red Cross representative; Ralph Chambers fits as a hotel flunkey.

A handsome living room in the St. Regis hotel sets an attractive background for the goings-on and femme cast members exhibit eye-appealing attire. *Bone.*

Evening at the Lab

Hollywood, Jan. 14.

Actors' Lab production of four one-act plays, three by Tennessee Williams, one by Sean O'Casey. Features Jessica Tandy, Vincent Price, Art Smith, Henry Morgan, Whitner Bissel, Anita Sharpe-Bolster, George Tyne, David Clark, Mary Davenport, Francis S. White. Directed by Jules Dassin, Hume Cronyn, Alfred Ryder, Roman Bohnen. Technical direction, Gene Callnon; lighting, Milton Starr; settings, Gene Callnon, Duane Finn, Peter Klain, Sidney Dubin. Opened at Las Palmas, Hollywood, Jan. 14, '47; $3 top.

Following the pattern of its first professional production, well over two years ago, Actors' Lab has returned to a series of one-acters, running the gamut from socially conscious, vague propaganda to downright good theatre for entertainment purposes only. Tennessee Williams is responsible for the two "messages" that somehow fail to arrive to Garcia. On the other hand, he also can be credited for one exquisite character study, "Portrait of a Madonna." Sean O'Casey contributes the sole comedy, "The End of the Beginning," a farce of classic proportions.

The first two offerings, "Mooney's Kids Don't Cry" and "The Last of My Solid Gold Watches," are bleak studies of frustration. In the former, a pair of wretched starvelings and their month-old baby are the subjects on which Williams tries to hang a moral. Whatever Williams' moral is, it is lost in some pretty dull play construction. "The Last of My Solid Gold Watches," practically a monolog concerning an old die-hard Southern drummer, gives Vincent Price an opportunity to appear as an ancient, obvious Bilbo supporter. Price tries, in fact a little too hard, but the dialog rambles in an obvious manner. Clinton Rosemond and Whitner Bissell do well by the minor roles handed them.

Jessica Tandy triumphs in "Portrait of a Madonna," giving this one gem by Williams everything in the book. As a mentally unbalanced old maid, with sexual delusions concerning a non-existent lover, Miss Tandy works back and forth from gentle sanity to nervous unbalance that sets her among the great First Ladies of the theatre. Certainly no finer performance ever has been given locally. Hume Cronyn did a superb job on direction and David Clarke and George Tyne efface themselves deftly in support of the actress.

Roman Bohnen directed the final piece, "End of the Beginning," and deserves top directorial award for wringing the audience dry with laughs, to say nothing of handling his cast. Art Smith, Henry Morgan and Anita Sharpe-Bolster have the chores in this wild, slapstick hoedown. Throwing in, quite literally, the kitchen sink and other household appurtenances, O'Casey shows what havoc can be wrought when husband decides to do wife's household chores. After the misery of the first three plays, this not only comes as a welcome relief, it almost breaks up the theatre to say nothing of the audience.

Production, direction, set and lighting credits are all of topflight nature for this minnie-house. Show should remain and play to SRO audiences on strength of word-of-mouth campaign, to say nothing of rave reviews from local press. *Huts.*

King Lear and As You Like It

Montreal, Jan. 14.

Donald Wolfit and Co. productions of Shakespeare repertory. Staged by Wolfit and Christopher Ede; settings and costumes by Ernest Stern. At His Majesty's, Montreal, Jan. 8 and 9, '47.

King Lear

Lear	Donald Wolfit
King of France	David Dodimead
Duke of Burgundy	Georges Bradford
Duke of Cornwall	Josef Shear
Duke of Albany	Robert Algar
Earl of Kent	Alexander Gauge
Earl of Gloucester	Eric Maxon
Edgar	Kempster Barnes
Edmund	Frederick Horrey
Curan	Malcolm Watson
Oswald	John Wynyard
Tenant	Georges Bradford
Doctor	Eric Adeney
Fool	Geoffrey Wilkinson
Officer	David Dodimead
Herald	Richard Blythe
Servant	Richard Blythe
Goneril	Violet Farebrother
Regan	Ann Chalkley
Cordelia	Rosalind Iden

As You Like It

Duke	Alexander Gauge
Frederick	David Dodimead
Amiens	Robert Algar
Lord	Georges Bradford
Jacques	John Wynyard
Le Beau	Geoffrey Wilkinson
Charles	Josef Shear
Oliver	Frederick Horrey
Jacques	David Dodimead
Orlando	Kempster Barnes
Adam	Eric Adeney
Dennis	Charles Ollington
Touchstone	Donald Wolfit
Sir Oliver Martext	David Dodimead
Corin	Malcolm Watson
Silvius	Ward Blythe
William	Josef Shear
Hymen	Robert Algar
Rosalind	Rosalind Iden
Celia	Penelope Chandler
Phoebe	Ann Chalkley
Audrey	Marion Marshall

It's hard to say yet whether Donald Wolfit's repertory group will hit the financial jackpot, but on the basis of audience and critical reactions, it looks favorable. British thesps are drawing well-filled houses at every performance.

If the group does go to Broadway, (negotiations are now under way) chances for its success appear okay. There'll be a natural tendency to compare it with the Old Vic but that difficulty will probably not count to any great extent due to the fact that Wolfit is doing at least two things that haven't been seen in N. Y. for years: "King Lear" and Ben Johnson's "Volpone." Besides that, the group has three of the Bard's top attractions in its repertory, "Merchant of Venice," "Hamlet" and "As You Like It," which should in themselves keep the boxoffice active.

Opened here with "Lear" Wednesday (8) and followed by "As You Like It" Thursday matinee (9). Wolfit, doing title role in "Lear," showed himself a powerful figure who plays the tragedy to the hilt, broadly and with full force, ignoring the subtle underplaying used by many present-day tragedians. The picture of the monarch slowly going mad is drawn in bold strokes, so much so, in fact, that Wolfit's Lear stands out above all the other players. And this is perhaps the main fault, if it can be labeled a fault—the other thesps suffer by comparison. Through no fault of their own it is Wolfit's show.

Balance of cast all do solid jobs. Most notable is their elocution and clarity of speech. Sets and costuming in "Lear" are on the shoddy side, the reason being the British need for skimping and saving during the war.

"As You Like It" finds the group doing a complete switch, and it's a happy one, with the rest of the cast looking more like participating than supporting players, as in the case of "Lear." Wolfit himself takes a modest role, that of Touchstone, the clown. Comedy lines are played to the hilt. Settings are on the debit side of the ledger, but deficiency can be overlooked. *Laza.*

Volpone

Montreal, Jan. 16.

Donald Wolfit repertory production of play in two acts by Ben Jonson. Staging and settings by Wolfit. Musical arrangements by Rosalind Watson. At His Majesty's, Montreal, Jan. 15, '47; $3.32 top.

Volpone	Donald Wolfit
Mosca	John Wynyard
Voltore	Frederick Horrey
Corbaccio	Eric Maxon
Corvino	Alexander Gauge
Bonario	Kempster Barnes
Sir Politick Would-Be	Robert Algar
Peregrine	Malcolm Watson
Nano	Richard Blythe
Castrone	Geoffrey Wilkinson
Androgyno	David Dodimead
Celia	Rosalind Iden

Only non-Shakespearean play done by Wolfit group appears to click even better than some of the Bard's works in which Wolfit is a specialist. Jonson's bawdy comedy is treated in best Elizabethan tradition with all the villainy and foxiness played to the hilt.

Wolfit, naturally, stands out above everybody else, his Volpone being played, as are his Shakespearean parts, in a broad manner. Broadway success, however, is a gamble since there's much corn here that may not register.

Main fault with the Wolfit productions, the so-called stock style of playing, is evidenced here. Supporting players aren't given free enough rein.

Sets are on the shoddy side as is the costuming. *Laza.*

Dishes For Pix?

Continued from page 5

office, but that there probably will be no full-scale move to cut down quantity in favor of quality.

There's a new type of Hollywood film executive, rising out of the writer ranks and therefore more inclined to judge a film artistically as well as commercially, Bernhardt says. "Dore Schary is representative of this type, Bernhardt stresses. "He could well develop into another Irving Thalberg, who hasn't had a replacement in Hollywood."

Bernhardt maintains that foreign film competition is having a healthy effect on Hollywood production. In contrast to the easier days, when Coast producers were just competing among themselves, director says, "You can feel the growing uneasiness in the studios as a result of the growing threat of foreign films. We're going to be forced to more careful production." So far, he adds, foreign films selected for distribution in the U.S. have generally been better than our own.

While in N. Y. Bernhardt is gandering Broadway legit and pronounces it appallingly bad in comparison to previous years. He says that high costs have choked off originality and made it necessary for producers to have a pre-tested product to sell, which results in the use of old, tried formulae for shows. Interlaced union rulings, which have almost trebled a producer's labor nut, form a large part of the total overhead, he adds.

Bernhardt's contract with Warners is up Feb. 1 after seven years with the studio. While he has no immediate plans outside of a trip to Sun Valley, he says it's unlikely that he'll go back with the studio except on a freelance basis.

Plays on Broadway

Little A

Sam Nasser production, in association with Harry Lambert, of drama in three acts (one scene) by Hugh White. Features Otto Kruger, Jessie Royce Landis and Wallis Clark. Staged by Melville Burke; setting by Watson Barratt. Opened at Miller, N. Y., Jan. 15, '47; $4.20 top.

Aaron Storm	Otto Kruger
Lucinda Storm	Jessie Royce Landis
Mary Howard	Ottilie Kruger
Phoebe Painter	Frances Bavier
Clyde Painter	Harry Mehaffey
Dr. Duncan Brown	Wallis Clark
Donald Storm	Robert Willey

A well-intentioned presentation by a managerial newcomer and an author new to the theatre figures to evoke a difference of opinion but is doubtful of drawing enough patronage.

First two acts are fairly interesting although the performance seems much too quiet. Final act veers to melodrama and there's a bit of unbelievable gunplay which switches the story from the psychological to the lurid. It is very well enacted, however, by two name players plus the supporting short cast. Also "Little A" is performed within an excellent interior.

Otto Kruger returns from Hollywood to characterize Aaron Storm, who operates a northern Coast cannery in a small town. His father, who owned the plant before him, was known as Big A and the appellation of small is given the son, because the heir hasn't the father's dynamic personality. Jessie Royce Landis, one of Broadway's leading actresses, appearing as Aaron's wife Lucinda, seems a bit too voluptuous for a deceptive wife, but the performances of both are of the higher plane.

Aaron, who likes classical music and plays chess with his doctor friend, is a quiet, mannerly fellow dominated by Lucinda. For 19 years he has had the suspicion of not being the father of their son Donald, back on vacation from college. It is not until the youth strikes Aaron, who berates Donald for attempting to rape Mary the maid, that the truth is conceded. But it's late in the play when it develops that Big A was the boy's actual parent and that Lucinda tormented Aaron's mother until she lost her mind and died. The play then becomes lurid.

When Aaron erupts he is minded to commit murder. First there is a poison potion but that is discarded. The deceived husband then toys with a pistol and then hands the gun to the hated Lucinda, which seems to be incredible. Luckily she is a bad shot for, after aiming at Aaron the slug strikes Donald. Whether he dies isn't indicated, as the curtain then drops

Wallis Clark does well as the friendly doctor. Ottilie Kruger, daughter of Otto, gives a very good performance as the maid Mary and scenes beteween them are the pleasant interludes in the play. *Ibee.*

If in the Greenwood

Blackfriars production of play in blank verse in three acts by Victoria Kuhn. Staged by Dennis Gurney. At Blackfriars' Guild Playhouse, N. Y., Jan. 16, '47; $1.80 top.

Elena	Katherine Hamilton
John Barron Mark	Ray Colcord
David Landor	Edwin Ross
Father Benedict	Joseph Boley
Peter Conrad	John Young
Robert Wilde	Paul Gregory
Anne St. John	Ann Linsley

The Blackfriars have made anything but a happy choice in its attempt to transfer this blank verse opus from the written page to a stage production. It may have read great but it doesn't come off in the transition. It's doubtful even if the most arty-minded followers of this semi-pro group will evince much enthusiasm over it. First nighters, exclusive of those who had accompanied the youthful author, Victoria Kuhn, from Washington for the preem, were decidedly non-committal on appraisal and for the most part nearly as bewildered as the cast reading the lines on the other side of the foots.

The author starts out with a close-up of nations bereft of a lasting unity between the powerful and the weak. Locale is in a mythical country, which would recall its former leader to carry the ball in the unity stakes.

After much stilted gab and actionless meanderings, it appears that a man must put his own house in order before settling the problems of troublesome nations and the world. Sex romps in by a clandestine affair between the man's wife and his chief adviser, which carries on to the ultimate denouement, when after practically cursing the man, the culprits find solace in suicide. At the tag, the man has regained strength by their act and will carry on in his purpose.

The cast does the best it can with the material at hand, and Dennis Gurney has directed with his accustomed skill—to little purpose. *Edba.*

Ruth Draper Monologs Reveal Her Old Magic

Returning to Broadway after a five-year stay abroad, Ruth Draper in her collection of character sketches is proving an artistic success during the first two weeks of her limited engagement at the Empire theatre, N. Y. With the playhouse temporarily vacant at night, pending resumption of "O Mistress Mine," Miss Draper switched her schedule of performances, largely booked for matinees, to evening shows mainly. The one-woman show is set for about 40 performances—an unusually large number for this type of attraction.

For the current series, the diseuse is introducing two new sketches to her gallery of female portraits, both based on contemporary war themes. Bulk of each show, however, consists of Miss Draper's best-known pieces including "Opening a Bazaar," "Doctors and Diets," "Three Women and Mr. Clifford," "The Italian Lesson," etc. Diseuse is displaying her best form in the familiar pieces, especially in her characterization of the jaded Mrs. Clifford where she mixes a bit of acid with her general sympathy for the distaff side.

One of the new sketches, "The Return," is a sentimental affair, divided into two scenes, depicting the homecoming of a wounded English officer. Miss Draper makes the milk of human kindness overflow the brim in this piece. The other sketch, entitled "Vive La France," is an effective dramatic monolog, delivered wholly in French and concerned with the wife of a young Frenchman who is about to sail to join DeGaulle's forces in England. *Herm.*

'Cyrano' Switcheroo Draws Ferrer Kudos; Subs Trot Stuff Well

Jose Ferrer is to be commended for his sound theatrical enterprise and business judgment, as well as the artistic gesture, in scheduling two performances of his "Cyrano de Bergerac" with understudies taking the lead parts. A good-sized audience that included managers, agents and other theatre gentry attended the first special matinee Thursday (16) at the Barrymore, N. Y., and undoubtedly was impressed with the proceedings and with Ferrer's stated hope "that other producers will follow suit, and thus establish a helpful method of uncovering and encouraging promising talent for the general betterment of the theatre."

It was a good performance, with the substitute actors giving a competent account of themselves. William Woodson, who ordinarily plays Le Bret, took the Cyrano role. His voice lacks the dramatic bite of Ferrer, and he bounced around a little too hectically, but otherwise conveyed the poetry, the tortured frustrations, of the long-nosed lover with intelligence and skill.

Patricia Wheel, the Orange girl, made a sweet, appealing Roxanne. Stewart Long, normally a lackey, was a bit boyish but otherwise agreeable as Christian. Charles Summers, a guardsman, did a fine job as Ragueneau. Nan McFarland, playing the duenna, and Robert Carroll, essaying De Guiche, made individual portraits of these roles.

An added gesture that proved as much fun to the actors as to the audience was the taking of bit parts by the play's regular leads. Ferrer was a porter and ragged poet; Ernest Graves (Christian) a lackey; Ralph Clanton (De Guiche) another lackey; Paula Lawrence (Duenna) a flower girl and nun; Francis Compton (Carbon) a cook, and Frances Reid (Roxanne) a soubret and nun. Hiram Sherman, normally Ragueneau, made the bit part of a ragged poet an inspired one.

Admission charge of $2 for orchestra and $1.50 for balcony helped cover salaries and incidentals. *Bron.*

British Legit Troupe In Japan to Act for Tommies

Tokyo, Jan. 14.

Ten British actors and actresses arrived in Kure last week to present the plays "Patsy," "George and Margaret" and "Peg O' My Heart" to British Occupation Force personnel in Japan. Troupe arrived from Australia, where it gave 2,000 performances to servicemen. Group consisted of Beverly Myles, troupe leader; Phyllis McLean, Lois Roby, Gloria Robins, Jack Dwyer, Alistair Roberts, Jack Guest and John Alden, producer.

Also arriving was Czechoslovakian ballerina Evelyn Ippen, who is scheduled for a six-month tour of the British area.

Bowouts for Chi Shows Bring B.O. Lift; 'Harvey' 21G, 'Apple' 21G, 'Flag' 18G

Chicago, Jan. 21.

Usual rush due to last-week notices on most shows made for general upward swing at wickets. "Flag Is Born" and "Apple of His Eye" closed Saturday (18) after short runs, while "Pygmalion" and "Student Prince" are due to follow soon, the latter having opened last week for good biz.

Big legit turnover due soon with several shows coming in. "Lute Song" returns to Studebaker Wednesday (22). "Three to Make Ready" goes into Blackstone Feb. 7; "Springtime For Henry" follows "Pygmalion" into the Selwyn next week, and "Born Yesterday" hits the Blackstone Feb. 24. "Magnificent Yankee" went into the Erlanger Monday (20) for a five-week stay.

Estimates for Last Week

"A Flag Is Born," Studebaker (4th wk) (1,246; $4.20). Last week was best for this one, with $18,000.

"Apple of His Eye," Erlanger (4th wk) (1,334; $3.60). Took to road after final good week of $21,000.

"Harvey," Harris (24th wk) (1,000; $4.20). Tickets hard to get again with a swing to $21,000.

"Pygmalion," Selwyn (7th wk) (1,000; $4.20). Doing plenty well, around $20,000.

"Song of Norway," Shubert (7th wk) (2,100; $4.80). Continues high with $36,000.

"Student Prince," Blackstone (1,358; $4.20). Opened Sunday (12) for good biz after rave crix reviews; $17,000 for eight performances.

European Concertists To Make U. S. Debut

National Concert & Artists Corp. has signed several prominent concert artists who will be making their first U. S. appearances shortly. Signed by NCAC are Mihaly Szekely, Hungarian basso, due shortly; Louis Fuorestier, conductor of the Paris Opera, who led at the Met recently; Nikita Magaloff, pianist; and Daniza Ilitsch, Czech soprano. Magaloff is already signed for an appearance with the San Francisco Symphony in February and Miss Ilitsch for concerts with the Detroit Symphony.

NCAC is also sponsoring return of Torsten Ralf and Joel Berglund, Swedish singers, who debuted at the Met last season. It has also booked European tours for some of its American artists, by way of talent exchange, as follows:

Claudio Arrau, two months' tour through England, France, Switzerland, Scandinavian countries, January and February, 1947; Dusolina Giannini, from January to May, '47, all through Europe; Lotte Lehmann, fall of '47, England and France; Raoul Jobin, the Paris Opera, from March 15 to June, '47, also concerts throughout Europe; Mack Harrell, concert tour, Europe and Scandinavia, end of February to end of April; Jess Walters, Covent Garden, January to April, '47, and Doris Doree, Covent Garden, December, '46 to Feb., '47, and two performances at the Royal Copenhagen Opera.

Also, Julius Katchen in appearances with leading symphony orchestras in France; Anatole Kitain, three months' tour of Europe and England, November, Dec. and Jan.; Rosalyn Tureck, Scandinavian countries in the spring of '47; Joseph Schuster, tour of England and France, April, '47; Jan Smeterlin, touring Europe all of the 1947 season; Alexander Brailowsky, tour of the Continent and England, March and April, '47; Nathan Milstein, tour of the Continent and England, March and April, '47; Rosalind Nadell, Copenhagen Opera, spring of '47; Miriam Solovieff, tour of England and France in the spring of '47, and Alexander Uninsky, tour of France, England, Holland and Sweden in spring, '47.

'John' OK 12G, N. Haven

New Haven, Jan. 21.

Preem of "John Loves Mary" built from moderate advance to Saturday night SRO, following optimistic press at opening at Shubert last weekend (16-18). Word of laugh content got around and was reflected in good b.o. which mounted to an okay $12,000 on four shows at $3.60 top.

Another breakin holds forth currently, with "Washington Square" in for a last half (23-25). Fourth consecutive tryout gets an airing here Jan 30-Feb. 1 when "Carrot and Club" comes in for four shows. Fifth in a row follows, with preem of "Brigadoon" set for Feb. 6-8.

Current Road Shows

(Period Covering Jan. 20-Feb. 1)

"A Dangerous Woman" — Erie, Schen't'dy (24-25); Shubert-Lafayette, Det. (27-1).

"A Flag Is Born"—Shubert-Lafayette, Det. (21-25); Erlanger, Philly (27-1).

"All My Sons" — Colonial, Bost. (21-25); Playhouse, Newark (27-1).

"Anna Lucasta" — Locust, Philly (20-1).

"Anna Lucasta" — Geary, Frisco (20-1).

"Apple of His Eye"—American, St. Louis (21-25); Davidson, Mil. (27-1).

"Best of Spirits"—Walnut, Philly (21-1).

"Blackouts of 1947" — El Capitan, Hollywood (20-1).

Blackstone—Hanna, Cleve. (21-25); Aud., Newark (27); Maryland, Cumberland (28); Weller, Zanesville (29); Hippodrome, Marietta (30); Aud., Charlestown (31-1).

"Blossom Time"—Nat'l, Wash. (21-1).

"Born Yesterday" — Nixon, Pitt. (20-25); American, St. Louis (27-1).

"Call Me Mister"—Shubert, Bost. (20-1).

"Carrot and Club" — Shubert, N. Haven (30-1).

"Come On Up"—Mem. Hall; Joplin (20); Arcadia, Wichita (21); Aud., Pueblo (22); Aud., Denver (23-25); Curran, Frisco (27-1).

"Countess Julie" — Forrest, Philly (20-1).

"Craig's Wife" — Playhouse, Mil. (31-1).

"Dear Ruth"—Carolina, Greenville (20); Erlanger, Atlanta (22-25); Albany, Albany (27); Temple, Birmingham (28); Aud., Montgomery (29); Aud., Nashville (30); Bijou, Knoxville (31); Aud., Lexington (1).

"Eagle Has Two Heads"—Ford's, Balto (21-25); Nixon, Pitt. (27-1).

"First One Hundred Years"—McCarter, Princeton (31-1).

"Hamlet"—Curran, Frisco (20-25); Mayfair, Port. (27-28); Metropolitan, Seattle (29-1).

"Harvey"—Harris, Chi. (20-1).

"It Takes Two" — Wilbur, Bost. (21-1).

"John and Mary"—Plymouth, Bost. (21-1).

"Lute Song" — Studebaker, Chi. (21-1).

"Magnificent Yankee" — Erlanger, Chi. (21-1).

"Oklahoma!"—Cass, Det. (21-1).

"Pygmalion" — Selwyn, Chi. (20-25); Cox, Cincy (27-1).

"Song of Norway"—Shubert, Chi. (20-1).

"Springtime for Henry"—Hartman, Col. (20-22); Town Hall, Toledo (23-25); Selwyn, Chi (27-1).

"State of the Union"—Orpheum, Phoenix (20); Rialto, Tucson (21); Plaza, El Paso (22); Melba, Dallas (24-25); Mem Hall, Houston (27-28); Texas, S. Antonio (29); Paramount, Austin (30); Worth, Ft. Worth (31-1).

"State of the Union" — Davidson, Mil. (20-25); Lyceum, M'p'ls. (27-1).

"Story of Mary Surratt" — Biltmore, L. A. (21-1).

"Student Prince"—Blackstone, Chi. (20-1).

"The Glass Menagerie" — Town Hall, Toledo (20-22); Colonial, Akron (23); Park, Youngstown (24-25); Erlanger, Buff. (27-30); Aud., Roch. (31-1).

"The Glass Menagerie" — Temple, Birmingham (20); Aud., Montgomery (21); Aud., Jackson (22); McAlister, N. Orleans (24-25); Aud., Beaumont (28); Aud., Natchez (29); Aud., Texarkana (30); Aud., Shreveport (31); Aud., L. Rock (1).

"The Red Mill" — Ford's, Balto. (27-1).

"Up in Central Park" — Shubert, Philly (21-1).

"Voice of the Turtle"—Erlanger, Buff. (21-25); Hartman, Col. (27-1).

"Washington Square"—Shubert, N. Haven (23-25); Colonial, Bost. (27-1).

'Born' Hits 22G, Pitt

Pittsburgh, Jan. 21.

"Born Yesterday" got close to $22,000 last week at the Nixon. Big advance sale for second and final week indicates gross for finale should be just as big.

Show grabbed excellent notices from all three critics and got off to flying start via sellout benefit opening night.

Shows in Rehearsal

"A Moon for the Misbegotten"—Theatre Guild.

"Parlor Story"—Paul Streger.

"The Greatest of These"—Frank Satenstein, Edgar F. Luckenbach and Richard Krakeur.

"Carrot and Club"—William Herz, Jr.

"Brigadoon"—Cheryl Crawford.

"Darling, Darling, Darling"—William Cahn.

"The Chocolate Soldier"—J. H. Del Bondio and Hans Bartsch.

"Craig's Wife"—Gant Gaither.

Wolfit Group Wolfs 30G For 10 Shows in Montreal

Montreal, Jan. 21.

Donald Wolfit and his Shakespearean company closed a 10-day engagement Saturday (18) garnering socko $30,000 gross at $3.32 top. Group at 1,850-seater His Majesty's played to sro houses but take was dented by cutrates for school moppets whose matinee admissions were set at 50c.

John Gielgud opens here Jan. 28 in "Importance of Being Earnest" and advance sale is heavy.

'Sons' 8G Sleeper, 'Blossom' $25,000, 'Spirits' 4G, Hub

Boston, Jan. 21.

"All My Sons," only opener last week, proved something of a sleeper at the Colonial. Show got good notices in all but one slot, and word-of-mouth did the rest to build to a nice first weekend. "Blossom Time" was big at the Opera House in final week, and "Call Me Mister" remained plenty staunch at the Shubert. But other two shows were way off.

Openers this week are San Carlo Opera at the Opera House (Jan. 19); "John Loves Mary," at the Plymouth (20), and "Apt. B-17" at the Wilbur (21). Next week, "Washington Square," at the Colonial and Jooss Ballet at the Copley. Plenty of prospects ahead.

Estimates for Last Week

"All My Sons," Colonial (1,500; $3.60). Got off to a slow start but gained when the notices came in to build to a not-too-bad $8,000 first week estimated. Second week current and should be better. Play has good hit possibilities.

"Best of Spirits," Plymouth (1,200; $3.60). Never caught on with second week remaining at first's estimated $4,000 level. "John Loves Mary" here now.

"Blossom Time," Opera House (2,900; $3.60). Second week did capacity biz final days of week to bring estimate up to $25,000, which is very good.

"Call Me Mister," Shubert (1,590; $4.80). Fifth week still in groove with sock $33,000 estimated.

"Young Man's Fancy," Copley (1,100; $3.60). Failed to click on second week with estimated $3,000 so didn't remain third week as indicated. House dark until Jooss Ballet comes in next week.

'LUTE' FINALES IN L.A. AT 40G; 'BLACKOUTS' 17G

Los Angeles, Jan. 21.

Legit grosses tallied neatly here this past week, with pleasing reports from all sides. "Lute Song" climaxed its fortnight in the Biltmore with $22,500 for the final frame and $40,000 for the run, which could have lasted another three weeks. Ken Murray's "Blackouts of 1947" stood steady at $17,000 for the 239th week at El Capitan.

"She Dood It in Dixie" encored a nice sum with $10,150 for the third stanza at the Belasco. El Patio took in $5,700 for "Pinafore," which was about $1,000 below the nut, but a higher gross than this house has seen in some time. Musart's "Shared Wife" went on the two-for-one plan, with members participating on a co-op basis and climbed slightly to $2,700 for the third week.

'Park' 22G in 4th, D.C.

Washington, Jan. 21.

"Up in Central Park" wound up the fourth and last week of its run at the National Saturday (18) with a gross of $22,000 for the week, indicating that a month is too long for practically anything in these parts, no matter how good it is as theatre.

"Blossom Time" is back for the umpteenth time, for a two-week stint.

'Dream Girl' 17G, Balto

Baltimore, Jan. 21.

"Dream Girl" built a fine gross of $17,000 at Ford's here last week but folded nevertheless because operating nut required even more than this imposing figure to mount a profit. Fine critical reaction to performance of June Havoc in lead.

Tallulah Bankhead in "The Eagle Has Two Heads" is current with "The Red Mill" and "Craig's Wife" set to follow.

'Turtle' $17,800, Toronto

Toronto, Jan. 21.

Here for a fortnight's engagement, "Voice of the Turtle" reversed the local pattern when the gross for the second stanza exceeded the first week's figure.

Second saw a healthy $17,800, with Royal Alexandra (1,525) scaled at $3 top. Meant that "Turtle" grossed $33,300 on Toronto engagement.

B'way Attendance Up; 'Rainbow' 41½G, 'Street' 38G, Both Register as Hits; 'Beggar' 34½G, 'Annie' 45½G; 2 Out

Broadway's attendance to legiters improved last week along the line, as most showmen predicted. Weather was depressing on almost every day and while the soggy going did not affect night business, midweek matinees, especially those on Wednesday, saw a drop even among the sturdiest draws. By the end of the week, however, agencies were busy trying to fill orders for Saturday's (18) performances.

"Finian's Rainbow" and "Street Scene" lived up to enthusiastic notices with virtual capacity and great grosses. There was very little agency call for "The Big Two." Last week's sole arrival, "Little A," evoked sharply divided notices, attendance indicating some promise however. Revival of "Sweethearts" the only opening this week, although Sonja Henie opens at Madison Square Garden in her "Hollywood Ice Revue." "The Big Two" and "Temper the Mind" are closing this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Annie Get Your Gun," Imperial (36th week (M-1,427; $6.60). Agencies won't accept orders except six weeks in advance as a rule for this leading musical, which approximates $45,500.

"Another Part of the Forest," Fulton (9th week) (D-968; $4.80). Continues to gather profits weekly; somewhat better, with count being around $21,000.

"Beggar's Holiday," Broadway (4th week) (M-1,900; $4.80). Staying chances appear promising, with takings strong and audience reaction favorable; improved to $34,500.

"Born Yesterday," Lyceum (51st week) (C-993; $4.80). Still selling out and is among the clicks figured to play into next season; $21,000.

"Call Me Mister," National (40th week) (R-1,104; $6). Vitality of GI revue keeps it among the musical leaders; takings continue at capacity plus; nearly $33,000.

"Carousel," Majestic (92d week) (M-1,667; $6). Business varies considerably but musical makes money right along; last week improved to around $32,000.

"Christopher Blake," Music Box (7th week) (D-979; $4.80). Slated into spring, if not longer; tear-jerker has plenty of theatre parties; over $23,000.

"Finian's Rainbow," 46th Street (2d week) (M-1,319; $6). First full week of new musical click approximated $41,500, even with party or two; capacity.

"Happy Birthday," Broadhurst (12th week) (CD-1,160; $4.80). Cinch into summer with capacity the rule; rated close to $30,500.

"Harvey," 48th St. (116th week) (C-920; $4.20). Back to virtual capacity and never much affected despite seasons and conditions; $18,500 quoted.

"Icetime," Center (31st week) (R-2,994; $2.40). Will have Sonja Henie skating show at Madison Square Garden against it but Radio City crowds support this one; around $30,000.

"Joan of Lorraine," Alvin (9th week) (D-1,331; $4.80). Three and one-half months to go (May 3) and should play to standees until then, as now; over $32,500.

"Life With Father," Bijou (372d week) (C-613; $3.60). Run leader held its own last week when takings were $8,000; probably some profit.

"Little A," Miller (1st week) (D-940; $4.20). Divergent first-night opinion affected second night but business improved; around $5,500 in first five times. Opened Wed. (15).

"Lovely Me," Coronet (4th week) (C-1,095; $4.80). Must move or fold; improved to $8,000 but needs more; "All My Sons" follows here next week.

"O Mistress Mine," Empire (CD-1,082; $4.80). Played 42 weeks until forced to suspend (Alfred Lunt operated on); Ruth Draper solo attraction at the theatre.

"Oklahoma!", St. James (204th week) (M-1,509; $4.80). Plans call for London to witness champ musical next summer; grosses have varied lately; up again to $25,500.

"Present Laughter," Plymouth (12th week) (C-1,063; $4.80). May go through winter; while not among leaders, has made the grade; eased to $16,000 last week.

"State of the Union," Hudson (62d week) (CD-1,057; $4.80). Very little affected except midweek matinee and the gross approached $24,000.

"Street Scene," Adelphi (2d week) (M-1,434; $6). Virtual capacity throughout first full week when gross was around $38,000; higher figure except for parties.

"Temper the Wind," Playhouse (D-865; $4.80). Final and 4th week; picked up to $9,000 but drama needs considerably more to break even.

"The Big Two," Booth (C-812; $4.80). Final and 3d week, after weak press, little action in agencies; takings first full week around $12,000 indicated.

"The Fatal Weakness," Royale (9th week) (CD-1,025; $4.80). Business continues to be highly profitable with takings around $20,500.

"The Iceman Cometh," Beck (15th week) (D-1,213; $5.40). Held to about the same figures, $18,500 being approximated; ticket sale extends to mid-March.

"The Voice of the Turtle," Morosco (146th week) (C-939; $3.60). Little change to pace of three-person play; around $9,000, to some profit.

"Toplitzky of Notre Dame," Century (4th week) (M-1,712; $4.80). Talk of moving to another house next month; business claimed to be profitable however; up to $22,500.

"Years Ago," Mansfield (7th week) (C-1,001; $4.80). Appears to have caught on firmly with nightly capacity; bit off midweek matinee; over $25,000 quoted again; great for straight play.

REVIVALS

"Bloomer Girl," City Center (2d week) (M-2,693; $2.40). With Sunday added, gross spurted to better than $25,000; musical back for six weeks date.

"Burlesque," Belasco (4th week) (C-1,077; $4.80). Among the revival standouts with business again approximately $20,000; big in this house.

"Henry VIII," "What Every Woman Knows," "John Gabriel Borkman" and **"Androcles and the Lion,"** International (11th week) (1,172; $4.20). American Repertory Theatre plans adding "Yellow Jacket" to its bills; "Androcles" most popular in four revivals so far; fair $16,000.

"Lady Windermere's Fan," Cort (14th week) (C-1,064; $4.20). Another revival standout; getting highly profitable business; estimated over $21,000.

"Cyrano de Bergerac," Barrymore (15th week) (CD-1,096; $4.80). Attracting attention, too; special matinees with understudies replacing leads; around $17,000.

"Sweethearts," Shubert (M-1,382; $4.80. Presented by Paula Stone and Michael Sloane, show replacing "The Red Mill"; opened Tuesday (21).

'Sweeth'ts' 28½G; 'Lucasta' $20,000, 'Eagle' 16G, Philly

Philadelphia, Jan. 21.

When the management of "Lady Passing Fair" decided to close, last week's one skedded legit opening was eliminated and the number of Philly legiters was cut to three. The entire trio did excellent biz. Real sensation was the Stone-Sloane revival of Victor Herbert's "Sweethearts," which bounced to $28,500. Last half of last week was a sellout.

"Anna Lucasta," which is going along at a hot pace now after an indeterminate start Xmas week, got nearly $20,000 in its fourth week at the Locust and is definitely staying here for at least eight weeks. Tallulah Bankhead's personal following accounted for $16,000 done by "The Eagle Has Two Heads" in its second and final session at the Forrest.

Three openings are on tap this week, including a return of "Up in Central Park," which opened last night (20) at the Shubert; Elisabeth Bergner in the double bill, "Miss Julie" and "The Proposal," at the Forrest and the comedy tryout, "Best of Spirits," at the Walnut. Last two open tonight (21) and like "Central Park" are listed for two weeks. "Park's" advance was very big and it looks as if this one would duplicate local success of "Bloomer Girl" on return. Erlanger relights next Monday (27) with "A Flag Is Born," also in for a fortnight.

'Yankee' Boff 23G, Detroit; 'Rope' Does Fadeout

Detroit, Jan. 21.

"Magnificent Yankee" closed a two-week run at the Cass with top biz of $23,000 for nine performances at a $3.60 top.

"The Rope," with John Carradine in the starring role, suddenly cancelled out at the Shubert-Lafayette.

'Union' 21G, Milwaukee

Milwaukee, Jan. 21.

"State of the Union" company, headed by Neil Hamilton and Erin O'Brien-Moore, did a bang-up $21,000 in its first week at the Davidson.

Advance orders indicate that second week will be better.

Plays Abroad

The Alchemist

London, Jan. 15.

Joint Council of National Theatre and Old Vic Theatre Co. presentation of comedy by Ben Jonson. Directed by John Burrell. At New, London, Jan. 14, '47.

Subtle, the Alchemist........George Relph
Face, the Housekeeper...Ralph Richardson
Dol Common.................Joyce Redman
Dapper.......................Frank Duncan
Abel Drugger................Alec Guinness
Sir Epicure Mammon.....Nicholas Hannen
Surly........................Michael Warre
Ananias, a Deacon............Peter Copley
Tribulation Wholesome....Michael Raghan
Kastril.......................George Rose
Dame Pliant...........Margaret Leighton
Lovewit.......................Cecil Winter

This fine antique dug up and restored by the Old Vic Co. is considered by many critics to be Jonson's finest play. Probably it would not have attracted much attention if revived by one of the longhair companies out in the suburbs, but directed by John Burrell with infinite resource and pace, and with the Old Vic Co. headed by its new knight, Ralph Richardson (he cannot be called "Sir" until given his accolade by the King) it drew extraordinary interest and applause.

Its characters have all the vices of the time. Its comedy of quacks, molls, pimps and crooks gives it a blacketeering air analagous to our most blackguardedly deeds of our present age. Charlatans, bawds and dealers in fake philosopher's stones pile up on the stage and at times suggest a magnificent scrimmage of the music hall, at others a comedy of pure wit and debauched manners. Even the period trick of allusive names, Subtle, the Alchemist; Face, a rogue; Dol Common, a bawd—played, respectively by George Relph, Ralph Richardson and Joyce Redman—suggest unspeakable villainies to come, and they faithfully arrive.

Ralph Richardson's Face is lusty, cackling and crafty, what you might call a tour-de-force with every point sharply taken, though it is by no means the best part in the play. George Relph's Subtle is a close competitor, as is Nicholas Hannen's superb Sir Epicure Mammon. Joyce Redman's Dol Common is a juicy piece of low caricature, but on the first night her lines could not always be heard.

The production mainly owes its success to the admirable Old Vic teamwork, in which stars such as Alec Guinness, playing Abel Drugger (and playing it brilliantly) take what comes and make the best of it. Though naughty in the good old period sense of stopping at nothing, it is played in a spirit of ripsnorting fun which is irresistible, and its gusto is due alike to the direction of John Burrell and a certain noble madness provided, unrationed, by the author.

Ebet.

Morts Sans Sepulture
(Dead Without Burial)

Paris, Jan. 2.

Simone Berriau production of drama in two acts (four scenes) by Jean Paul Sartre. Directed by Michael Vitold. Sets by Andre Masson. At Theatre Antoine, Paris.

Francois......................Serge Andreguy
Sorbier.......................R. J. Chauffard
Canoris.......................Francois Vibert
Lucie..........................Marie Olivig
Henri..........................Michel Vitold
Jean...........................Alain Cuny
Clochet........................Robert Moor
Landrieu.......................Yves Vincent
Pelerin........................Roland Bailly
Corbier...............................Maik
Militiamen...Claude Regy, Michel Jourdan

Jean Paul Sartre, head of the Existentialist school of philosophy, has already penned "Vicious Circle," after getting a strong following as a novel writer. "Morts Sans Sepulture" is a gruesome play depending much for effect on scenes of violence normally staged here at the Grand Guignol.

Play received considerable notice overnight due to the uproar created in the audience by sensitive women who could not stand the staging of torture, and of many men who protested the use of a theme depicting men of the Underground about to die in order to make the play a sensation. This, together with double-billing the play with "Putain Respectueuse," title of which is so unusually raw as to draw attention by itself, explains rumors in many quarters that Sartre is looking for publicity by any kind of means.

The play shows a group of the Underground who have been arrested by Vichy militiamen. Latter still have to find where the head of the Underground is hiding. They stage a philosophical discussion as to whether liberty is worth dying for, and the prisoners submit to physical torture without giving in. Play opens in the garret of a school building where the prisoners are locked up, including a woman and her kid brother, and remains in the talky stage until the second scene of the first act when one of the prisoners is brought on the ground floor in the schoolroom where the jailers try to make him talk. They tie him up to an armchair and start crushing his wrists with a rope device, causing a sharp audience reaction.

In the first scene of the second act, the woman, who has herself been roughly handled, tells her prisoner friends that she is afraid her kid brother will talk if submitted to torture. To prevent this the men strangle the kid. This does not affect the audience as much as the torture scene. The end comes when the militiamen are warned that they have to leave soon and bump off their prisoners without having drawn from them the information they wanted.

Apart from the two brutal incidents, the play is very talky and suffers from overacting and shouting. The sets look authentic enough.

Maxi.

Smith in Arcady

London, Jan. 16.

Envoy Productions presentation (in ass'n. with Arts Council) of new comedy in three acts by N. C. Hunter. Directed by Peter Dearing. At Embassy, London, Jan. 15, '47.

Dr. Patrick McConnell......Milton Rosmer
Col. Sir Geoffrey Chater...Kynaston Reeves
Anthony Chater..............Bryan Coleman
Smith....................Charles Lloyd Pack
Miss Yearpley........Rosamund Greenwood
Elizabeth Parsloe.............Pamela Nell
Mrs. Goodchild............Margery Caldicott
Mrs. Tucker..................Beatrice Rowe
Elvira Tucker.................Vere Williams
Joe Batee....................Peter Albrecht
James Farley................Horace Sequeira

Hunter's lightweight comedy is not quite certain where it is going. It is a mild satire on the bossy intrusions of planning and bureaucracy on private life and shows what happens when a social centre enforces state happiness on a village which, till then, was in a condition of blissfully-arrested development. Some of the workers welcome the plan, some answer "don't know," as in a Gallup poll, and the last surviving aristocrat, Sir Geoffrey Chater, drinks buckets of brandy with an old Irish friend and goes out to burn the centre down.

Upshot is we don't know whether the author is really interested in the problem or sees in the current schemes of organized enlightenment a genuine comedy of the time. He makes some good points and has some witty lines, but as the evening wears on they dissolve into nothing.

Hunter, with some adroit characterization, manages to keep the play alive and has one scene of uproarious fun when doctor and aristocrat get drunk together. These two parts are admirably played by Milton Rosmer and Kynaston Reeves, respectively, with good support from James Sequeira and Charles Lloyd Pack. But on the whole, the play's intentions are divided and the interest suffers accordingly.

Its prospects in America on so local a theme are negligible. First night audience nevertheless gave it a cordial reception.

Ebet.

La Putain Respectueuse
(The Respectful Prostitute)

Paris, Jan. 2.

Simone Berriau production of one-act (two scenes) drama by Jean Paul Sartre. At the Theatre Antoine, Paris.

Lizzie.........................Helena Bossis
The Negro....................Habib Benglia
Fred...........................Yves Vincent
John...........................Roland Bailly
James........................Michel Jourdan
The Senator....................Robert Moor
First Man....................Eugene Durand
Second Man...............................Maik
Third Man......................Claude Regy

Jean Paul Sartre, who was recently in the United States, has written a vicious piece of anti-American propaganda. Based on the color problem in the southern states, it shows a Negro attempting to escape from those bent on lynching him, with the whites all claiming that American patriotism requires that a white man should be exonerated of a murder by charging an innocent Negro with attempted rape. To a man, Americans are shown as hypocrites, conniving in the miscarriage of justice.

The title of the play is deliberately raw. The subway company refused to permit posters to be used with the complete title, resulting in tease posters reading "The Respectful . . . . ."

The two scenes take place on the same day in the same set, showing the bedroom of Helena Bossis, who acts a prostitute who came down from New York to practice her trade in a southern town. A Negro, done by Habib Benglia, comes in and begs her to protect him from the mob he knows is after him.

It develops that he and another Negro were in the same railroad car with the girl when two white drunks got in and insulted the Negroes, killing one of them. The murderer has been arrested but is falsely claiming that he did it to protect the girl from an assault by the dead Negro, meaning that the one who escaped will be killed if the mob catches him. After the girl has refused to shelter him, but says that she will tell the truth in court, a white man who has spent the night with her comes out of the next room, explains that he is a relative of the accused white and wants her to give false evidence, which she refuses to do.

She still refuses to do it when he brings in some police friends to coerce her into it. Finally he brings in a Senator who in a suave manner explains to her that her duty to America is to exonerate the white man, and obtains from her a statement to that effect, explaining that nothing will happen to the surviving Negro. He returns later with only part of the bribe money he had promised her, and by that time the mob is after the Negro who again comes to the woman for shelter. She rushes him out of the place when three men from the posse come in with guns, but the first white, who had slept there, finds him and some shots are heard outside the room when the final curtain drops.

Helena Bossis, who does the frightened and gullible prostitute, gives a very good performance. She is also a looker. Habib Danglia, a veteran Negro actor and dancer in Paris, does the hounded man frantically trying to escape. Robert Moor gives a good impersonation of the smooth-tongued politician who fools the girl. Balance of cast make the unsavory story realistic.

That the play could be done at all here evidences the anti-American trend that has been developing here for some time.

Maxi,

Quatre Femmes
('Four Women')

Paris, Jan. 5.

Jean Darcante production of drama in three acts by Mouloudji. Directed by Darcante. Set by R. Ph. Couailler. At the Renaissance, Paris.

Catherine....................Louise Fouquet
Hazel..........................Olga Montes
Helene........................Anne Bruslay
Zoe...........................Annette Poivre
Warden...................Germaine Ledoyen
Louise Maucaire............Jeanne Hardeyn

Mouloudji, a North African, once a film extra who turned poet and writer, has written an unusual play for his initialler. Acted by an all-femme cast, the story approaches the resistance theme with a twist that brings action and dramatic punch in a story set entirely within a prison cell where four women are confined during the German occupation. Play, which was well received, has screen potentialities.

Story is well told though a few scenes might be shortened. The prison atmosphere is well rendered and suspense progresses until the climax. Anne Bruslay manages perfectly to act the irresponsible girl who is frightened to death for her father as well as for herself and might turn informer as well as not.

Olga Montes is in direct contrast as the woman who has sacrificed everything and nevertheless cannot entirely give up all hope.

Louise Fouquet, as the third prisoner, does very well as the unintelligent girl who thinks only of the man she left outside and gets hysterical at times when she has fits of despair. In direct contrast with her is Annette Poivre as the well-bred girl who has been jailed for putting her tongue out at a German officer. Jeanne Hardeyn, as the stool pigeon, has only a bit in the second act, and Germaine Ledoyen as the warden has a minor part.

The atmosphere of the cell where the four women of different types must live together is authentic, as is their listening to calls of voices outside and communicating with other cells by using water pipes as a telephone. The set by Couailler, showing the one bed the prisoners use in rotation, while the others sleep on mattresses on the floor, and the lighting effects are good.

Darcante's direction has made the most of the four different types of women to characterize their varied reactions.

Maxi.

He's No Critic

Tokyo, Jan. 14.

USO-Camp Shows players received a boost in the Pacific Stars & Stripes here last week from T/5 John Lopez, stationed in Yokohoma, who blasted those GIs who leave a show before it ends, and "who never give the actors and actresses the curtain calls due them."

"Having been in several minor stage productions myself, I know what curtain calls mean to the cast," Lopez wrote. "It gives the performers an inspiration. They travel across the globe to bring plays to us; why can't we show our appreciation?"

Editorial Writer
(Female)
Work with noted dramatist will terminate soon
Background includes fifty magazine articles on
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Maas Stresses Pix Priority

Continued from page 5

and seems to have regained its prewar prestige, he avers, top officials and business executives in every country have pleaded with him to select films carefully and exclude those not showing the U. S. in a true light. Maas emphasizes that this was official opinion wherever he'd been.

Seeks Soviet Sanction

Exec reveals also that MPEA is making overtures to the Russian government for admission of American films, and although it's still maintaining its contact, little of a concrete nature has been accomplished, in spite of commendable help from the State Dept. He mentions that he'd tried for several weeks to obtain admission to Yugoslavia and Rumania but was blocked by the Russian high command. Gene Birkham, European supervisor for MPEA, is either due in Yugoslavia or on his way after waiting since November for admittance. In that country, according to Maas, the government has seized American film properties and is showing them without permission—and keeping the revenue. He frankly admits that the Soviet has been the biggest obstacle to resumption of distribution in many countries under his jurisdiction, most of which lie behind the "iron curtain."

Maas dwelt at great length upon the revival of native German film industry, calling it a dangerous factor in the de-Nazification of that country. "Nazi poison has deeply pervaded the mentality of the German people, and strong corrective measures are necessary," Maas maintains, adding that heavy native German film production, no matter how purified by occupational authorities, is dangerous material for the deeply-rooted nationalist feeling in that country. Under the sponsorship of the four occupying powers, production in each area is getting under way so fast that, said the exec, between 50 and 60 films will be produced in 1947 as against a maximum of around 100 for the best prewar year.

Maas insists that films from everywhere except their own studios should be shown the Germans—as a "mental cathartic." He told of how Rosenhugel, Seivering Nebabelsburg (formerly UFA), Remagen, Munich, Berlin and Vienna studios are already in work, under sponsorship of the occupying powers. This full-scale native production, Maas claims, constitutes a real threat to curing the Germans of Nazism.

The Dutch Quota

MPEA veepee points out that distribution under the Dutch quota pact began Jan. 3 with "Mrs. Miniver," "The Seahawk," "Spring Parade," "Going My Way," "The Mark of Zorro," "Gaslight," "Laura," 'Back to Bataan" and 'Five Graves to Cairo." Under the agreement, concluded by the U. S. legation and reps of the Dutch Government, no theatre is allowed to play more than 28 weeks of American films out of the year, and that, of $2,400,000 in exchange set aside by the government as a limit on foreign film rentals, the U. S. would get 60%. The Dutch held to these stipulations in spite of "100% exhibitor resistance and protests by legation heads that the action was ill-advised and contrary to the spirit of the accord," said Maas, who added that exhibs there would like nothing better than continued free trade by film companies.

Maas states that there were two reasons for the Dutch quota action: they claim that, unless they limited trade, they won't be able to buy from anyone else because of the shortage of dollar exchange, and they "want to keep the screens of Holland open to other countries." Speaking of dollar exchange, Maas says there's little likelihood that any but a small amount of the huge blocked currency credits piled up by American film interests will ever be converted to dollars, making special reference to Germany. He also reveals that there was general hope expressed that U.S. producers would refrain from flooding the European film markets. Concerning the quota, MPEA exec says that under the free release it's unlikely that U. S. films could get more than 65% of Dutch screen time. "If we could be sure of 28 weeks in every theatre it would be fine," he added, "but some theatres have heretofore run on an all-American policy, while others won't play our films at all, which means we'll average out to to a good deal less than 28 weeks per house." Under the system, a certain number of American films are submitted to Dutch exhibs, from which they choose 65 a year.

Other Agreements

Agreements were also concluded for exhibition of American films in Poland, Hungary and Czechoslovakia, film topper points out, but the market has been limited by theatre destruction and political factors. In Warsaw, with a prewar total of 80 theatres, there are now five functioning, he adds, showing snaps of a completely devastated city to illustrate his point. There is no limit on the number that can be sent to Poland, but films will be held to about 65 per year. Maas tells also of how native Czech production is resuming, that it will show about 18 films in 1947. That country can't handle more than 80 films a year now, he claims.

Veepee adds that the theatre field in Hungary is dominated by four political parties: the Independent Farmers, Communists, Social Democrats and Peasants, each of which is allotted 60-70 theatre licenses which they can sell. This has made dealings with that nation somewhat difficult, he stated.

MPEA has just released its first newsreel in Holland, Hungary and Roumania, with probability that it will go next into Czechoslovakia, Poland and Austria. Narration is in the native language in each case, and the reels go under the trademark, "Motion Picture Export Assn. International News." The reels are not made up of clips from American news films, but are of local interest as well as international.

It's interesting to see, in countries supposedly surfeited by war, how well good war pictures can sell in certain situations, Maas specifically citing "Air Force," which is doing big business in Prague, and "Back to Bataan" and "Five Graves to Cairo" in Holland. As a rule, however, war films do not go well, he emphasizes.

Maas is planning a Far Eastern trip to look into Japan, Korea and the Dutch East Indies. Either that trip or one to Europe will be made in the next few months.

Open Theatres in Germany

Washington, Jan. 21.

During 1946 there were 520 film houses opened in the American zone of occupation in Germany, the War Department has diclosed. This made a total of 856 in business since the U.S. occupation began. In the U.S. area, theatres are divided as follows: 364 in Batavia; 245 in Greater Hesse; 156 in Wuerttemberg-Baden; 31 in Bremen Enclave, and 60 in the American sector of Berlin.

Due to the relatively few theatres scattered over large areas—outside of Berlin—there is nothing to indicate that the United States has the making of a large future market for itself on the basis of what it is screening now. The Army reports that $35,000 worth of film base has been acquired to be used for U.S.-British newsreels approved by the authorities and that an additional $140,000 of raw stock has been contracted for.

Briefs From Lots

Continued from page 5

as designer for "Tycoon." . . . Ken Britton, former president of the Laguna Beach Players, was inked by Mike Curtiz for a film role in "The Unsuspected." . . . David O. Selznick assigned J.O.C. Orton to script the forthcoming picture, "Trent's Last Case."

Richard Powers draws the heavy role in "Under the Tonto Rim" at RKO, where he once played as Tom Keene, cowboy . . . Leon Errol jumps from shorts to features in "Heading for Hollywood" at RKO . . . James A. Fitzpatrick entered his Traveltalk, "Land of the Mayas," as an Oscar candidate . . . Jerry Briskin draws producer reins on "Stepchild" at PRC . . . Jackie Cooper plays the star role in "Stork Bites Man," to be directed by Cyril Endfield for Comet . . . George "Gabby" Street, eight years with Republic, checks off the lot June 15 to freelance . . . RKO switched from "Dick Tracy Versus the Claw" to "Dick Tracy's Dilemma" . . . Paramount resumed shooting on "Variety Girl" after a two-week shutdown caused by casting problems.

Literati

Bing Between Covers

Bing Crosby has finally arrived. As a unique American phenomenon, he's now the subject for a learned biographic and discographic study written by a musicologist with five university degrees, Dr. J. T. H. Mize. Published by Who Is Who In Music under the title of "Bing," book is profusely illustrated with photos of Crosby at all stages of his career in addition to including a complete listing of the Groaner's records for collectors. Indicative of the book's professorial approach is the number of footnotes, whose total wordage equals the actual text.

U. S. Books Lose Paris Ground

Dissemination of American culture in Paris will suffer a considerable setback from the decision of the American Book Export Group, which is now closing there after having barely operated a year. Since October, '44, American books were displayed and transported by OWI. From October, '45, it gave up the job when it was taken over by the civilian organization, U. S. International Book Assn., which is now folding, leaving it to individual enterprise to satisfy the heavy demand existing here for recent American literature.

The USIBA, which was sponsored by the State Dept., had 5,000 books on display in Paris, and ran exhibits here, also in Belgium, Holland, Switzerland, Czechoslovakia and Scandinavia. Another 10,000 books are still scattered in Brussels, Prague and Stockholm. The organization had undertaken to carry out the experiment for two years and this unforeseen decision is causing unrest here, just when it was really getting under way. Result will let English publishers reap the benefit of the American advertising, either through English books or English reprints of American works.

Understood that the American book publishers, who never did much business in Paris, don't want to bother about export. USIBA included 86 of the major American book publishers.

Laval For Sale, Again

Memoirs of Pierre Laval, former French Premier who was tried and shot during the early days of the purge for his activities during the Petain regime, are currently offered for publication to French book publishers for a reported $25,000.

Seller is Fernand de Brinon, who under German occupation acted as Laval's contact man with the Hitler gang. Currently in jail awaiting to be tried, he claims that he has the ms. hidden and that, though he was a rich man, he is now broke and needs the money to pay for his defense. Laval is survived by his widow and his daughter, Renee, countess of Chambrun.

Purge Nips Nips

Latest Tokyo purge of Japanese bigwigs took a healthy whack at the Nip journalists. Officers of newspaper and publishing companies with circulations of 20,000 or more are now regarded as public workers, and subject to the purge. They'll now be prohibited from holding positions in firms concerned with journalism, motion pictures, theatres and radio broadcasting if they supported or advocated Jap military actions between July 7, 1937, and Dec. 7, 1941, or lent support to Jap government with connection to the war effort. And that will catch at least 90% of them, it i. expected.

Under the details, persons up to the third degree of kinship (great grand-children, wife, nephews and nieces of the person) will be prevented from holding the offices evacuated by their relatives because of the purge.

Gannett Settles With Typos

The Gannett Co. settled its controversy with the typographical union for a $16-a-week wage increase, the same amount which would have prevented the nine-weeks news blackout in Rochester, N. Y., except for a "joker" clause. This would have forced the typos to give up all future rights to the company's wage dividends. The "final" offer after more than three-months negotiations was branded by the typos a "yellow dog" contract.

But the settlement left the company with a new problem when the pressmen, stereotypers and mailers, who were barred from the plant by typo pickets, demanded full back pay before returning to work.

Meanwhile, members of the Rochester Newspaper Guild, who were invited by the typos to go through the picket lines and get out radio and window bulletins, signed a new contract giving a similar pay increase. The management in addition voluntarily gave a bonus of two-weeks pay to all employees who had continued to work, including members of the Guild.

Gannett officials asked employees in the three unions to return to work and arbitrate the back-pay issue. When they refused, the management asked Mayor Samuel B. Dicker to intervene so that the people of Rochester might again have their two daily newspapers.

Strikers Elect Prexy

Disgruntled by failure of some of their leaders to speed up negotiations in the 10-week-old strike of the Philadelphia and Camden chapter of the American Newspaper Guild against J. David Stern's Philadelphia Record and Camden Courier-Post, dissenting group of Guildsmen put up their own candidates in last week's annual election for key posts on the governing board.

However, with the backing of both parties, Arthur Pierce, chief editorial writer for the Record and Courier-Post, was elected prexy. Maurice F. X. Donahue of the Inquirer became comptroller, defeating Mark Dolbey, also of the Inquirer. Treasurer William G. Miller, Inquirer, was re-elected. Six vice-presidents, all supported by the dissenters, were chosen. They are: William Connor, Frank Hussey, Ruth Edgar, Thomas P. O'Neil, Jack Boucher, Wilmer Cressman, N. Irene Frost and Klosta Lawrence.

In an election marked by spirited campaigning, Pierce won his contest on the platform that "The time is now when Stern must come to the Guild; our doors are open to him."

Japs Yen U. S. Mags

Japanese, for the first time since Pearl Harbor, are able to scan through American publications freely now that Gen. MacArthur's Civil Information & Education Section has opened a library in Tokyo's Hibiya Hall. An average of 405 Japs daily scan through the 235 magazines and 25 daily newspapers made available to them. Most popular are books and magazines on science and technology, especially Industrial Engineering & Chemistry and the Journal of the American Medical Assn. Women, who form about 20% of the daily guests, usually make a beeline towards Vogue and Harper's Bazaar.

Time's Year Sabbatical Plan

Time Mag employees are working on a plan to arrange a one-year sabbatical leave with pay for all personnel who have been with the company for 15 years or more.

In spite of the fact that the Life and Time Christmas bonuses were the smallest in several years the plan is reported to stand a pretty good chance of going through.

Book Kudos to DSP

Winner of the 1946 Carey-Thomas award for last year's best example of creative publishing will be Duell, Sloan & Pearce whose handling of "The New World," edited by Stefan Lorant, topped a final ballot of nine other titles. Prize is slated to be presented to C. Halliwell Duell, head of firm at a luncheon today (Wednesday) at the Hotel Roosevelt, N. Y., by Frederic C. Melcher, prexy of the R. R. Bowker Co., publishers of The Publishers' Weekly, founders of the award.

Established four years ago in memory of early-American publishers Matthew Carey of Philadelphia and Isaiah Thomas of Worcester, the award seeks to honor publishers who are most enterprising in all phases of the business. Prize-winner in 1945 was Alfred A. Knopf for treatment of H. L. Mencken's "The American Language," while same publisher received honorable mention this yea for presentation of "Mexico South," by Miguel Covarrubias.

A Danish Mystery

Striking resemblance to the literary style of Danish baroness Karen Blixen has been noted by observers in Denmark in Pierre Andrezel's whodunit, "Gengeldelsens Veje" ("Ways of Retribution"), which was acquired by the Book-of-the-Month Club in the U.S. a few months ago. Tome, published by Gyldendal in Copenhagen during the German occupation, reportedly has had several Hollywood offers.

Book's author, "Pierre Andrezel," is said to be a pseudonym of the baroness who, under the penname of Isaac Dinesen, wrote another American best-seller 10 years ago, "Seven Gothic Tales." As yet the baroness has not confessed authorship of the Andrezel shocker, which deals with two young girls who become enmeshed in the toils of a murdering old hypocrite in a small French village. Publisher also refuses to disclose the writer's true identity.

De Kobra On Hell

Maurice de Kobra's next one, entitled "Hell Is Sold Out," is dedicated to Molotov, Byrnes and Bevin and is already set for London, Paris and New York publication. French author who has already willed his library of thousands of volumes to the Tahitians, takes a morbid view of the future until the atomic bomb is actually lap-dissolved into atomic energy. In addressing the three distinguished statesmen he compares them with the four horsemen of the apocalypse and refutes the belief that three men walking can do less harm than four riding.

De Kobra spent last summer in Paris where he has two plays running but returned to Hollywood a month ago for the winter, planning short hops to New York now and then.

CHATTER

Hollywood Press Times going to thrice-a-week.

February issue of Holiday gives four pages to ice-show spectacles.

"Oxford Companion to the Theatre" to be published in 1948 by Oxford Univ. Press.

Louise Dickinson Rich will forsake the woods this winter for a lecture tour and radio talks.

James Ramsey Ullman back from South America and working on a new novel about the Amazon.

Prof. Robert E. Gessner, head of the motion picture department of New York University, now at work on his eighth novel.

Jayne Meadows, Metro film actress, is authoring a yarn about her childhood in China for a Chinese newspaper syndicate.

Kenny Delmar's (Senator Claghorn) autobiog slated to hit the stalls in March published by Vanguard Press.

Betty McDonald's "The Egg and I," currently filming at Universal - International, goes into its 23 printing by J. P. Lippincott Co.

Liberty mag will run more Hollywood stuff, and in color, starting Feb. 1, with a tinted spread of 16-pages about Bette Davis.

Goddard Leiberson, Columbia Recording veepee, has written his first novel, "Three For Bedroom C," just published by Doubleday.

"Arsenal of Democracy," by Donald Nelson, selected by the Cardinal Hales Committee as one of the books of the year for Catholic reading.

E. P. Dutton bringing out in April "Champagne Charlie" (the life and times of Maury Paul) by Eve Brown, long the aide of the Hearst society reporter.

Ed Hill, formerly assistant news editor of the N. Y. World-Telegram, became sheet's feature editor last week replacing Dean Moore, currently on vacation.

Herman A. Lowe, Philadelphia Inquierer and VARIETY mugg, elected to governing committee of Washington correspondents accredited to Congressional press galleries.

Charles P. Curtis, Jr., and Ferris Greenslet, compilers of the anthology, "The Practical Cogitator," named to edit a new department for Encore mag along lines similar to the book.

Author Idwal Jones due in from the Coast today (Wednesday) to huddle with Prentice-Hall execs on the publicity campaign for his "Vermilion," top P-H novel for 1947, which will be published in May.

Maurice Browne is writing a monograph on the poet Arthur Davison Ficke. Browne, who made a fortune with his production of "Journey's End," hasn't been active in the theatre of late, and is living quietly on his estate in England.

Candy Jones, distaff of the Harry Conovers, is bowing as an authoress sometime next summer when her own beauty primer titled "Make Your Name in Modelling" hits the stalls. She's currently writing a chapter for Alma Archer's new opus, "Ah, Men," and begins a regular monthly column for Sweet 16 Mag starting with the June issue.

SCULLY'S SCRAPBOOK

By Frank Scully

Inspiration Point, Cal., Jan. 19.

That a writer could ever master the magic of supervising a picture production was held for years as the last heresy. Even those who somehow had worked into studios presumably as "authors" were quick to disavow any connection with writing once they wrangled their way into a producer's vacant chair.

People seem to forget that Darryl Zanuck began his career by publishing a volume of his own stories and moved into Warners before a gatekeeper could separate him from his slender volume. Mark Hellinger, too, has proved that the difference between writing stories and producing pictures is that producing them is easier and pays better. There are a few others who wrote their way up to command cars.

But this Dore Schary! Now contracted to handle all RKO production for five years, he has moved, in 10 years, from the bottom of the writing heap to bossing all production in a major studio. He has worked under, with and around some mighty tough hombres in the picture business, yet has retained a soft answer which has turned away a lot of wrath.

The Bite

Once by mail I put the bee on him for a campaign contribution. He not only came through for $50, but expressed great pleasure in doing so. As I possess no "or else" bargaining power whatever, I regard these responses to my bites as proof of the other fellow's nobility of character. Indeed, the best responses came from writers turned producers. An exception was Gregory Peck, who came through in much the same manner, which led others to believe that I must have something which even Ingrid Bergman hasn't got. But I insist I have nothing and the contributions are proof that these are superior fellows.

Schary's case fetches me. He first broke through at Metro not so many years ago. Moreover, he seems to have a skill at getting released from contracts without leaving hard feelings behind. He got his Metro release to become a producer under Dave Selznick, where he was farmed out to RKO. Now he slides once again, this time out of a Selznick contract to RKO as v.p. in charge of production.

Cain's Storehouse may remember him for "Too Many Heroes," an anti-lynching item that was quietly hung on Broadway 10 years ago. But since that time he has mastered many phases of a complicated industry.

On a loanout last year to RKO he produced "Till the End of Time," which I thought a notably fine picture, "The Spiral Staircase," "The Farmer's Daughter" and "The Bachelor and the Bobby Soxer." He got on so well with everybody and his pictures go on so well with the public that he seemed a good man to follow the late and very lamented Charlie Koerner.

The Egg and the Byrd

Schary is really one of those fellows who was once a newspaper man himself. He began on the Newark Call, handled publicity for Admiral Byrd, acted, directed and wrote plays for little theatres. Back in '32, when he came to Columbia as a junior writer, he was tagged as a junior miss because Harry Cohn thought Dore was a girl's name. I guess it is. With an accent over the "e" in French it means "golden," and even without the accent it seems a name that from now on is in the money.

He turned out five screen plays in his first year at Columbia and recommended himself for a raise. He was getting $100 a week. The recommendation got him fired. I don't think he has been fired since. He won an Oscar for an original story. That was "Boys Town" in 1938.

His fellow writers thought enough of him to elect him a president of the Screen Writers Guild. He has shown himself politically liberal without being plastered as taking orders from anybody further east than Newark, N. J. While at the height of his negotiations I observed him dining at the Brown Derby with a junior writer enduring the pangs of a layoff. This I submit as further proof that he is highly regarded.

Schary bargained with N. Peter Rathvon, head of RKO, and drew negotiations out long enough to give his status dignity and standing. Indeed, for a man who wears specs, a very remarkable fellow.

Hollywood Screen Writers

Continued from page 1

turning out those originals themselves. The latter, if they're accepted, command a sales figure many times that of their salary, of course. But how many want to take a speculator's chance of giving up many months of their own time to write originals at the possible cost of a turndown?

Right now, one guess is that there are about 30 writers in Hollywood who have enough faith in their own ability to knock off original screenplays. Norman Krasna, for instance, has repeatedly chanced it by working for a year or more on original works, either for Hollywood or the Broadway stage. And the payoff has been worth it. He gets about $100,000 for an original screenplay; his "Dear Ruth," Broadway legiter, was a smash hit and sold to Paramount on a sliding percentage scale that could net him as high as $450,000. His "John Loves Mary" play opened to impressive reports in New Haven last week.

And there are others like Nunnally Johnson, Edward Chodorov, Joseph Fields, Albert Maltz and Ben Hecht, who frequently take time out from what could be assured Hollywood incomes, (adapting the stories of others) by sitting down and writing original works—plays, novels, short stories and the like. Chodorov, for instance, took about a year to write "Barnaby and Mr. O'Malley," a play that had to be removed before it even played Broadway. And he feels that he'll stay on the Main Stem writing plays until he clicks again. He feels that an originally creative work is worth the trouble in the long run.

Chances of clicking for these literary efforts are comparatively small, of course. It all stems from the primary purpose of being fundamentally creative. The payoff on a click is thus that much greater. Nunnally Johnson, for instance, an assured and established film craftsman—with an income in the bigger Hollywood writing brackets—took time out during the past season to help write the recent Broadway musical, "Park Ave."—a flop. Robert Riskin had enough faith in his own screenplay of "Magic Town" to also put money into it; he's producing it for RKO release.

Hollywood's favorite pastime among many writers seems to be to tear down the other writers' works at the Beverly Hills Tennis Club or the schmooz tables at Romanoff's—all at salary—instead of using that energy at something constructive.

Generally, it's figured that every year there are about 10 books that find their way to the screen. Add to that, perhaps, 10 plays from Broadway. Then there are, maybe, 10 magazine stories. Where can Hollywood go for the rest of the approximately 400 films per year that it needs to supply the nation's theatres?

The answer is that Hollywood's producers must come up with new ideas all the time—and, as the reviews ultimately indicate, they're more often than not just a lot of frantic ideas.

One of the more successful "idea" men has been Warners' Jerry Wald, who has come up with a number of stories by just being an avid reader of the nation's headlines. He subsequently huddles with his writers—and the results have been such pix as "Objective Burma," "Destination Tokyo," "Action in the North Atlantic," among others. Fortunately, they have emerged as boxoffice winners.

Hillman Mag Buy

Anne Daggett, West Coast exec for Hillman Periodicals, Inc., announced that that company had bought Screen Guide and would continue to publish the fan mag under its old title, beginning in April. Screen Guide, an Annenberg publication, was reported folding up with the March issue.

OBITUARIES

FRANK McCOY

Frank McCoy, 58, legit producer, died in New York Jan. 16. He had produced shows on Broadway, operated shows on tour as well as stock companies when latter were enjoying boom years. He had recently been associated in legit production with Jules J. Leventhal.

McCoy, who had been in show business for 42 years, had started out as an actor when in his youth, playing a small part in support of Thomas W. Ross in "Checkers." After deciding acting was not for him he became company manager for Ethel Barrymore, who was then touring in Barrie's "The Twelve Pound Look."

He left Miss Barrymore to serve in the Navy in the first World War, and when he returned to civilian life, he decided to become a producer. He subsequently established stock companies in Milwaukee, Trenton, N. J., Toronto and other cities. He returned to New York and was stage manager for Comstock & Gest for several years and later operated companies at the Erlanger, Buffalo, and Maplewood, N.J.

In 1930, he produced a series of motion picture shorts featuring McIntyre & Heath, blackface comedians. With Morris Green he produced "Love and Babies," in 1933.

Successful road shows he produced, alone or with others, included "Abie's Irish Rose," "Springtime for Henry," with Edward Everett Horton; "School for Brides," "Arsenic and Old Lace," with Walter Hampden; "Stage Door," with Glenda Farrell; "You Can't Take It With You," with Fred Stone; "Without Love," with Constance Bennett; "The Old Soak," with Guy Kibbee; "Janie," "Rebecca," and "Cordelia."

Other of his Broadway shows included "A Goose for the Gander," with Gloria Swanson and Conrad Nagel; "Three's a Family," and "Song of Bernadette."

At the time of his death McCoy had only one show running: his "Springtime for Henry" company in Cincinnati.

Surviving are his widow, Mrs. Ethel Britton McCoy, an actress; three sisters and two brothers.

RICHARD ARGYLE

(Dec. 15, 1898—Jan. 16, 1947)

Beloved Husband and Brother

Marcella Roltner Argyle
Bob Russell

JOSEPH ERBER

Joseph Erber, 70, pioneer motion picture theatre owner in the St. Louis area and one of the first in the U.S. to combine vaude with pictures, died last week in St. Louis.

Erber's first house was the Dreamland in East St. Louis. He later owned the Majestic and Avenue in East St. Louis and in 1907 inaugurated the combo policy.

In 1920, he built a $400,000 house in the same city but lost control of it a year later. He was once St. Louis representative of the Orpheum Circuit and later became a booking agent. For the past several years he was a relief manager for the St. Louis Amus. Co.

Survived by widow.

ROBERT S. GEMAS

Robert S. Gemas, 45, on WWSW business staff for past 10 years, died suddenly at his home in Pittsburgh on Jan. 15. He was hospitalized two months ago for pneumonia but was released shortly before Christmas and was apparently on the road to recovery when he suffered a heart attack. Gemas had been a well-known Pittsburgh advertising man for more than 20 years, joining WWSW in 1936.

He leaves an aunt.

JAMES MARSHALL

James Marshall, 54, house manager of the Apollo theatre in Harlem, N.Y., died in New York Jan. 11, following a heart attack. Prior to going to the Harlem house he had managed theatres for Leo Brecher chain.

Marshall started in show business as a child tap dancer, working for Jesse Lasky in several of latter's production acts before going into theatre management. After managing the Harlem Opera House for several years, he moved over to the Apollo.

RICHARD ARGYLE

Richard Argyle, 48, vaudeville and legit actor, died Jan. 16 in New York following a short illness.

Argyle appeared as baritone lead in 'My Maryland," "Desert Song," "New Moon," "Song of the Flame" and other shows and was also in vaude for a time. He retired from stage several years ago to devote his time to script and magazine writing.

Survived by widow, mother, two brothers and four sisters.

CHARLES A. HILL

Charles A. (Al) Hill, vice-president of the Atlantic City Amusement Men's Assn. and representative of the owners of the old Million Dollar Pier, now Hamid's pier, died in Atlantic City Jan. 15. He had been identified with the pier since shortly after its erection at the turn of the century.

He was stricken with a heart ailment on Jan. 3 and had been confined to the hospital until his death.

WALTER GRAINGER

Walter Grainger, 52, personal representative of Walt Disney for Australia and New Zealand, died Jan. 11 in Sydney following a brain operation.

Grainger was an American who had made his home in Australia for 16 years, and was just returning from a visit to the United States when he became ill aboard ship, necessitating an operation. He died the day after the ship docked.

OTTO N. RATHS

Otto N. Raths, 72, credited with opening the first film theatre in St. Paul, died in Veterans hospital, Fort Snelling.

In 1932, when owning and operating several St. Paul theatres, he was president of the Independent Exhibitors and Allied Theatre Owners of Minnesota and North and South Dakota. He retired from the theatre business a few years ago.

FATE MARABLE

Fate Marable, 56, Negro jazz band leader and pianist, died of pneumonia in St. Louis last week. Marable is credited with having helped Louis Armstrong, Johnny and Baby Dodds in the jazz field. He had been playing at the Victoria Club, St. Louis, in recent years. He also led orchs on Mississippi river steamboats between 1918-40.

MRS. PATTI PICKENS

Mrs. Patti Pickens, 64, mother of the several Pickens sisters, died in her sleep in Bucks county, Pa., Sunday (19).

She had managed the professional careers of her songstress daughters for many years and had also been well known as a guest on many radio programs.

RICHARD WALDEMAR

Richard Waldemar, 77, veteran actor, noted for his performance in "Belle of New York" at the Carl theatre, Vienna, at the turn of the century, died in Vienna recently.

Until two days before his death Waldemar did a singing and dancing act in "Straussbuben" at the Raimund theatre, Vienna.

CHARLES BLANCHARD

Charles Blanchard, 74, retired vaude producer, died in Hollywood Jan. 16.

Blanchard was producer of top-flight production acts on Keith and Orpheum circuits for 25 years. He went to the Coast 19 years ago to establish a talent agency, retiring in 1943.

MEYER GOULD

Meyer Gould, 55, comptroller of Filmack Trailers, died in Chicago, Jan. 9. He had been with Filmack for over 20 years.

Survived by widow.

MRS. MARY F. LEWIS

Mrs. Mary Farley Lewis, 72, retired actress died in her home at Larchmont, N. Y., Jan. 20.

Survived by husband and two daughters.

Mother, 65, of Mary Astor, stage and screen actress, died at her daughter's home in Encino, Calif., Jan. 18.

MARRIAGES

Diane Barrymore to John Howard, New York, Jan. 15. Bride is film player and daughter of John Barrymore.

Jean Karasin to Al Gordon, Hollywood, Jan. 16. Groom is night production manager at KFWB.

Yvonne Johnston to Jack O'Brian, N.Y., Jan. 15. Bride is daughter of late Jimmie Johnston boxing promoter; groom is Associated Press drama editor.

Vivian Barbara Reed to Carroll B. Johnston, Hollywood, Jan. 19. Bride is a member of Republic's production staff and a daughter of Eva Novak, silent screen star.

Katherine Donoho to Jim Padgett, San Antonio, Jan. 19. Groom is Farm and Ranch Director for KCOR there.

Elaine Langan to Dr. Leonard Kovner, Las Vegas, Jan. 12. Bride is a contract player at 20th-Fox.

Germaine Elizabeth Marshall to Frank Baur, Hollywood, Jan. 11. Groom is an assistant film director.

Lena Marie Zuccher to Art Rachiele, Pittsburgh, Jan. 8. Groom's associated with his father, Harry Rachiele, in operation of chain of indie theatres.

Barbara Stewart to Max Rabinowitsh, Hollywood, Jan. 16. Bride is a ballet dancer; groom a musical director at RKO.

Joan Barry to Russell Seck, Pittsburgh, Pa., Nov. 16. Bride is nitery singer.

Dee Lowrance to Leo Katcher, Reno, Dec. 31. Bride was former Metro press agent; groom was former eastern story editor for Disney Productions.

'Years' Tiff

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Kantor's beef is just a faint echo of the screams director William Wyler has been letting off privately about Goldwyn and the film. Wyler maintains he was likewise not given full credit for his contribution. It's understood that he wanted at least partial producer credit. Dispute got so hot that Wyler claimed he was barred for a time from the Goldwyn lot.

Producer, on the other hand, charges that Wyler didn't want to make the film at all, and was only forced into it by a threat of legal action for not living up to his contract. "Before he made the picture, Wyler said he didn't like it and didn't want to do it, and now he's mad because he's not getting all the credit," Goldwyn declared.

Kantor, in addition to his plaint about Goldwyn, got in a battle a couple weeks ago with Tom Pryor, of The New York Times, over an interview Pryor did with Wyler. Director was quoted as saying that Kantor's story was largely rewritten and the picture bore little resemblance to the original book.

Kantor called Wyler, who claimed he was misquoted. Pryor maintained the quote was accurate. Telephonic dispute between Pryor and Kantor ended up with Pryor declared Wyler "a liar" if he said he was misquoted, and Kantor slamming down the receiver with the remark: "You can't call my friend a liar."

Feud Breaks on Radio

Feud broke publicly when Kantor was being interviewed by Henry La Cossitt on Mutual's "Editor's Diary" show. La Cossitt inquired how Kantor felt about "Best Years," and the dialog went on from there:

Kantor: "Why, it's the greatest of all time. No doubt about it. But I don't get much satisfaction out of it."

La C.: "For Heaven's sake, why?"

Kantor: "Well, Henry, I'll tell you. There's such a thing as pride of authorship. . . . But to read magazines, newspapers . . . all the publicity about 'Best Years' . . . you wouldn't know I had anything to do with it. You'd think it was something Sam Goldwyn dreamed up himself. His idea. His characters. His writing. Not that Sam Goldwyn shouldn't get every recognition for producing a fine picture . . . but I'd like a little credit. After all . . . it was my idea . . . and my book. Sam Goldwyn just put up the dough to produce it."

Goldwyn, according to widely publicized stories, conceived the idea for "Best Year" from a piece he read in Time mag in 1944 concerning a returning soldier. He commissioned Kantor to do a book around the theme, with Goldwyn retaining screen rights and Kantor literary rights. Book was published as "Glory for Me" and had minor success.

Asked on the radio show about his future plans, Kantor said he'd do no more writing, except on pictures which he'd produce himself. He stated he had a deal with the King brothers, who release through Monogram, and would produce his initial film this summer. It will be "Gun Crazy," based on a story he wrote for the Saturday Evening Post in 1938.

'Outlaw' Censors

Continued from page 5

which permits action by state or city officialdom without conviction first.

Other cohorts marshaled behind the fight on Fielding. In the legit field, League of New York Theatres staged a rally last week in support of Connolly's proposal. Along with the League were reps of Actors Equity, Society of Authors' Representatives, the ACLU, and a number of theatrical unions.

Hughes Wins One

Albany, Jan. 21.

Howard Hughes won a battle in his campaign to play "The Outlaw," above and below the Yonkers border, on a tricky loophole in New York's anti-obscenity laws. The board pointed out that it could not act on film advertising in periodicals but could on billboards and posters. In noting the gap, the board recommended amendment of the statute books by the Legislature to cover exploitation in any form reaching New York's public.

Victory by Hughes insures the producer's rights to peddle his pie anywhere in N. Y. except the metropolitan area, where legal skirmishing with N. Y. City License Commissioner Benjamin Fielding continues in the courts. Here, Hughes is seeking to dispel exhib fears of losing their licenses, should they play "The Outlaw," by snaring an injunction against both Fielding and the police to prevent them from purportedly intimidating local theatre operators.

BIRTHS

Mr. and Mrs. Remo Palmieri, twins New York, Jan. 20. Father is guitarist with Arthur Godfrey show on CBS; mother is former Margery Heath, songstress.

Mr. and Mrs. Irving Forbes, son, New York, Dec. 25. Father is a staff reader in N.Y. story dept of Vanguard Films.

Mr. and Mrs. Lester B. Isaac, son, New York, Jan. 16. Father is director of projection and sound for Loew's, Inc.

Mr. and Mrs. Brock Whitlock, daughter, in Washington, January 12. Father is chief flack for Loew's D. C. theatres.

Mr. and Mrs. Louis D. Silverstein, son, Santa Monica, Calif., Jan. 11. Father is manager of the Guild theatre, Hollywood.

Mr. and Mrs. Robert Hardy Andrews, daughter, Hollywood, Jan. 11. Mother is the former Irene Coleman, actress; father is a screen writer.

Mr. and Mrs. Cal Gilford, son, in New York City, Jan. 17. Father is bandleader, now at the Ten Eyck Hotel, Albany.

Mr. and Mrs. Burton Paulu, Dec. 26 at Minneapolis, a son. Father is manager of Univ. of Minnesota radio station and in summer time on faculty of NYU Radio Workshop.

Mr. and Mrs. Hobe Morrison, son, Jan. 15. Father, ex-VARIETY staffer, is in radio dept. of Young & Rubicam agency.

Mr. and Mrs. Malcolm Bullock, daughter, Santa Monica, Jan. 14. Father is a cameraman at Paramount.

Mr. and Mrs. Mike Mazurki, daughter, Glendale, Cal., Jan. 15. Father is a screen actor.

Mr. and Mrs. Carlton Idé, son, Pittsburgh, Jan. 11. Father's an announcer on KDKA.

Mr. and Mrs. Dan Lind, daughter, Clairton, Pa., Jan. 10. Father manages the Colonial theatre there.

Mr. and Mrs. Warren P. Munsell, Jr., son, New York, Jan. 12. Father is a legit company manager; mother, former Jane Keith, was with Theatre Guild subscription office.

Mr. and Mrs. Clifford Gorsuch, son, Pittsburgh, Jan. 13. Father is a former KDKA staffer.

Mr. and Mrs. Dick Averre, daughter, Cincinnati. Father's the bandleader.

Mr. and Mrs. Charles Martin, son, New York, Jan. 18. Mother is the former Jean Kelly of ASCAP's staff.

Mr. and Mrs. Charles Vidor, son, Hollywood, Jan. 16. Mother is daughter of Harry M. Warner; father is Columbia Pix director.

Pulitzer Prize

Continued from page 1

the proposal is given the okay of the advisory body at its next meeting in April, Ackerman said, the first awards would be made in May, 1948.

Inasmuch as the prizes are primarily for journalism and letters, it is presumed that, as in the case of plays, the film prize would go to the writers, Ackerman said, however, that it would be entirely within the right of the advisory board also to give prizes to the producer, actors and director, if it chose. That would be a detail to work out, he said.

Committee which met Monday was named last spring to consider addition of films, as well as other reclassification of prizes. It consists of three members of the 12-man advisory board.

Recommendation of the committee coincides with increasing feeling in the film industry concerning the need of an impartial group to hand out annual awards for best pictures. There's no thought of discontinuing the annual Oscars of the Academy of Motion Picture Arts and Sciences, but they are recognized as strictly an intramural kudo of the industry to itself. Aside from the Oscars, so many organizations—for publicity or otherwise—are now handing out year-end prizes that most filmites are ready to agree the whole idea is getting close to the silly stage.

Guild Mag's Argument

John Corfield, exec of J. Arthur Rank's British picture empire, recently expressed a desire for the Pulitzer committee to add a picture award on an international basis. Strongest argument for a Pulitzer film prize, however, is made in the current issue of The Screen Writer, monthly mag of the Screen Writers Guild. Richard G. Hubler, in an article whose sentiments are widely shared in the industry, declares in a plea for such awards in the mag: "The most distinguished, able and well-established jurists are those of the Pulitzer Prizes."

Stating that "the awards have often been niggled at, but they remain among the chief recognitions of artistic merit in American journalism and letters," Hubler goes on to say: "In the single field where the sum of the arts—visual and aural—has at least its greatest potential medium, there is no provision for a Pulitzer Prize. The motion pictures are not upon the agenda of artistic awards."

Reason for this omission by Pulitzer himself is obvious, Hubler points out, since, at the time the publisher died in 1911, "the invention of Thomas Edison was barely unswaddled from the laboratory . . . In the 35 years since Pulitzer's death, the audience of the screen has grown from a few thousand to nearly a hundred million."

"Conspiracy of Silence"

"To a large degree," Hubler adds, "there is a conspiracy of silence and snobbery concerning the movies . . . Because of this conspiracy, the motion picture is forced to wind its own horn . . . This defensive neurosis . . has in turn produced the nonpareil of naivete—the Academy Awards . . . Like an old-fashioned powder train, this solemn back-slapping has inspired lesser emulation. In 1945, one fan magazine handed out 35 gold medals to compliment the producers of a single picture."

Pulitzer prize awards are made by the trustees of Columbia on recommendation of the advisory board. Prizes consist of $500 to individuals and a gold medal costing $500 to newspapers. Nominations must be made in writing, according to present rules, with competition, except in drama and music, limited to work during the preceding calendar year. Music and drama prizes are for works produced during the 12 months April 1 to March 31, and it is presumed that films would fall in this category.

Advisory board which must now pass on the addition of motion picture prizes and would choose winners in future years consists of Frank D. Fackenthal, acting prexy of Columbia; Sevellon Brown, publisher, Providence (R.I.) Journal; Robert Choate, publisher, Boston Herald; Kent Cooper, prez and general manager of Associated Press; Gardner Cowles, Jr., publisher, Des Moines Register and Tribune; Palmer Hoyt, publisher, Denver Post; Frank R. Kent, columnist, Baltimore Sun; John S. Knight, publisher, Chicago Daily News, Detroit Free Press and other papers; Arthur Krock, Washington chief of The New York Times; William R. Mathews, publisher, Tucson Daily Star; Stuart H. Perry, publisher, Adrian (Mich.) Telegram; Harold S. Pollard, New York World-Telegram, and Joseph Pulitzer, publisher, St. Louis Post-Dispatch, son of the Pulitzer Prize founder.

Broadway

Joe Cunningham, Jr., son of late humorist, in from Coast to study for stage.

Marty Goodman, personal manager, back on job after appendectomy.

Richard Arlen seeing Broadway before going to England to make a picture.

Comedy pianist Rolly Rolls sworn in as a U. S. citizen this week. Born in France.

Martha Graham's dance troupe slated to open its season in Boston next month.

Sol Jacobson now associate p.a. with Harry Forwood on legit "Washington Square."

Richard Stapley, Old Vic Co. player, signed for role in "Darling, Darling, Darling!".

Charles E. Burke on the way to Coast via southern territory, ahead of San Carlo Opera Co.

Willy Pogany inked to design sets and costumes for Sherwood Anderson's "Winesburg, Ohio."

Philip Van Dyke, writer-director, joined Detroit Civic Light Opera Assn. as technical director.

Vernon Duke sailing to Paris next month to see his ballet presented at Theatre des Champs-Elysees.

Lou Walters returned to Florida Monday (20) after watching the preem of his Latin Quarter show.

Stephen Vincent Benet to be honored among others at a special program to be held at Town Hall Jan. 30.

Harold Goldberg, who was back with "Carmen Jones," appointed general manager of the Billy Rose enterprises.

Eddie Elkort, of the Music Corp. of America theatre dept., revealed his marriage of last October to singer Lily Cavel.

John Hertz, Jr., Buchanan ad agency board chairman, in Washington for talks with Government officials on pix business.

The American Repertory Theatre giving gratis reading performance of "Electra" at International, Friday, Jan. 31, 4 p.m., for ART patrons.

John Garfield is due back on Broadway this fall in "Corner Pocket," by Robert Rossen, latter also acting as producer and director.

Doubtful that the acrobatic Ghezzis will be able to work for sometime, because of injury in the opening show at the Paramount, Wednesday (15).

Joe Schoenfeld of the William Morris agency's Coast office, trained back to the Coast following a week's local stay to visit his ailing mother, now okay.

Robert E. Sherwood and Cheryl Crawford to be among the speakers at the Jan. 26 meeting of the Negro Actors Guild at the Grand Street Boys Assn.

French opera singers Roger Bourdin and his wife, Georgi Boue, lost property valued at $5,500 when burglars broke into their mid-town hotel room last week.

Jesse Kaye, former Loew talent booker, who moved to the Coast for M-G-M records, finding it difficult to get an apartment there. He's living in one of the Metro bungalows.

John T. McManus returning to PM's staff Feb. 1, after an extended leave of absence. It's not decided as yet whether he goes back as the paper's film critic, post now held by Cecelia Ager.

Marsha Hunt and husband Robert Presnell, Jr., in from the Coast. She's slated to start rehearsals within two weeks on his new comedy, "The Urgent Air," being produced by T. Edward Hambleton.

Miami Beach

By Larry Solloway

Gil Lamb into Olympia Wed. (22).

Spotlite Club, Hallandale, shuttered.

Gay Nineties show at Mardi Gras a click.

Bing Crosby expected here in March.

Owen and Parker into Mother Kelly's.

Ray Bolger in town, guest of Alfred Barton at Surf Club.

Famous Door's Don Richards adding gal line to present setup.

Lecuona orch ticketed for Ciro's which has been doing slim biz with two unknown bands.

March of Dimes show at Lord Tarleton Jan. 25 will include Al Jolson, Danny Kaye, Joe E. Lewis and Jackie Miles.

Copacabana's Murray Weinger and Ben Slutsky staged press-cocktail party Monday (20) for Danny Kaye on eve of opening.

Danny Rogers filled in at Kitty Davis' until Slapsie Maxie Rosenbloom-Max Baer-Charlie Carlisle opened Tuesday (21).

Club Bali's new lineup includes holdover Chito Izar, Howard Brooks, magico, and Florence Hin Low, plus line and Danny Yates orch.

Seymour Weiss (Hotel Roosevelt, New Orleans) in town and house guest of Harry Richman. Will be joined by Joe Pasternaks next month.

Garson Kanin, Ruth Gordon, Danny Kaye joined show biz colony at Lord Tarleton hotel. Expected any day are the Barney Balabans, the Al Jolsons, Ritz brothers.

Jackie Miles and Lee Dennis, who revealed secret marriage recently, remarried in religious ceremony and reception at Lord Tarleton Monday (20). Joe E. Lewis best man, with friends of the couple flying in from all over country and top show-biz people in town attending.

Mt. Sinai hospital fund drive show sparked to $200,000 take at Lou Walters Latin Quarter by Harry Richman, Jackie Miles, Martha Raye, Diosa Costello & Pupi Campo, Frances Faye, Gracie Barrie, Harvey Stone, Billy Vine, Jan Bart, Carlos Ramirez and Lou Holtz, plus Latin Quarter show.

Pittsburgh

By Hal Cohen

Clarinetist Jon Walton recuperating from pneumonia.

Joey Bishop comes into the Carousel for a run on Monday (27).

Joan A. DeDiemar new hostess in guest relations department of KDKA.

Polly Rowles signed for role in new John Wexley play, "Carrot and Club."

Swartz Brothers, who operate Nite Court of Fun, are dickering for a Las Vegas spot.

Janet Blair and her husband, Lou Busch, took in the local opening of "Born Yesterday."

Mrs. Dave Rubinoff in town for few days following Mexico City vacation with her husband.

Pfc. Charles Moore, son of Dinty Moore, WB theatre district manager, has shipped out for Japan.

Slim Bryant and his Wildcats, of KDKA, have signed an exclusive recording contract with Majestic.

Jimmy Balmer will be honored at testimonial dinner by Variety Post of American Legion on Monday (27).

Don and Abe Butler, theatre program publishers, bringing Sigmund Romberg here for a concert Feb. 13.

Arthur Levy in ahead of "Eagle Has Two Heads" and Dick Lambert here drum-beating "Voice of the Turtle."

Phil Koury due in from Coast momentarily to do some work on DeMille's "Unconquered," which has a local background.

Edwin Wappler, manager of the Nixon theatre, named general manager coming season of the Civic Light Opera Assn.

Artie Sachs back to the Coast to resume his job in David Selznick's production department. Local lad and the producer are cousins.

Australia

By Eric Gorrick

Kid pix shows Saturdays are doing nicely for Ernest Turnbill at Hoyts.

"Life with Father" is still very strong at Minerva, Sydney, for Whitehall Prod.

Reg. Payne reappointed president of the Aussie motion picture exhibs assn. for three-year term.

Chips Rafferty, star of Ealing's "Overlanders," has been making personal appearances in Sydney, in connection with pic.

Free Sabbath orchestral concerts run by the Australian Broadcasting Commission in Sydney are pulling terrific audiences.

Jack Power, attached to the Ted Lane office at Greater Union Theatres, has just had his fourth book accepted for publication.

Dan Carroll, head of the Birch, Carroll & Coyle circuit, and the Prince Edward, Sydney, is recovering from a major operation.

Syd Gresham, Aussi rep of Ealing, leaves for London for confabs. Harry Watt also going to set production plans next Aussie-made pic.

Tommy Trinder, doing great biz for Dave Martin at Tivoli, Sydney, returns after his next London show in April. Figured to make a film here on next trip.

Cyril Richard and Madge Elliott are winding up a boff season for Williamson-Tait at Royal, Sydney, in Noel Coward sketches. Duo will return at end of year.

Washington

By Florence S. Lowe

Tony Muto, D. C. rep for Fox Movietone, and frau are vacationing in Florida.

Club Cairo, local nitery, dickering for Martha Raye.

Fred S. Kogod, head of K-B theatre chain, named head of D. C.'s Jewish Community Center.

Andre Kostelanetz, here for a concert past week, honored at a reception attended by top drawer guests headed by Margaret Truman, and including author Thornton Wilder.

Guests of Carter Barron, Loew's district manager, at Alfalfa Club dinner past Saturday (18) included company execs Charles Moskowitz, Charles Kessnick and John Murphy.

Bob Hope will highlight this year's Texas State dinner, Jan. 31, sharing spotlight with Pres. Truman and such celebs as ex-speaker of the House Sam Rayburn, Supreme Court Chief Justice Fred Vinson and Att'y General Tom Clark.

Joe Smith and Charlie Dale, vaude vets, feted on stage of Loew's Capitol where they are currently appearing, on 40th anniversary in show biz, with many of town's bigwigs participating in celebration.

A. J. Brylawski, prexy of Motion Picture Theatre Owners of D. C., outlined effects of recent federal court decisions for film committee of DAR past week.

Chicago

Jack Kalcheim in, looking over talent situation.

Martha Vickers in town for "March of Dimes" drive.

Eleanor Powell signed for the Chez show opening March 8.

Billy DeWolfe vacationing here after his stint in "Variety Girl."

Al Borde off to Coast to discuss film deal on "Follow the Girls" with Columbia.

Edward Everett Horton follows "Pygmalion" into the Selwyn with "Springtime for Henry."

Rock Island R.R. all set to give the Super Chief competish with a 39-hour train to the Coast.

Fred and Elaine Barry, now at Empire Room, signed for screen version of "Up in Central Park."

Thomas Kilpatrick, general manager for Brock Pemberton, looking over Chicago company of "Harvey."

Sonia Zomina, new star of Douglas Park Yiddish playhouse, planed in from Australia to fill engagement.

Variety Club annual ball sell out at Aragon ballroom with headliners Tony Martin, Billy DeWolfe, and other stars packing them in.

Danny Kaye did impromptu 15-minute stint last week when plane was grounded here. Went on at the Chicago theatre for clown session with Lou Breese, orch leader.

United States Opera Co. opening postponed again with no new date set. Queen Elizabeth, due in New York Jan. 17, is carrying 17 singers for the company. AFM local said no contract signed with them for orchestra as yet.

Manila

Rosa del Rosario, Filipino film actress, back from five-year Hollywood hiatus.

Philippines' Salvation Army has begun series of religious programs over station KZPI.

"Fort Santiago," historical romance by Pedrito Reyes, slated for filming in Hollywood.

First Lady of the Land, Mrs. Roxas, an honorary vice-chairman of the Filipino Youth Symphony's advisory board.

Pres. Manuel A. Roxas, accompanied by his wife, attended recent preem of "Fort Santiago" at Bataan theatre.

Young American conductor Stephen Markham batoned Manila Symphony orch at special holiday season concert.

Under auspices of USO, six technicians assigned by Dept. of Agriculture to give informative talks to American GIs.

"Philippine Reports," evening program based on domestic and foreign news, daily feature via Government station KZFM.

Prof. Luis Valencia's Filipino Youth Symphony Orch's second concert at the gym of Univ. of St. Tomas won boff reception.

Invading the Malayan market, first Filipino film to be screened in Singapore is "Ang Dugo ng Bayan" ("The Blood of the Nation").

Manila film fans assured of seats in future when and if new municipal ordinance prohibiting "standing room" in theatres goes into effect.

Ben Martin Cohn, vet film exec recently upped to general manager of Universal-International's overseas activity, expected here soon.

"Wanted: A Chaperon," farce by Wilfrido Maria Guerroro, presented for disabled Filipino vets at the General Hospital at Mandaluyong, Manila suburb.

Ex-GI Ben Dunn, former New Yorker who married Filipino gal, working in films and radio. He has roles in LVN Pictures' "Victory Joe" and "Voice of Freedom."

Bert Avellana, who recently resigned as program director of KZPH, slated to direct the new Rosa del Rosario vehicle for the Philippine Artists League, pic's producer. Film, a revised version of the stage hit "Hacienda," may be titled "Hacendera" ("Woman Plantation Owner").

Dublin

By Maxwell Sweeney

Comedian Billy Percy to London after pantomime season.

Screen actor Michael Clarke here on vacation from London.

Hamlyn Benson to Belfast for special BBC radio production.

Harry Secombe, English burlesque comic, being sought for Irish dates.

Producer Paul Rotha due here shortly for lecture on "The Documentary Film."

Abbey actor Fred Johnson back from Broadway production of "Playboy of the Western World."

Chicago-born Joyce Sullivan, now with Abbey Players, has role in theatre's all-Irish-speaking pantomime.

Eddie Byrne and Norman Barrs will handle "Double or Nothing" quizz at Theatre Royal, opening Jan. 26.

Walter Macken, producer of Galway Gaelic Theatre, will have his play, "Galway Handicap," staged in London soon.

Henry Holst, former leader of Berlin Philharmonic Orch, here as guest soloist at Radio Eireann symphony concert.

Tenor Sean Ryan inked for St. Patrick's Day concert, Albert Hall, Manchester, then leaves for year's study in Rome.

Comedian Noel Purcell and script-writer-producer Harry O'Donovan are impresarios for vaude bill for Catholic Stage Guild.

Ian Priestley-Mitchell, former ENSA producer, to direct Sylvia Regan's "Morning Star" for Dublin Jewish Dramatic Society at the Gaiety.

Eithne Dunne, back from New York, plays lead in Michael MacLiammoir's revived "Ill Met by Moonlight," due for Broadway later this year.

John MacDonogh, director, and Paul Farrell, star of Radio Eireann broadcast of Edward Martyn's "Heather Field" Jan. 19, were producer and star in same show's stage presentation by Irish Literary Theatre 30 years ago.

Italian tenor Beniamino Gigli is skedded for concert appearance here this spring. Others include Anatole Fistoulari and London International Orch; Mischa Elman, pianists Mierowski and Artur Rubinstein and Dr. Malcolm Sargent and Liverpool Phil. Orch.

Mexico City

By Douglas L. Grahame

Leon Gurdus presenting French pix at the Cine Iris in association with Filmex.

Mex film industry plans to complete 96 pix this year, according to survey of the Assn. of Producers.

Tito Guizar slated to produce and play lead in new musical this month as well as appear in a pic at Filmex.

1947 raw stock outlook rosy with 7,000,000 feet of film already in Mexico and 3,000,000 more feet reported en route.

Filmex studio purchased plane for its Argentinian comic Luis Sandrini who's using craft for commuting to Acapulco, 300 miles off.

Jose Mojica, former singer and film actor now a monk at a Peruvian monastery, visiting his home town, San Miguel de Allende.

Jose Moreno Torroba's Spanish musicomedy troupe, admitted after Government nixed Spanish Reds' protests, doing well at the Teatro Arbeu.

Oslo

Dubbed Russian newsreel, "Sdhii Mnja," tabbed for an early opening.

Norwegian film, "Englandsfarere" due for a spring showing in London.

French newsreel "Les Actualities Francaise" slated to open soon with Norwegian dubbing.

State censorship revealed 160 new American films have been passed for Norwegian exhibition.

Censor holding up 20th-Fox' "Grapes of Wrath," but indications point to a preem soon.

Norwegian film-makers complaining their pix receive few bookings in other Scandinavian countries despite many Swedish and Danish films shown here.

J. Arthur Rank invading Norwegian territory in a tieup with Kommunenes AS, leading local film company. More French and British pix are arriving here.

Strawhats

Continued from page 1

derful Journey," which was tried out at Bucks County, Pa., under the script's original title, "Heaven Can Wait" ("Here Comes Mr. Jordan," in films). "Journey" headed the list of possibilities, but played less than a week on Broadway.

"Made in Heaven," which tried out at Westport, Conn., under the title of "It's a Man's World," started out with considerable promise on the main stem, but hardly stayed long enough. It will probably turn a profit, as the English rights have been optioned and more than one British showman is in the field for the comedy. Stock rights have been purchased, despite the fact that the play calls for four settings.

In addition to "Burlesque," which has Bert Lahr in the leading part, two other plays of summer stock origin are on the current boards—"Temper the Wind" and "Little A." Latter, which opened last week, retains the title used when presented in Skowhegan, Me., but "Wind" was called "Drums of Peace" when done at Woodstock, N. Y. Closing notice for latter was posted Monday (20).

Of the 43 new shows tried out last summer it is doubtful whether any more will be shown on Broadway during the balance of the season. Out of 24 tryouts in '45 there was none that emerged as regular attraction. Outstanding stock showings to click in recent seasons were "Othello" (Paul Robeson) and "Dark of the Moon." The all-time plum from summer stock is "Life With Father," now in its seventh year on Broadway, for a record that will probably never be approached, the engagement now approaching the run mark of "Tobacco Road."

Hollywood

Frank Sinatras at Palm Springs.

Frances Osborne to Canada on vacation.

Michael O'Shea starts a rodeo tour Jan. 24.

Herman Bing left an estate of $36,700.

Jane Greer on siesta at Palm Springs.

Peter Lawford on siesta at Palm Springs.

John Wayne checked in from Honolulu.

George O'Hanlon bedded with bronchitis.

Carmen Cavallaro aired to Salt Lake City.

Thornton Sargent to Mexico City for a week.

Elizabeth Taylor to Arrowhead for winter sports.

Richard Collins to Sun Valley for winter sports.

Lucille Ball returned from a Palm Springs vacation.

Anita Gordon vacationing at Arrowhead Springs.

Samuel Goldwyn back in town after ogling London.

Sol Halprin to Mexico City on business for 20th-Fox.

Don Martin hospitalized for his third spinal operation.

Vivian Austin changed her film name to Terry Austin.

Bernie Kamins' doctor ordered him to bed for a week.

Delmar Daves limping with a knee injury, sustained in a fall.

Joan Crawford returned from three months in the east.

Ed Ettinger's new indie flackery is titled Ed Ettinger and Son.

Housely Stevenson celebrated his 26th anniversary as an actor.

Jesse Lasky returned from the Zukor wedding anniversary.

Warner Baxter warming up for a South American vacation tour.

Lester Coleman in from New York for sales huddles at Paramount.

Charley Farrell in from Palm Springs to meet his old film pals.

Bella Spewack returned to her RKO desk after a week out with flu.

Harry Kosiner in town for executive conferences with Edward Small.

Frank Sinatras will toss a seventh wedding anniversary party Feb. 4.

Nelson Eddy and the missus returned from their Arizona vacation.

Henry Daniell dusting off Hollywood to live permanently in the east.

John Payne laid up with flu while "It's Only Human" is shot around him.

Linde Christian to Mexico City on the first leg of a South American tour.

Ida Koverman and Carey Wilson cited for services with the Hollywood Canteen.

Howard Da Silva in from New York where he spent the holidays with his family.

Boris Morros to Mexico City to arrange Latin American preems for "Carnegie Hall."

Vivian Blaine and her husband, Manny Frank, to Mexico City on a gandering tour.

Grant Withers and John Carroll to New Orleans, to start a tour of veteran hospitals.

Joan Leslie reading "Spades," a legit play slated for Broadway production next fall.

Leatrice Joy cutting up old touches with Clark Gable on "The Hucksters" set at Metro.

Michael Redgrave in from London for his first Hollywood picture, "The Secret Behind the Door."

Robert Montgomery in from New York to resume film acting in "Upward to the Stars" at Metro.

Gloria Jean slated for a 10-week tour of the British Isles on completion of her current film chore.

Lee Garmes returned to his chores as cameraman on Selznick's "Paradine Case," after four days of illness.

Pete Smith's son, Douglas, recuperating from a surgical operation, the aftermath of an auto accident two years ago.

Monte Hale drew an additional two-month leave of absence from Republic, to extend his personal appearance tour.

Thalma Ritter and Philip Tonge in town to resume the roles they started on location in New York for "It's Only Human" at 20th-Fox.

Marcus Blum in town to enlist aid for the newly formed Palestine Pictures Corp., first film outfit to be established in the Holy Land.

Vienna

Film fans beefing about practice of exhibs changing titles on old pix.

City councilor Viktor Matejka announced the city will shortly open its anti-Fascist museum.

Lack of subtitles or synchronization on Eagle Lion's release of "Henry V" arousing unfavorable comment.

Standard Film Co. (Slonimsky & Co.) shooting pic on how to combat tuberculosis. Firm's first medical film dealt with venereal disease.

Konzerthaus patrons resenting failure of many of the billed performers to show up at "Prominenten Soiree" ("Evening of Prominent Stars").

Festival concert held Jan. 6 on 20th anniversary of the founding of the State Opera chorus. With only entrance and foyer in use for concerts, repairs on the bombed opera house are expected to take two years.

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VARIETY

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H'WOOD SUGARS GLOBAL BITTERS

B'way Playing Musical Chairs Game As Booking Jam Presents Problems

Booking into Broadway theatres is still a problem and that of moving a show from one house to another seems almost as difficult of solution. It's increasingly evident that new plays must click at the start in order to stick. That was evidenced last week when "Lovely Me" was withdrawn after it had climbed to $12,000 at the Coronet, which had previously booked in "All My Sons", opening tonight (29). Play which was originally tried out by Vinton Freedley under the title of "The Temporary Mrs. Smith," was shown under the management of David Lowe.

"Lovely" opened at the Adelphi, it being a stop-gap because that theatre was booked for the musical "Street Scene," and after two weeks switched to the Coronet, that booking being an accommodation to Freedley, who retained an interest. An idea of moving "Lovely" again, to the Playhouse this time, failed to materialize; reportedly because

(Continued on page 50)

Tokyo Rose's Accent Strictly Nebraska Now As Ex-WAC Wows Troops

Tokyo, Jan. 28.

GI's who once dialed in religiously to hear Tokyo Rose are still avid listeners of Radio Tokyo, but it's now an ex-WAC who affords the attraction.

Gal is Elsie Robinson, who handles the "Later Tonight" disk program, which tells GI Joe what theatrical, sport, etc., features are going on that evening in the Tokyo-Yokohama area.

Her "Hello, what are your plans for later tonight" opener now gaining Japan-wide recognition, Miss Robinson received her radio basic at KFAB, Lincoln, Neb., before signing for the WAC.

She received her discharge in Manila, and took a civilian job with WVTR, Armed Forces Station in Tokyo, in Jan., 1946. In addition to her feature show, she also handles chief clerk duties for the station, and does an English translation show for JOAK, Jap station also in Radio Tokyo.

OLIVIER'S 'HAMLET' DUE FOR LENSING IN MARCH

London, Jan. 28.

Laurence Olivier's filming of "Hamlet," which he is producing and directing for Two-Cities Films, is likely to take the floor at Denham Studios some time in March.

Rumored that this is the last pic in which Olivier will appear, as he prefers in future to concentrate on producing and directing. As soon as he returns from big summer tour in Australia, he intends to produce and direct film based on Thomas Hardy's classic, "Far From the Madding Crowd," in which Vivien Leigh will be starred.

Wall St. Buys Tele Time

Wall street moves into the commercial television picture for the first time tomorrow (Thursday) when the brokerage house of Merrill, Lynch, Pierce, Fenner & Beane sponsors a New York Stock Exchange film, "Money At Work", on WCBS-TV, at 8:30 p.m.

On behalf of the client, Winthrop H. Smith, company biggie, will talk on the program.

'Duel' Drops In Oscar Derby Book

Hollywood, Jan. 28.

Shift in odds in the future book on the Oscar Derby dropped "Duel in the Sun" to fourth place, a 5-1 shot. Picture was formerly a cofavorite with "The Best Years of Our Lives" and "The Jolson Story" at 3 to 1, but slipped back after the publication of protests by religious organizations. In third place, 4-1, is "It's a Wonderful Life."

Toppers in the best-actress division are Jennifer Jones and Olivia de Havilland, 9-5, and Rosalind Russell, 3-1. In the male sector Jimmy Stewart ('Life') and Larry Parks ('Jolson Story') are leading at 2-1.

These odds were laid by the original booker, who declared he would take no more bets between Jan. 28, the date when nomination ballots are mailed, and Feb. 10, when the nominees are announced. Bookie explains that he doesn't want to be caught "in the middle" by sharpshooters with feedbox information.

Missouri Cows Prefer Pop Tunes, Survey Shows

St. Louis, Jan. 28.

Hillbilly music, via radio, has become passe with Missouri farmers, according to a one-day poll made by Charles Stookey, farm editor of KXOK. For years Stookey has maintained that mountain tunes are rapidly losing popularity, and last week he decided to conduct his own test. During his 6-7:30 a.m. program, Stookey used a gob of hillbilly transcriptions and asked the dialers to express their opinion of these tunes.

Of 105 letters received within 48 hours, 60% expressed preference for standard pop music; 28% favored the hillbilly type, and 12% expressed no preference. One writer said, "We listen to KXOK every morning while we're milking. Our cows prefer popular music." Another wrote: "Good orchestras and Bing Crosby are tops with us."

INFO GROUP AS ENVOY ABROAD

By HERB GOLDEN

Terrific lashing on the international front that Hollywood films have been absorbing during the past few months is sending the Johnston office into high gear this week in efforts to counteract and allay the cause of the criticism. Firstly, execs are meeting on the Coast under Motion Picture Assn. auspices to set up an International Information Centre. Principal function of the group will be to keep out of films, as far as possible, disproportionate emphasis on those aspects of American life which lead foreign critics to call the U. S. "uncultured" and which may lead to further restrictions on importing of Hollywood-made product.

Secondary, but no less important function of the IIC from a long-range viewpoint will be to feed producers information that can be introduced into their scripts to add positive values in the present world battle for international film markets. IIC will be a definite effort to woo the good will of the nations of the

(Continued on page 20)

Kaye Overflow Ups Fla. Bistros

Miami Beach, Jan. 28.

Miami Beach spots have picked up considerably with the opening of Danny Kaye at the Copacabana, Miami Beach, Tuesday (21). Dinner business in most spots is on the SRO side, with the Copa getting the heaviest play.

Some believe that the overflow from the Danny Kaye business is seeping into the neighboring spots. A cafe like the Copa's neighbor, the Beachcomber, would naturally get a big slice of the business with Sophie Tucker headlining, but benefits of the Kaye engagement are reported reaching most every spot on the Beach.

Operators are still bemoaning the fact that the late business is virtually non-existent, except at the Copa and Beachcomber, which would naturally get still go to adjacent Broward county, which permits gambling.

Prepares Visual Aid For China Education

Hollywood, Jan. 28.

Hollywood cameraman James Wong Howe, chief advisor to the Chinese Mass Education Movement, is working out a 25-year visual education program in the hope of stamping out illiteracy in China. Program will get under way with a series of 24 short films on public health, farming, current history, democratic government and other essential subjects.

More than $500,000 has been raised in this country to carry on the campaign.

Nat'l Economic Council Looks Set To Bounce Close As MBS Commentator

Upton Close's career as the self-proclaimed "voice of the right" on the air has encountered another double-barrelled attack from his Mutual network sponsor on one side and a renewed anti-Close campaign launched yesterday (28) by the Friends of Democracy on the other.

Merwin K. Hart, boss of the National Economic Council, which is bankrolling the nationalist commentator, has propositioned Mutual execs about having himself step into Close's gabbing spot when the latter's contract expires on Feb. 11. Mutual, however, turned Hart down, claiming that he was not a recognized commentator, and demanded that, if they don't want Close, to replace him by a recognized gabber.

Meanwhile, Dr. L. M. Birkhead, national director of the FOD, disclosed that individual letters had been mailed yesterday (Tues.) to each of the 67 Mutual stations carrying Close's talks, citing the latter's "anti-democratic" record and demanding that he be bounced from the airlanes as an "irresponsible" commentator. Previous representations made by the FOD to Mutual execs and the FCC have run into a stone wall of "freedom of speech"

(Continued on page 2)

White Stirs 'Scandals'

Hollywood, Jan. 28.

George White, expecting to be paroled from prison road gang in April, is currently checking costume and scenery sketches for his new "Scandals."

Producer, serving a term for the hit-and-run killing of a couple, will begin work on the show shortly after his release. Backing reportedly is coming from a group of his friends.

Rap 'Greed' In Mex Tourist Lag

Mexico City, Jan. 28.

Slump in U. S. and other foreign tourist trade this winter, usually the lush time for visitors, is worrying local hotelmen and the press, though they say the drop is slight. El Universal, prominent daily, said editorially:

"Decreased tourist business is not due to the hoof-and-mouth epidemic that has recently appeared in the republic but to another plague that is even more dangerous and extensive: greed, the immoderate exploitation of gullible travelers who venture to cross our borders.

"If we are to attract tourists we must maintain moderation in prices and service."

French Find Child After Two Years Via Newsreel

Paris, Jan. 28.

A newsreel shot permitted a French family to recover its 12-year-old son, who had been lost for the last two years. The family, living near Brest in Brittany, had placed boy with Red Cross relief center, which was wrecked during a bombing raid.

Rescued by an American officer, boy suffered loss of memory, and could not be identified. He was then sent to a Paris home for children. For Xmas a newsreel cameraman filmed a clip there to show a children's choir singing. This was released by Pathe Journal and when it was shown in the boy's native town some of his former friends recognized him.

Recorders' Peak

According to statements being turned out by recording companies for the final quarter of last year, that period produced the heaviest sales weeks the recording business ever experienced.

RCA-Victor recently forwarded to publishers the largest overall quarter payment it ever distributed (well over $400,000) and the Columbia, Decca and Capitol statements, due Feb. 15, are expected to be comparable in percentage increase.

Robeson Seen Playing In Pro-Negro Picture As Cry Vs. Prejudice

Withdrawal by Paul Robeson from the stage for a two-year period, to battle race prejudice, is not expected to interfere with his commitment to play the lead in filmization of Howard Fast's novel, "Freedom Road." Spokesman for Freedom Road Films, producer of the pic, said that Robeson would undoubtedly be available for lensing at the close of his current concert tour in May.

"Road" is currently slated to go before the camera in an eastern studio in June. Robeson, who declared this week in St. Louis: "It seems that I must raise my voice, but not by singing pretty songs," would exempt the pic from his flat against the stage, it is thought, because the film itself inveighs against Negro discrimination.

USES DISK TECHNIQUE TO SELL STORY TO FILMS

Hollywood, Jan. 28.

Device by which radio shows are sold is being utilized by Bill Hampton to sell an original story to pictures.

His yarn, "Minnie," will be recorded by actors from the American Federation of Radio Artists, and platters submitted to studios instead of customary script. Hampton experiment is costing him $750 but he reasons film producers can get a better feel of story by hearing dramatic highlights acted out in narrative.

How Hammo, Fluffo and Punko Louso Upo a Perfectly Good Studio

By ABEL GREEN

Hollywood, Jan. 28.

Beacon Pictures Corp., indie unit for United Artists release, brought in its indie filmusical, "Copacabana," last week at $1,400,000 despite the cast presence of three reckless journalistic characters who "play themselves," as it is laughingly called. A sideline audience of names included Irving Berlin, Hedda Hopper, Georgie Jessel, Sid Skolsky, Groucho and Harpo Marx, Frank Scully, Jimmy Starr and assorted Hollywood newspapermen and p.a.'s who came to jeer Louis Sobol, Earl Wilson and this VARIETY mugg. They went away the same way.

With everything on a semi-plush scale for the three unphotogenic Broadwayfarers, we were given Gloria Jean's private dressing room (only it was a three-man job in the small portable villa) and when the question of billing came up Wilson and your correspondent thought Sobol should get bottom billing and in 50% type. The N. Y. Journal-American columnist took the rib in stride and countered that, as star of an old Universal series of shorts, he was a past master of cinematic thesping. (Cameraman Bert Glennon's rushes show Sobol as a "cute" personality, Wilson as a comedian—including a tape measure bit he dreamed up for his w.k. measuring proclivities—and as for Green, ouch!)

The Topper

But the topper was three standins for these tired newspapermen. Bill Allison (who brags he has been stand-in for Danny Kaye) took the rap for this particular boot-camp thespian, Frank Chalfant (for Sobol) and Walter Craig (Wilson's stand-in) fainted. All three stand-ins cracked that they "could play the parts better." And they weren't wrong, brother.

Alfred E. Green (whose last chore was "The Jolson Story") directed the picture, and the idea of utilizing three nitery habitues like Wilson, Sobol and Green was Monte Proser's and Sam Coslow's, the latter an ex-VARIETY staffer. Coslow is producer of the film but boniface Proser has 20% for the filmization of his N. Y. bistro, besides having received $25,000 for the Copa rights.

It wasn't long before this participant—inspired by the Marx Bros. billing—coined a set of names that read from left to right as Hammo, Fluffo and Punko in any given sequence. Groucho Marx, who costars with Carmen Miranda, Andy Russell and Gloria Jean in the film, watched one of the rehearsals, and when they were ready to shoot, Marx observed, "It'll always be a rehearsal." Marx is working solo for the first time, sans his freres, and his wife, Kay, leads one of the numbers. Tunes are by Coslow, who authored the idea of giving Berlin, Feist and Leeds two songs each to publish so as to spread the exploitation.

The most heard query is: "What will the paper say about the picture?" Groucho Marx, Jessel and Darryl Zanuck are out front with requests to review Hammo, Fluffo and Punko for VARIETY. And when they get through counting, the studio will know if a new record has been hung up for retakes.

(If all the production and cast credits Green slipped in were printed, this script would run longer than "Wilson"—Ed.)

LARAINE, LIPPY SNARLED ON DIVORCE-MARRIAGE

Los Angeles, Jan. 28.

"When is a divorce not a divorce?" is the problem confronting Laraine Day, Leo Durocher and Judge George A. Dockweiler in Superior Court. The judge has indicated that he will annul the decree he granted recently to the film actress in her suit against first husband, James Ray Hendricks.

Under the California law an interlocutory decree requires one year to achieve finality, but Miss Day hopped to Mexico, obtained a south-of-the-border divorce and became Mrs. Leo Durocher, all in the course of two days.

Attorney General Howser is drawing up papers for the annulment of the second marriage. Meanwhile, the Durochers are not permitted to live as bride and groom in California.

Glyn Will Probated

Los Angeles, Jan. 28.

Will of Elinor Glyn, who died in London in 1943, was admitted to probate here in Superior Court.

Novelist's California property, valued at $5,000, was left to her daughters, Lady Margot Davidson and Lady Juliet Rhys-Williams, of London.

20% Tax Nailed Down This Week

Washington, Jan. 28.

The House will nail down the high wartime excises—including the 20% admissions and nitery taxes—for at least another year tomorrow (29), when the Grant bill comes before the chamber under a "gag" rule.

The bill, which has the support of both the Administration and of Republican leaders, will be the first important law to go through the new Congress. It provides for an indefinite extension of the so-called "luxury" excises at their present rates. Otherwise, effective July 1, these taxes would drop to their old levels, meaning 10% for theatres and 5% for niteries.

Measure got the okay of the House rules committee last week which also gave it the "gag" rule, which prevents the bill from being amended from the floor. Debate was limited to three hours under the rule.

Louis Jordan Slashed By Wife; Out of Action For Indefinite Period

Hollywood, Jan. 28.

Louis Jordan will be hospitalized at least a week after being severely slashed Sunday (26), assertedly by wife, Ernestine Jordan. Meanwhile, Jordan's combo is continuing at Billy Berg's nitery here, with Timmie Rogers fronting.

Berg, meanwhile, has not balked at paying outfit $3,500 weekly, despite Jordan absence, but will huddle with Jordan manager, Berle Adams, who is enroute from Chicago on salary reduction. Jordan's cuts on lips will preclude his singing or saxing for indeterminate period. Wife is being held.

Andy Russell to Make 'Quixote' in Mexico

Hollywood, Jan. 28.

Andy Russell signed a deal with Aristides Fernandez, Cuban producer, to star in a bi-lingual film version of "Don Quixote," to be shot in Mexico City and Vera Cruz.

Larry Ceballos will direct both versions in English and Spanish. Negotiations are under way with Lina Romay as femme co-star.

Fields' 900G Estate To College Endowment

Los Angeles, Jan. 28.

Will of the late W. C. Fields, admitted to probate in Superior Court, left the bulk of his $900,000 estate to a trust fund for the establishment of a "W. C. Fields College," for the education of orphans.

Largest individual bequest was $25,000 in trust and $25 weekly to Carlotta Monti, dancer and longtime friend. His widow, Harriett, and only son, W. Claude Fields, Jr., were left $10,000 each.

Los Angeles, Jan. 28.

William S. Hart, western star who died last June, left an estate of $1,044,919, according to the final accounting approved by Superior Court.

Will made no provision for the late actor's son, William, Jr., and bequeathed most of the estate to Los Angeles County for a memorial park.

Eva Tanguay, who had carried millions in her stage heydays and died Jan. 11, left nothing but personal effects valued at less than $500. Estate, left without a will, was turned over to Mrs. Ruth Weeks, the actress' nurse, for administration.

241st WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
"I'm not a fair judge. I not only enjoy watching 'Blackouts.' I enjoy playing in it."
RUDY VALLEE.

Irving Berlin Writes Tune For Brotherhood Wk.

Hollywood, Jan. 28.

Irving Berlin has put the finishing touches on a "brotherhood song," which the National Conference of Christians and Jews will use as the "theme song" for Brotherhood Week, Feb. 16-23. It is hoped the tune will become a key to universal understanding.

Titled "Help Me to Help My Neighbor," the song was first broached to Berlin by Eli Oberstein, Manie Sacks and Jack Kapp, Victor, Columbia and Decca record toppers, respectively. They promised him fullest cooperation via topflight waxing, etc., but Berlin felt that "unless it's a truly good song, it means nothing." Song will, of course, be non-commercial but Berlin's idea is to plug it fully regardless. The songsmith phoned the final tune and lyric changes from California to Dave Dreyer, his New York general professional head, last week. Dr. Everett R. Clinchy, NCCJ prexy, became very enthusiastic about tune's promotion of the NCCJ campaign.

All proceeds of "Neighbor" will go to some cause, yet to be selected, presumably NCCJ or similar organizations dealing with "tolerance." Since Berlin feels strongly against usage of the word "tolerance"—favoring "brotherhood" — he would rather "Neighbor" achieved popularity as a straight commercial song, with the proceeds to go anonymously to whatever organziation he, Dr. Clinchy and John G. Winant, ex-ambassador to Great Britain, designate. Winant is a leader in the NCCJ movement.

Exec staff of the National Confer-

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Help Me to Help My Neighbor

By IRVING BERLIN

Help me to help my neighbor,
Help me to understand.
Help me to hear the pleading
Of an outstretched empty hand.
Help me to do to others
As I'd have them do to me,
Help me to help my neighbor
Whatever his faith may be.
Help me to see a heavy heart
Behind a smiling face,
Help me to judge as I'd be judged
If I were in his place.
The night is dark
And the way is long,
On a road that has no end.
Help me to help my neighbor
Help me to be his friend.

Copyright, Irving Berlin.

Fred Fisher Film Biog Planned by Al Green

Hollywood, Jan. 28.

Career of the late Fred Fisher, songwriter, will form the basis of a picture to be made by Alfred E. Green, who recently directed "The Jolson Story." Fisher composed "Peg o' My Heart," "Dardanella," "Ireland Must Be Heaven" and other song hits.

Green has obtained permission from Fisher's widow, Anna, to film the story, which will be scripted by Will Gould.

'What Do I Need Zanuck For?'

One of my favorite characters is Gregory Ratoff, and he is also a favorite with the nation, for whenever "Information Please" wants to make certain of a few laughs, they invite him to be a guest. Of the various Ratoff yarns, my choice goes to the story of his discussion with his writer, Lou Breslow, about Darryl Zanuck.

"I know there are people who aren't faithful to Darryl," said Ratoff, "but me, I know that I owe everything to Zanuck. If it wasn't for him I would be a bum. He gave me the chance to become a director, when no one would give me a job. I owe everything to Zanuck. The food I'm eating, the clothes I'm wearing, the chair I'm sitting in."

"It's very nice to hear such appreciation," said Breslow, "but I don't believe you would have been a bum. If Zanuck hadn't given you your opportunity to become a director, I think you would have become an agent."

Ratoff smiled. "That's correct. I would have been an agent. The best and biggest agent in town. I'd have my own business and I'd have made over a million dollars. What did I need Zanuck for?"

Sidney Skolsky.

Plane Death of Grace Moore Recalls She Started Opera-Star Trek to Pix

Although she made her last American picture almost 10 years ago, Grace Moore, killed Jan. 26 in an air crash near Copenhagen, Denmark, left a permanent mark upon the artistic vision of Hollywood producers. The soprano, who climbed from musical comedy stage to the heights of grand opera before leaping to international fame through a series of operatic films, proved once and for all that classical music could be sold to the film-going public.

Since her cinematic peak in 1935, dozens of serious music films have hit the screen, many more are currently in the works and top-ranking operatic stars have been trekking to Hollywood's gates in a steady stream to star in the cycle of films which Miss Moore began with "One Night of Love" in 1932. Among the more prominent singing stars who have followed in her footsteps are Gladys Swarthout, Lily Pons, Lawrence Tibbett, Paul Robeson, Nino Martini, Beniamino Gigli, Rise Stevens, Lauritz Melchior and Jan Kiepura and his wife Marta Eggerth.

When the airliner crackup at the Danish airport cut her career short, the singer was en route to Stockholm on a world concert tour. Killed with her in the disaster were Prince Gustaf Adolf of Sweden and 20 others, including Miss Moore's accompanist, Jean Loup Peltier; her impresario, Roland Fernand Malbec, and two other members of her staff.

'If Verses Had Wings'

Her final concert was given the evening before (25) in Copenhagen's largest hall, where she scored her greatest hit with Reynaldo Hahn's song, "If My Verses Had Wings." A few hours before her departure for Stockholm she had sent her husband, Valentin Parera, who is ill at Cannes, a cable telling him of her previous evening's success. Not long after, he received the other cable from Denmark informing him of his wife's death.

Miss Moore made her stage debut

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Mex Ups Upper Taxes

Mexico City, Jan. 28.

High-bracket showfolk who play Mexico must leave a bigger chunk of their earnings in this land than before. Amended law of the income tax soaks big earners. Example:

Anybody who receives $17,000.01 (Mex.) to $20,000 a year from any source is nicked 22%; $20,000.01 to $23,000, 25%; $23,000.01 to $26,000, 28%, and $26,000.01, up 30%.

Income tax law amendment enacted some years ago that entertainers who perform transiently in Mexico must pay this levy, still stands.

Mayer Nag Sale Set for Feb. 27

Hollywood, Jan. 28.

Louis B. Mayer's stable of thoroughbreds, valued at more than $4,000,000, will be sold at auction Feb. 27 on the Santa Anita racetrack. Reports of the Metro executive's impending retirement from the racing game had been in circulation for several weeks.

Auction, to be conducted by the Fasig-Tipton Co. of New York, will include Busher, Be Faithful, Honeymoon and all other Mayer horses currently in training. The remainder, including brood mares and foals on the ranch at Perris, Cal., will be sold later.

Owner Seeks Dismissal Of Danny Kaye Apt. Suit

Dismissal of Danny Kaye's suit to retain his New York apartment was sought by the owner of the house in New York Supreme Court last week. Kaye has been making a fight to keep possession of the Fifth avenue apartment, in which he is said to have invested some $50,000 for remodeling and furnishing on the basis of an oral guaranty from a previous landlord that he remain in it for at least three years.

Present owner, attorney William M. Chadbourne, is seeking to evict Kaye to sell his apartment, since the house has been put on a cooperative basis.

Buys Thesp's Novel

Hollywood, Jan. 28.

Indie producer Charles R. Rogers has bought screen rights to "Hollow Triumph," psychological thriller by radio thesp Murray Forbes.

It's a first sale for Forbes on a novel. "Triumph" was published last summer.

Upton Close

Continued from page 1

arguments. Birkhead declared that the recent firing of several liberal commentators from the air clearly reveals that networks look upon "freedom of speech as a one-way street for reactionaries of the Upton Close stripe."

Birkhead also expressed optimism over chances of banning Close from the air on the basis of a broad educational drive. He reported that Hart was becoming increasingly irked at Close because of the latter's extensive extra-broadcasting activities.

JONES CANCELS DATE, AGMA GETS GRIPE

Charging Allan Jones with "arbitrarily and capriciously" ignoring the terms of a contract he signed on June 16, 1946, calling for his appearance the night of Oct. 27, 1946, at Memorial Hall, Dayton, O., with a resulting loss of $849 he forked out to ballyhoo the date, concert promoter Roy Crouse has filed a complaint with the American Guild of Musical Artists, asking the union to arbitrate the matter.

According to Crouse, less than 24 hours before Jones' scheduled appearance, he received a phone call from Jones' manager in Charleston, W. Va., who said that the singer was very ill and was cancelling the Dayton concert. Upon notice of cancellation Crouse stated all ticket money was refunded, and he prepared to take his losses under the contract's "act of God" proviso.

However, Crouse points out in his complaint, "Jones was in the best of health and gave a concert in Charleston Oct. 26, and upon further investigation, Crouse says, "Jones' troupe arrived in Charleston with plans already completed to close there, indicating Jones had planned for some time not to honor his contract with me."

Declaring he had previously beefed to Jones, who ignored his letter, Crouse also noted that General Artists Corp., Jones' agent, disclaimed liability. Should AGMA not arbitrate the matter, Crouse asks permission to file a civil suit.

MAJORS' $20,000,000 EYESORE

Paramount Deflates Optimism Of SMPE Prez on '47 Theatre Tele

Home office execs of Paramount were not as certain as Loren L. Ryder, Par's director of recording and prez of the Society of Motion Picture Engineers, that 1947 would see theatre television on full-size screens. Video in the flicker houses is feasible at the present moment, Par's biggies say, but opposition from projectionists' unions make the date of their introduction an unknown quantity.

Ryder, in the role of newly installed SMPE prexy, declared that "commercially satisfying pictures" photographed from cathode tube images would be perfected and introduced into some of the plush houses during the current year. He made no mention of labor difficulties disclosed this week by Par's execs. Squabble has arisen because projectionists insist upon the right of handling the intricate transition from image to films while tele toppers contend that video engineers alone are qualified for the job.

Use of tele generally in theatres is still some years ahead, Ryder opined, but the film industry can expect some houses to run off special events such as sporting contests sometime before '47 windup. Since the technique of filming the cathode image and then projecting the negative causes a time lag, audiences would see the event from 10 seconds to five minutes later.

Four Phases

Theatre tele will develop in four phases, Ryder predicted. The first, he said, would be the intermediate film stage feasible this year. Second would come with the furnishing of houses with special video screens and equipment, an expensive process at best. Third, he continued, would

(Continued on page 18)

'Duel' Reported OK With Huston-Jones 'S.A. Glances' Cut

Hollywood, Jan. 28.

Scissoring of the ogling sequences in David O. Selznick's "Duel in Sun," it is understood, will serve to give okay to final circulation of film, following squawks from the Legion of Decency and other church groups. Already sheared are prints currently playing the Fairfax and Vogue theatres in Los Angeles, while similarly trimmed prints will be circulated to three other local houses, the Orpheum, El Rey and Westwood, next month.

Feeling knife are understood to be scenes in which Walter Huston, playing an evangelist, eyes Jennifer Jones, as well as other characters, giving the half-clad girl a suggestive up-and-down stare. Certain footage allotted to Lionel Barrymore is likewise understood to have been sheared. From five to 10 minutes is expected to be pared from the original running time of 134 minutes in Selznick's efforts to get the $5,500,000 Technicolor production into release sans further difficulties on censorship.

Henreid, Rank Due For Talks on Indie

Hollywood, Jan. 28.

Paul Henreid is going to Europe following completion of Metro's "Song of Love." He will confer with J. Arthur Rank in London on the foreign release of "Cartouche," William Herzog novel which Henreid will produce independently with Merle Oberon.

Book, bought for $75,000, has just been translated from the German.

Leserman Going Abroad

Hollywood, Jan. 28.

Benedict Bogeaus will set up offices in London and Paris to handle film distribution as well as purchase stories and talent. Carl Leserman, executive vice prexy, leaves this weekend for Europe.

He'll stop off in New York to huddle with United Artists execs on Bogeaus distribution during 1947.

Ruth Harbert Becomes 8th Femme Producer

Hollywood, Jan. 28.

Uppage of Ruth Harbert to producer status at Eagle-Lion makes a total of eight distaff producers currently at work in Hollywood film studios.

Others under contract are Helen Deutsch, Frances Manson and Virginia Van Upp at Columbia; Harriet Parsons and Lillie Hayward at RKO; Joan Harrison at Universal-International; and Bebe Daniels at Hal Roach.

Reade in M-G Hotel Astor Bid?

Walter Reade, New York and New Jersey indie circuit operator, is reported tied up with Metro in the deal by which the distributing company is aiming to take over the site of the Astor hotel, N. Y., for a group of theatres and an office building. What Reade's part in the Astor deal would be is not clear, with all parties taking a hush-hush attitude on the whole project.

Reade had previously announced plans for building two theatres in the Broadway area, but has refused to divulge their location. They have been reported going up in the 51st street block which now includes the Republic theatre.

Second-guess denials last week of the Astor-Metro deal by the same real estate men who had the previous day confirmed it were not taken seriously on Broadway. It is understood the purpose of the backtracking was an attempt to prevent soaring prices on the other real estate which must be acquired in the 44th to 45th street block from Broadway almost to 8th avenue, to complete Metro's plan for a Radio City Music Hall type of development. Shuberts are said to have hung a $15,000,000 price tag on the seven theatres they own in the block. Astor price was said to be $5,700,000.

NOVELLO DICKERING COAST FILM SALE

Hollywood, Jan. 28.

British actor-producer-composer Ivor Novello is on the Coast dickering for the sale of film rights to his current London legit hit, "Perchance to Dream." He peddled rights to "Dancing Years" to the Rank organization some time ago.

Novello will return to New York, along with Bea Lillie and others, at the end of the week.

Todd Takes Option On Carlson's 'Plotters'

Hollywood, Jan. 28.

Mike Todd has optioned John Roy Carlson's book, "The Plotters," with actual purchase depending on whether Todd believes screenplay can be fashioned from book.

Tome is a factual documentary study of subversive elements operating in the U. S.

Helen Deutsch Buys Back Her Own Yarn

Hollywood, Jan. 28.

Helen Deutsch, author of "But Is It Love?," bought the story back from the Carole Lombard estate, and will rewrite it for possible sale among the film studios.

Yarn, which appeared in the Ladies Home Journal in 1942, was bought for indie production by the late Miss Lombard, whose death in a plane crash prevented its filming.

FACE THAT LOSS IN TRUST SUITS

While staving off a grand offensive by the Government in the anti-trust campaign, the majors are eyeing with mounting concern the heightened attack on their flank via exhib triple damage suits. A total of $20,000,000 damages is at stake in the more than 20 suits now pending in the courts, and the battle is assuming all the earmarks of a fight equally dangerous to the one with the Government.

Of that 20, some 15 have been filed against the majors in the past six to eight months, and the possibility of it snowballing is not discounted by legalites in the know. The stampede has been given the gun by several factors, most important of these being the highly favorable decisions to exhibs handed out by the courts in the Goldman and Jackson Park cases. The partial slap against distribs administered by the three judges in the Government suit, which held illegal certain practices such as price-fixing and clearance, is viewed as also flattening the path for the litigous exhib.

The pummeling which the majors have recently taken lies not only in the Goldman and Jackson Park heavy verdicts but also last week's mountainous $896,000 handout to A. B. Momand by a Boston federal court has forced a 180-degree switch in the company lawyers' attitude towards the actions.

Claims for astronomical damages, which were once shrugged off as al-

(Continued on page 20)

MPA Seen Revising Title Service Due To Metro-Selznick Row

Battle between Metro and David O. Selznick over rights to the title "Treasure Island" will shortly go to arbitration and is almost certain to bring about a revision of the Motion Picture Assn.'s rules regarding its title registration service. "Treasure Island" dispute likewise has a number of interesting facets involving international copyright.

Metro claims it owns the tale by a trick provision of French law, while Selznick maintains the famed Robert Louis Stevenson story is in public domain. Search of MPA's registration files shows Metro holds the right to the title, but Selznick

(Continued on page 18)

'Insolent' Kids Set Film Standards In Coast Preview Circuit, Sez Lewin

Teen-age critics are dictating the standards of too many Hollywood producers these days and reducing the prestige of American pix in foreign markets, according to Albert Lewin, United Artists producer currently in New York on a layover before making a trip to London next month. Lewin stated that the crowds attracted to theatres in Hollywood's preview circuit, where producers try out their pictures prior to final cutting, are predominantly made up of kids whose "arrogant, insolent and ignorant criticisms" terrorize producers into making unwarranted changes in their final product.

Lewin asserted that only adult films will gain acceptance in the world market and failure of Hollywood producers to recognize this fact will leave the door wide open to foreign producers. In addition, he declared, the way to bring to the boxoffice the millions of Americans who never, or rarely ever, go to see films is through sincere, grown-up entertainment.

Lewin recently completed work on "The Private Affairs of Bel Ami," which he wrote, directed and co-produced with David Loew for UA. Film will be released in the spring. Lewin's next production, scheduled for shooting in early 1948, will be based on an original screenplay on which he's now working.

Mary Pickford Donates Early Pix to Congress

Hollywood, Jan. 28.

Mary Pickford will present prints of nine of her early pictures to the Library of Congress in Washington, D. C., for inclusion in that institution's historical collection.

Films are "Tess of the Storm Country," "Poor Little Rich Girl," "Daddy Long Legs," "Little Lord Fauntleroy," "Secrets," "The Taming of the Shrew," "The Lonely Villa," "The New York Hat" and "The Violin Maker of Cremona."

Boff $41,182,000 B.O. Tax in Nov.

Washington, Jan. 28.

Show biz continued to head last November toward its biggest year of all-time, with a boff $41,182,000 in excise taxes taken in the nation's boxoffices that month, according to figures announced last night (27) by the Bureau of Internal Revenue.

Uncle Sam's jumbo-sized bite on admissions was the largest ever for a November and was the third largest of all time, falling behind only September, 1946, and September, 1945. Compared with the November figure was the mild $29,862,687 for November, 1945, and $36,893,291 for October, 1946. About 85% of the total was estimated to come from pictures.

Broadway had itself a nice, but not sensational, month on the basis of figures for the 3d New York Internal Revenue District, all of Manhattan above 23d street. The tax collector's take on theatres for November was $4,891,301, about $900,000 over the same month of 1945, but about $200,000 behind October, 1946. In addition, business at the niteries in Manhattan just about curled up its toes in November. The 20% take on nitery tabs was only $383,769, compared with $602,855 for November, 1945, and $604,719 for October, 1946.

Another little piece for the guy with the whiskers was broken off by Broadway's ticket offices. In November they paid $49,396 in taxes on their business done, which was a trifle over the preceding month and also a little more than in November, 1945.

National Boxoffice Survey

Biz Spotty in Keys; 'Madeleine,' 'Woman,' 'Guy' Top New Entries; 'Skies' Boffo

Business in the nation's key cities remained on the spotty side during the last week, with a mass of holdovers continuing to cut into grosses.

Broadway houses followed the trend, with mid-spring weather felt adversely at the boxoffice. Brace of newcomers kept Chicago at a high plane while several new entries aided Los Angeles to hefty takes. Washington and Pittsburgh, however, continued on the downbeat, with most of the midwest fair.

"13 Rue Madeleine" (20th) emerged as the top newcomer of the week, raking in a smasheroo $96,000 in L.A., stout $40,000 in Detroit and a good $21,000 in St. Louis. Film also grossed big $98,000 in its second N. Y. week. "Strange Woman" (UA) was off to a good start in several situations, with strong $26,500 in Denver, fair $22,000 in Pitt and powerful $25,000 for the second Detroit week. "Swell Guy" (U) looked headed for husky $35,000 opener in N. Y., fair $37,000 in L.A., trim $24,000 in Chi and strong $8,000 for its second session in Cincinnati.

"Man I Love" (WB) teed off with plump $60,000 opener in Chi, trim $25,000 in Philly and big $62,000 in N. Y., while "Secret Heart" (M-G) entered the select circle with sock $27,500 in its St. Louis opener and rolled up sweet $21,000 for its third Philly week. "Blue Skies" (Par) set record $33,000 for its Cincy opener and continued to pace the holdovers, with strong $14,000 for its third week in Baltimore, fine $10,000 for its fifth Kansas City week, okay $23,000 for its second Washington frame and good $23,000 for its sixth L.A. stanza.

"Razor's Edge" (20th) and "Jolson Story" (Col) also continued strong in holdover spots throughout the country, along with "Till Clouds Roll By" (M-G), "Best Years of Lives" (RKO) and "Wonderful Life" (RKO). "Yearling" (M-G) opened with smasheroo $140,000 in N. Y., and chalked up good $11,000 for its fifth L.A. week. "Duel in Sun" (Selznick) topped its opening week's take with an immense $39,000 for the second frame in L.A., only spot to date in the country.

WB Reports 1,700 Aides Still in U.S. Services

Hollywood, Jan. 28.

Almost 1,700 former employees of Warners are still in military service, some overseas and some on duty in this country, according to statistics released by the studio.

Of the 5,000 or more workers who served during the war, approximately 1,500 have returned to Warners studio, theatres and exchanges.

ANOTHER WASHINGTON RED PROBE OF H'WOOD

Washington, Jan. 28.

The everlasting film studio strike and the Independent Citizens Committee for the Arts and Sciences will largely bear the brunt of the new investigation of Hollywood to be made by the House Un-American Activities Committee, according to reports here.

Committee reorganized itself under Republican leadership last week and promptly announced that one of its big goals would be to probe subversive influences in the film capital.

"The committee plans to give a good airing to Communist influences in Hollywood," declared Representative J. Parnell Thomas (R., N. J.), new committee chairman. "I intend to make it the most active year in the committee's history."

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

Metro Loses Lead, Slides to Fourth, As Par, 20th, WB 1-2-3 on '46 Net; Mayer's 500G Again Tops Pix Pay

Metro, longtime leader in the film industry, has slid into fourth position among the major companies in the annual net profits sweepstakes.

Company, despite its $17,958,945 take for it and its wholly owned subsids, trails Warners, which garnered $19,424,000 for fiscal 1946, and fell considerably behind both Paramount, in top spot, and 20th-Fox, second. Warners' gross income was $158,613,000 against Metro's $188,476,317 but the latter's operating expenses were higher, including $20,926,606 paid to top personnel against WB's $10,186,830.

Additionally, Metro reported $3,650,976 for the first quarter of the new year after taxes and other deductions. Net represented a drop from the comparative period of the previous year, when the company took in $4,333,623, though gross revenues were closely similar with $41,460,000 collected currently against $41,710,000 last year. Quarterly earnings are 72c. per share against 86c. in '46.

Profits for fiscal year ended Aug. 31, '46, showed a solid advance over the $12,913,369 which Metro chalked up in '45. Per share earnings were $3.66 on 5,100,327 shares of common outstanding against $2.55 earned last year.

Metro's assets include $21,186,188 in cash and $16,635,835 in Government securities and bonds. Released films currently being amortized are evaluated at $19,489,440; unreleased pix at $9,489,143 and films in production at $46,915,780. Total current and working assets are fixed at

(Continued on page 8)

Mayer-Burstyn Win Metro Contest Over Italian Pic's Rights

Battle between Mayer-Burstyn, indie distribs, and Metro for American rights to "Paysan," Italian-made follow-up to "Open City," has ended with M-B the winner. Metro, in contracting its plans for distribution of foreign pix in dubbed versions in the U. S., dropped out of the dispute following visit to Italy of M-B pard Joe Burstyn. Latter returned from abroad last week. He expects a "Paysan" print in New York today (Wednesday).

Pic was made by Rod Geiger, who also made "Open City," which M-B is distributing. Shortly after Burstyn made his deal for "City," he also made a pact for "Paysan," which then hadn't yet gone into production. When Geiger got back to Rome, he found he required additional financing, and he and partner Robert Rossellini, film's director, took in a third member as a moneyman. Latter was subsequently contacted by a Metro rep and inked a deal with that company for "Paysan" at considerably better terms than Burstyn had offered.

When Burstyn learned of this, he insisted on his rights under the prior contract and considerable squabbling and negotiating followed. It was finally agreed that he would turn his claim over to Metro for 10% of the net. Metro, however, subsequently decided to drop the deal altogether.

Burstyn also bought several other films in Italy and France for American release and is reported possibly entering into production on his own in Rome.

HOLLYWOOD AIDS ARMY IN ARCTIC OPERATION

Hollywood, Jan. 28.

Film industry's latest service to the Government is in recruiting civilian crews here to assist the U.S. Army in its Task Force Frigid operation in the Arctic wastelands. A crew of 10 civilian photographers is enroute to Alaska to accompany the Army forces and make a celluloid record of the operation to determine the defense and war-making possibilities of the frigid zone.

The 10-men chosen, rounded up by the International Photographers, Local 659, in consort with associated unions, are on a six-month assignment under the control of the Civil Service Commission.

Portuguese to Ratify Tax on U. S. Pictures

Washington, Jan. 28.

New Portuguese tax to put a heavy pinch on U. S. films entering that country is expected to be ratified by the Portuguese legislature within the next 10 days. Action will come despite a protest from the U. S. Department, George Canty, motion picture specialist of the Department disclosed yesterday (27).

Tax will run $400 on each "A" picture and $200 on each "B," with rates of $8 to $20 for Newsreels and shorts.

Portuguese intend to devote the revenue to creating a national motion picture institute to stimulate their own film production. Decree was approved by government officials Jan. 1, but does not become law until the country's congress ratifies.

$10,186,830 Paid To WB Execs In 1946 Salaries

Salary nut for top executive personnel of Warner Bros. totaled $10,186,830 for fiscal 1946, ending Aug. 31, it's disclosed in a proxy statement of the company forwarded to stockholders this week. Proxy declares that 19 execs were paid over $100,000, 45 others between $50,000 and $100,000; and 119 more than $20,000 but not exceeding $50,000.

Harry Warner, WB prexy, led the parade with $182,300, with Jack L. Warner, production chief, snaring $182,100. Others in the six-figure take were Joseph Bernhard, former theatre head, $106,800; Harry M. Kalmine, veepee in charge of theatres, $107,344, and Albert Warner, v.p. and treasurer, $105,000.

In the five-figure bracket, following officers and directors were listed: Ben Kalmenson, v.p. heading sales, $97,600; Samuel Schneider, v.p. and assistant to the prez, $87,650; veepee Herman Starr, $78,000; Robert W. Perkins, veepee and general counsel, $74,750; Stanleigh P. Friedman, veepee and attorney, $66,100; Mort Blumenstock, head of ad-publicity, $62,250; and Samuel Carlisle, controller, $55,020.

Stock holdings of the three Warners continue over the 1,000,000 mark. Jack Warner tops the trio with 442,000 shares of common, Albert follows with 438,100 and Harry is third with 313,400. No other director has more than a four-figure block of shares.

Warners shelled out a total of $207,350 in legal fees during the year. Main slice of $115,000 was garnered by Proskauer, Rose, Goetz & Mendelsohn, WB's anti-trust counsel in New York. Frestone & Files picked up $68,350, and Defrees, Fiske, O'Brien & Thomson some $24,000. Auditing sliced off another $91,750 into the pockets of Price, Waterhouse & Co., while Baker, Selby & Ravenel received $31,500 for tax counseling.

WB has set its annual meet for Feb. 18 in Wilmington, Del. Election of five directors for a two-year term is the only business to be transacted. Five up for re-election to the board are Charles S. Guggenheimer, Morris Wolf, Carlisle, Friedman and Schneider.

Bischoff, Dick Powell Officers of New Indie

Hollywood, Jan. 28.

Officers of newly formed Regal Films was set today (28), with Sam Bischoff prexy and treasurer; Dick Powell, who will star in firm's first release for UA, "Pitfall," named veepee, and Herbert T. Silverberg, secretary.

Directors will be above officers plus Bischoff's wife and Morgan Maree. Charles Feldman also has a financial interest in company.

PHIL AMIGONE and JACK GROOD present

GEORGE GIVOT

Currently at the CHEZ AMI CAFE in Buffalo, New York

Reveal 'Mystery Man' As Key to $40,000,000 1945 Metro Financing

"Mystery-man" Serge Semenenko, who appears on Metro's proxy statement, issued last week, as having received $55,000, and whose name has frequently been listed by other companies as recipient of large chunks of coin, is v.p. of the First National Bank of Boston. Sums paid him are commissions for arranging financing.

Particular deal for which he received the 55G, it is understood, was getting together a $40,000,000 loan to Metro by a quartet of banks and a flock of insurance companies in July, 1945. Money was to be used for general corporate purposes, including theatre expansion in this country and abroad.

Under the arrangement set by Semenenko, $12,000,000 was loaned for an eight-year period by Guaranty Trust, Bankers Trust and Chase National, of New York, and Semenenko's own bank in Boston. The group of insurance companies advanced the other $28,000,000 for a 12-year period.

Coin reported last week was second payment to Semenenko from Loew's. He's understood to have received a hefty sum about five years ago when he set the refinancing of the company's preferred stock. He also participated recently in the deal by which Universal was advanced coin to purchase Castle Films and Bell & Howell, otherwise advancing its 16m interests. Participants in that loan were Semenenko's bank, Bank of Manhattan and Guaranty of New York.

Other Semenenko deals have provided coin to RKO and Columbia. It is reported that the banker until recently had as his constant adviser in film deals Sam Pinanski, partner with Marty Mullins in operation of the Paramount-affiliated Mullins & Pinanski circuit in New England.

RKO GETS 16M RIGHTS IN DISNEY MILLION LOAN

Hollywood, Jan. 28.

Walt Disney agreed to an amendment of his distribution contract, giving RKO the right to release his cartoons and features throughout the world in 16m. Original agreement called for 35m only.

In return, RKO loaned Disney $1,000,000, to be repaid out of film earning from foreign countries.

ARI Scales Survey Costs

Hollwood, Jan. 28.

Audience Research, Inc., has adopted a new scale of prices, on a sliding scale, to survey public sentiment on forthcoming film productions.

One picture poll will cost $25,000. Sliding rate is $17,500 each for four films; $15,000 each for six, and $12,500 each for 10 or more.

AUTRY'S CHAMPION DIES

Gene Autry's old horse, Champion, died Jan. 24 on the Melory Ranch in San Fernando Valley at the age of 17.

Champion was retired in 1942 after galloping thataway in every Autry picture for eight years.

Wilby Attack Vs. Rank Originates From Booking Fight Over 'Cleo'

Attack by Robert B. Wilby, head of the Wilby-Kincy circuit, against J. Arthur Rank for asserted attempts to "pressure" Yank exhibs into playing British pix stems from a running fight which Wilby is currently waging with both United Artists, distrib of Rank's "Caesar and Cleopatra," and the Rank division of Universal. In that give-and-take, playdates which Wilby has allocated to "Cleo" have been repeatedly rejected by both UA and U on the claim that Wilby is trying to pull a fast one.

Wilby-Kincy pacted to exhibit "Cleo" a number of months ago in its theatres, and that's as far as the deal has developed. When it came to actual playdates in the W-K houses, circuit head sought to slot the pic for midweek engagements, which UA and U promptly and vociferously nixed while maintaining that "Cleo" as a top bracket film was entitled to preferred weekend dates.

Moreover, tiff is still being waged over disputed point as to what consists a firstrun. Deal, it's said, calls for the pic to play first run in number of southern towns where the W-K circuit has its houses. Wilby, claim is made, is designating houses which customarily play third run to open "Cleo" on a first-run basis.

Distribs' execs maintain that Wilby's switch in usual runoff of a film is designed to fatten the grosses for his houses at their expense. Playing a strong pic during the midweek or grooving its firstrun in a third-run house spells heavier coin for the exhib but less for the distrib, its pointed out. Consequently, playdate designations have shuttled between Wilby and UA a dozen times and more while tempers approached the boiling point.

Wilby in the Jan. 22 issue of VARIETY declared that any attempts to "pressure" or "shame" exhibs into playing their product "won't go."

Johnston Raps Anglo Curbs on Yank Pix

Rochester, N. Y., Jan. 28.

Despite mounting demands in Congress to kill the reciprocal trade program, Eric Johnston last night (27) told the Rochester Chamber of Commerce that the Republican Party should support the reciprocal treaties.

He also rapped Britain for threatening greater restrictions on U. S. pix, warning that reciprocation is a two-way street. Termination of the reciprocal treaties and a return to high tariffs would undoubtedly cripple Hollywood's overseas market, Johnson stated.

Butler's Attack

Washington, Jan. 28.

Senator Hugh Butler, Republican, of Nebraska, touched off a hot Congressional fight today (28) with a fierce attack against the reciprocal trade agreements program as "a gigantic hoax against the American people."

$4,565,219 Sets Record Net For Universal in '46

Universal hit an all-time company high for profits in the fiscal year ended Nov. 2, 1946, with a net of $4,565,219. Closest to the figure was $3,910,928 raked in during 1945. At the same time, U pushed up its gross to $53,934,865 from $51,049,428 in '45, of which $30,809,450 was drawn domestically and $23,125,415 from overseas.

Net was equivalent to $5.32 per share on 827,119 outstanding, against $4.86 in the year preceding, after allowing for payments on U's 4¼% cumulative preferred. Company had added $5,885,000 to its capital structure by sale of 60,000 shares of preferred in March, 1946. Profits were reached after payment of $3,250,000 on federal taxes and $379,486 for foreign nicks.

Total dividends paid on preferred and common for the year was $1,768,570, against $1,519,842 in '45, statement disclosed. Current and working assets mounted to $36,313,130 from $28,212,871, while net working capital climbed to $29,278,995 from $23,030,555. Ratio of current and working assets to current liabilities, according to the report, dipped slightly from $5.44 to $1 in '45 to the present $5.16 to $1.

Company's cash position improved considerably, since U now has $8,734,598, against $5,531,525 at the end of '45. Productions in progress are computed at $10,863,109; unreleased films at a nominal $40,314; released pix at $9,231,341 cost, less amortization figure. Scenarios and unpro-

(Continued on page 20)

UA Renews Stromberg On Heels of 'Sleeper' Biz for Lamarr Film

Renewal of Hunt Stromberg's distribution contract with United Artists last week came on the heels of the surprise success of his latest release, "Strange Woman." Hedy Lamarr starrer, with $2,750,000 in domestic rentals already in the till and a total of around $3,250,000 anticipated, has virtually turned out to be a "sleeper" and has accounted for a good chunk of UA profits in the past three months.

While Stromberg was granted his renewal by UA's board, at least two other producers were not so fortunate. Andrew Stone and Arnold Pressburger were dropped from the rolls under UA's recent determination that the large quantity of product it has lined up for this year makes it imperative that it pact only those producers who can guarantee to provide the company with top-grade pictures on a regular schedule. Number of other producers now in the UA stable may be expected to

(Continued on page 20)

L. A. to N. Y.

Bud Abbott	Henry Hathaway	David E. Rose
Berle Adams	Rosalind Ivan	Fred R. Sammis
Monty Banks	Col. Jason Joy	Nicholas M. Schenck
Pandro S. Berman	Otto Klemperer	William J. Scully
Floyd Bittaker	Harry Kurnitz	Arthur Shields
Vivian Blaine	Al Lewis	Mort Singer
Lynne Carver	Bea Lillie	Louis Sobol
Dane Clark	Booth McCracken	Barbara Stanwyck
Nancy Coleman	Lynn Merrick	Henry H. Steeger
Lou Costello	Clare Olmstead	William Stephens
J. Cheever Cowdin	Tony Owen	Bert Stern
Ann Daggett	Joe Pasternak	Robert Taplinger
Claude Dauphin	Walter Pidgeon	Glenn Wallichs
Howard Dietz	Donna Reed	Virginia Welles
Irene Dunne	Harry Ritz	Jacob Wilk
Skinnay Ennis	Wynn Rocamora	Earl Wilson
Roy Haines	Joseph Rosay	

N. Y. to L. A.

Anne Baxter	Harold Levis	Charles Schlaifer
Howard Cullman	Curtis Mitchell	Louis Schlaifer
Charles Einfeld	Victor Moore	Arthur Sheekman
Frank Farley	J. E. Perkins	Fred Spooner
Frances Gifford	Charles M. Reagan	James Stewart
John Hodiak	Manny Reiner	Herbert Stothart
Russell Holman	William F. Rodgers	Jerry Wald
Alan Jackson	Loren Ryder	Adolph Zukor

N. Y. to Europe

Viveca Lindfors

FUROR ON 'TOO MANY REISSUES'

UA Follows Goldwyn's Lead, Leasing Houses to Solve Roadshow Problem

United Artists, on behalf of its indie producers, will follow Samuel Goldwyn's method in solving the problem presented by the recent court nix on roadshows and fixing minimum admission prices. Plan consists of "leasing" houses rather than the conventional exhibition method of "licensing" pictures.

UA's idea is to lease theatres in the name of the producer whose picture will be shown in them. This follows the Goldwyn pattern of leasing houses, rather than having RKO, which releases the producer's films, sign the papers. While the major companies are bound by the decree, indie producers are not, and the Dept. of Justice has indicated it has no intent to interfere with them. David O. Selznick is likely to adopt the Goldwyn-UA technique for upped admish bookings of "Duel in the Sun."

Edward C. Raftery, UA prexy, and Grad Sears, distribution chief, huddled with D. of J. execs in Washington last week on the leasing plan and are understood to have been told they could go ahead without fear of Government action. Failure of the decree to permit roadshows was strictly the doings of the court and not the D. of J.'s idea, which accounts for the leniency. Selznick execs had previously been given the same assurance as UA on their query, except in that case it involved only one film. UA desires to roadshow Enterprise's "Arch of Triumph," and possibly Federal Films' "Carnegie Hall," in addition to others as they present themselves.

Method as currently being employed by Goldwyn for "Best Years of Our Lives," and likely to be followed by other outfits, is essentially, of course, a "four-walls" proposition. It differs only in that theatre-owners are given a choice of a

(Continued on page 20)

'Song of South' Gets Revived Ad Hypo After Dwindling Biz

Walt Disney's "Song of the South" is the second picture recently to get a completely revised advertising campaign following disappointing grosses in early engagements. The other one was Liberty Films' "It's a Wonderful Life."

Original Disney campaign caused the picture to suffer, it is figured, because of its emphasis on the live action and the live actors, rather than on the Disney name and its association with his pen-and-brush technique. Revised campaign played up Disney and the cartoon aspects, submerging names of live players, with almost immediate effect felt at the b.o.

How much the new advertising approach meant is seen in the fact that "Song" did as much biz in Rutherford, N. J., with the revised campaign as it had previously done in Newark with the old one.

"Wonderful Life" is also perking as a result of the ad switches. Earlier campaign emphasized name of producer Frank Capra, taking some of the play away from Jimmy Stewart. This is Stewart's first pic since returning to Hollywood from the Army. New ads give top prominence to the star and also give a somewhat sexier touch to the art work, showing Stewart and co-star Donna Reed.

RKO Shifts

Following disappointing Broadway boxoffice openings of two consecutive releases, RKO has reshuffled its advertising and publicity department to put one man in charge of all Main Stem premieres. Moved up to work directly under ad-pub head S. Barrett McCormick, Hank Howard, former field exploitation man, has been given supervision of promotion for all of the company's Broadway bookings.

Move came immediately on the heels of preems of Liberty Films' "It's a Wonderful Life" and Walt Disney's "Song of the South," both of which opened under expectations.

Ted Gamble Buys 10th Oregon Theatre

Ted Gamble, board chairman of the American Theatres Assn. and Oregon circuit operator, has acquired the Downtown theatre in Portland, Ore. Gamble will rename the house the Century, remodel it extensively and switch the policy to first run. Acquisition sends his chain up to 10 theatres.

ATA chairman is currently in New York dickering for a midwest circuit. Deal involving transfer of long term leases is expected to be closed this week.

Auction Bidding Held Favorable For New Houses

By HAYDEN TALBOT

Savannah, Jan. 28.

With many exhibitors still squawking about the competitive bidding proviso in the anti-trust decree, those exhibs who've opened new houses in recent months and have run into the usual difficulty of obtaining product should find bidding to their liking. At least, that's the opinion, based on experience, of Mr. and Mrs. Fred G. Weis, who operate, jointly, Savannah's newest house, the Weis theatre.

Two years ago, according to the couple, the Government decided Savannah was underseated and gave them permission to construct a new theatre. Added to the normal 125,000 population, within a radius of 18 miles were 40,000-50,000 soldiers, with many thousands of imported shipbuilders. So Weis built a new 1,300-seater. And immediately, according to Weis, "I discovered I could get no product." It was the usual order of older exhibs having the top product sewed up.

"Out of the blue, sheer luck came to my aid," he said. "First there was Hollywood's cutting production in half. Of even greater advantage to me, some of the majors decided to jump the gun—and take a crack at selling by auction bidding.

"If the artificially-created shortage of product strikes you as being an extra handicap for me, instead of a help, your ignorance is understandable. Point is; it took all the power out of the whip of the chain monopoly which had been behind the move to keep my new house dark. It was the scarcity of first-run pictures that did the trick. No longer could the chain penalize distribs for selling me their product by refusing to play their pictures over their circuit. The chain needed all the product it could get."

Auction bidding and single selling, according to Weis, are "together the opportunity of a lifetime for the little independent." Let him build a house "comparable in class and capacity with his opposition," he declared, "and he can buy pictures as never before."

Par Execs Huddle On Prod. and Foreign Plans

Hollywood, Jan. 28.

Full week of conferences of Paramount eastern, foreign and studio executives got under way yesterday (Monday) at the lot. Here are Barney Balaban, Adolph Zukor, Charles M. Reagan, George Weltner, Russell Holman, Frank Farley, Allen Jackson and Curtis Mitchell, all from the east or England.

Henry Ginsberg, studio topper, called semi-annual sessions which will take up foreign situation as well as release and production plans for coming season. Zukor will report on European trip and European chiefs will present hurdles to be overcome abroad.

EXHIBS PACE PRODUCT BEEFS

Reissues, once considered harmless filler for occasional use in subsequent-run houses, are rapidly becoming an industry cause-celebre. Exhibs throughout the country are rising in wrath at the number of reissues they claim they are forced to play because of shortage of new product, Hollywood's screenwriters are squawking that the plethora of oldies is throwing them out of work, and the public is unmistakably showing signs of starting a slow burn at the number of repeat bookings being foisted on them.

While figures belie the product shortage that has exhibs up in arms —there were 405 releases in 1946, as compared with 377 the previous year —there's no doubt that plenty of operators aren't getting an adequate supply of relatively good quality films and are forced to turn to the oldies in large number. One of the reasons, of course, is a jamup of product awaiting first-runs in some territories. Another factor, however, is exhibitor acknowledgment—despite the squawks—that they are frequently better off with a reissue than with a minor company's "B."

Exhib heat at the necessity of using the oldies ties up with the gath-

(Continued on page 18)

'Abie' a Wallflower Comes Time to Dance As Exhibs Sit It Out Too

Although United Artists salesmen piled up a flock of contracts for "Abie's Irish Rose," Bing Crosby production is suffering from lack of dates. In other words, many exhibs have signed to play the pic but are tardy in setting dates. Reticence is believed by UA execs to tie up with publicity anent the film since the exhibition contracts were signed.

One of the greatest blows to the film has been refusal of any of the five major affiliated circuits to book it so far, with the exception of a group of Paramount partners, particularly in the south. It has had no dates from Warner Bros., RKO, Loew's and 20th-Fox affiliated houses.

"Abie" has been condemned by the Anti-Defamation League of the B'nai B'rith and other groups as caricaturing racial types.

B'nai B'rith Nix

Anti-Defamation League of B'nai B'rith put a definite nix on "Abie's Irish Rose" in the January issue of its Washington Newsletter, declaring the film was "not only distasteful to people of refinement but showed no originality of any kind." The original story had "merely been set in post-V-E Day locale," the publica-

(Continued on page 18)

RODGERS HOLDS CHI MEET ON 'YEARLING'

Sales policy for Metro's "Yearling" will be set next Monday (3) and Tuesday in Chicago, when M-G veepee over sales William F. Rodgers huddles with five Metro divisional sales managers and homeoffice execs at the Drake hotel.

Although Metro sales officials declined to comment in advance on what terms would be set for the picture, it's believed "Yearling" will be sold like any top M-G picture but given special treatment via big and individualized ballyhoo campaigns. No plans have been set yet for roadshowing it in any situation outside Los Angeles, where it's currently playing its fifth week on a two-a-day, reserved-seat policy. Film is also in its first week at Radio City Music Hall, N. Y., and is slated to open in late February at an unspecified Balaban & Katz house in Chi.

Following the Chi meet, Rodgers will head for the Coast to look over forthcoming product, both completed pictures and those still in early stages of production. He'll also huddle with studio execs and is expected back at the homeoffice in six weeks.

Big 5 Surprised at U. S. Concession Of Theatre Replacements Without Govt. OK; Indies Beef on 'Pressure'

Sues Wurtzel, 20th, Charges 'Millions' Theft

Los Angeles, Jan. 28.

Paul Gordon filed a $100,000 damage suit against Sol Wurtzel and 20th-Fox, charging infringement of copyright in the filming and distribution of "Dangerous Millions."

Plaintiff declares the picture was copied from a legit play, "Adam's Children," which he says he bought from the author, Victor Keleman, seven years ago.

Republic Signs With Loew's On Foreign Distrib

Republic, in a move to expand foreign distribution of its product, has signed with Loew's International for the latter to handle release of its pictures in a number of foreign countries. Deal follows by a week the signing of Loew's to handle all foreign distribution of Enterprise Pictures.

While full details of the Republic pact were unavailable, pending inking of the contract later this week, it's believed that Loew's will take over many of the franchises through which Rep pix are currently released in foreign countries. Rep itself has branches in only nine countries, all in Latin America, including Argentina, Brazil, Chile, Mexico, Peru, Puerto Rico, Colombia, Panama and Trinidad, while franchise-holders in six other countries have distributed Rep films. Sir Alexander Korda's British Lion Films, for example, distribute Rep product in England and British Empire Films release Rep pix in Australia and New Zealand.

Other franchiseholders handle Rep films in Cuba, Spain, South Africa and Venezuela. Until now, Rep has been cut off from most other countries and it's to get a foothold in those markets, such as France and the Near and Far East, that the company pacted with Loew's. Latter has the largest foreign staff among the American companies.

Loew's will also handle 16m distribution of Rep product abroad. Rep International prexy R. W. Altschuler has been interested in narrow-gauge operation for some time but has been stymied until now by the lack of adequate distribution facilities. He had been dickering with RKO for the latter to take over 16m distribution but that deal reportedly fell through when the contract with Metro was signed.

Eagle-Lion Sets Premiere Dates

Eagle-Lion Films has set preem dates for the first four of its pix. "The Adventuress," J. Arthur Rank film, is slated to hit first-run houses on national day-and-date openings March 17. "Lost Honeymoon," Franchot Tone starrer, is set for March 29. "It's a Joke, Son," teeoff pic for the company, curtain-raised in Austin, San Antonio and Houston on Jan. 21, while "Bedelia" dual preemed Jan. 29 in Harrisburg and Reading, Pa.

"Bedelia" moves ahead of "Joke" in New York, with the British pic due to move into the Victoria following windup of 20th-Fox's "Wake Up and Dream." Meanwhile, E-L continued to augment its staff, adding Jerome Hodes as assistant to special sales rep M. J. Weisfeldt. Hodes for many years was on the RKO sales staff.

The Big Five extracted one surprising plum from the anti-trust pie during New York hearings last week, when the Government made the unsought concession that the quintet could replace existing theatres without even the formality of judicial sanction. Indie exhibs, on the heels of the backtrack, are squawking that it may be used to pressure higher distrib terms. By the threat of building plushier houses closer to recalcitrant exhibs, in the guise of replacing smaller, remoter houses, this could be done, exhibs asserted.

Otherwise, the Big Five drew little satisfaction from the court's impatient reaction to their pitch for a delay in competitive selling and a switch in a number of the decree's provisions. The indie exhibs, who for the most part were just as anxious as the majors to stall competitive bidding, felt that the majors had gained a solid advantage in what they thought was too free a hand obtained through the concession. It would, some said, restore economic power in the majors, outside court control, which could be again wielded to jack up rentals.

Court's Surprise

Extract from the minutes of the hearing, in which the Government made its concession though generally opposing the Big Five's proposal that they be permitted to acquire houses to protect investments or move into

(Continued on page 20)

Bernhard's Buy Of 3 Exchanges Seen Key To Distrib Expansion

Purchase by Film Classics last week of three exchanges formerly operated franchiseholders was seen as furthering intentions of Joe Bernhard eventually to switch the company from its policy of distributing reissues to handling new films. Bernhard, former head of Warner Bros. Theatres and partner of Milton Sperling in a WB indie producing unit, recently bought into FC. He was elected prez of the company by its board last week.

Bernhard has been reported negotiating with David O. Selznick to handle physical distribution of Selznick product via FC and perhaps do part of the selling. He has also been huddling with other indie producers, it is understood, on distribution of their films, although he has no thought of abandoning the reissue business at the moment.

Three new exchanges acquired by Bernhard give FC 10 of its own branches, with those in other keys still operated by franchiseholders. New acquisitions are in Portland, Seattle and Washington, D. C.

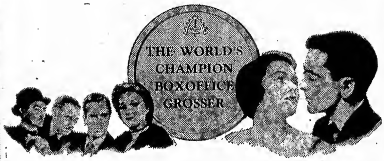
U HOLDS 3 MEETS TO SET SALES POLICIES

Universal has launched a series of three sales meets to set the company's distribution policy for the next half year. First of the huddles, chairmanned by William A. Scully, veepee in charge of sales, opened Monday (27) at the Mark Hopkins hotel, San Francisco. Others are slated for Chicago, Feb. 7-8, and New York thereafter.

Frisco meet is attended by A. J. O'Keefe, assistant general sales manager; John Joseph, national pub-ad director; Maurice Bergman, eastern ad-pub chief; and district managers Foster Blake and Barney Rose. Branch managers of Los Angeles, Denver, Salt Lake City, San Francisco, Seattle and Portland are also present.

"The Egg and I," top bracketed U-I film, will come in for heavy gabbing. Scully aims to carefully pick first-run spots "to prove the picture's boxoffice merit." Releasing plans for the film are to be announced in New York following the confabs.

20th CENTURY-FOX's



The Razor's Edge

Now breaking all-time industry records for hold-overs . . . after breaking all-time industry records for grosses coast to coast!

13 RUE MADELEINE

"GREAT, THRILLING ENTERTAINMENT THAT PACKS A TREMENDOUS PUNCH . . . AND WILL PACK THE ROXY!"* Rave the N. Y. Reviewers as it smashes the records of "The House On 92nd Street" sky-high at the Roxy, N. Y.!

Lee Mortimer, Mirror

COMING FROM THE BOXOFFICE S

FIRST BIG 4 OF 1947!

The *Shocking* Miss PILGRIM
in Technicolor

Shocking?..*She's Sensational!*

MATCHING THE TOP-FIGURES OF 20th's BIGGEST BIG-MONEY MUSICALS! IT'S GRABLE... GERSHWIN...*and* GREAT!

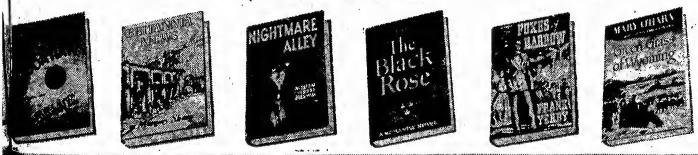
"Exhibitors will have a happy time with it at the boxoffice!"
Showmen's Trade Review

BOOMERANG!

Already the entire industry is ablaze with the excitement presaging a great event!

AN EVENT SO STARTLING IT WILL FOREVER LEAVE ITS IMPRINT UPON THE INDUSTRY!

HELF OF BEST-SELLERS FROM 20th CENTURY-FOX



MARCH OF DIMES—JANUARY 24th-30th

Miniature Reviews

"Boomerang" (20th). Thrilling fact-fiction melodrama with high boxoffice content. Told in semi-documentary style.

"Song of Scheherazade" (Songs; color) (U-I.) Costumer with music of Rimsky-Korsakoff for customer appeal.

"Dead Reckoning" (Col.). Satisfying whodunit with Humphrey Bogart, Lizabeth Scott; good boxoffice.

"The Shop At Sly Corner" (British-Lion). Picturization of London legit hit dubious b.o. factor for American market.

"Trail to San Antone" (Songs) (Rep). Routine Gene Autry fare.

"Wild Country" (PRC). Dull oatuner in the Eddie Dean series.

"I Live As I Please" (Superfilm) (Italian-made). Weak operatic film slated only for Italian-language patrons.

Boomerang

Hollywood, Jan. 25.

20th-Fox release of Louis de Rochemont production. Stars Dana Andrews; features Jane Wyatt, Lee J. Cobb, Cara Williams, Arthur Kennedy, Sam Levene, Taylor Holmes, Robert Keith, Ed Legley. Directed by Elia Kazan. Screenplay, Richard Murphy; based on an article by Anthony Abbot, published in Reader's Digest; camera, Norbert Brodine; music, David Buttolph; editor, Harmon Jones. Tradeshown in Los Angeles, Jan. 24, '47. Running time, 87 MINS.

Henry L. Harvey	Dana Andrews
Mrs. Harvey	Jane Wyatt
Chief Robinson	Lee J. Cobb
Irene Nelson	Cara Williams
John Waldron	Arthur Kennedy
Woods	Sam Levene
Wade	Taylor Holmes
McCreery	Robert Keith
Harris	Ed Begley
Crossman	Philip Coolidge
Cary	Lester Lonergan
Whitney	Lewie Leverett
Sgt. Dugan	Barry Kelley
Mr. Rogers	Richard Garrick
Lt. White	Karl Malden
James	Ben Lackland
Annie	Helen Carew
Father Lambert	Wyrley Birch
Rev. Gardiner	Johnny Stearns
Cartucci	Guy Thomajan
Mrs. Lukash	Lucia Seger
Dr. Rainsford	Dudley Sadler
Mayor Swayze	Walter Greaza
Miss Manion	Helen Hatch
Mr. Lukash	Joe Kazan
Miss Roberts	Ida McGuire
O'Shea	George Petrie
Callahan	John Carmody
Judge Tate	Clay Clement
McDonald	E. J. Ballantine
Stone	William Challee
Coroner	Edgar Stehli
Bill	Jimmy Dobson
Sheriff	Lawrence Paquin
Warren	Anthony Ross
Herron	Bert Freed
Johnson	Royal Beal

"Boomerang" is gripping, real-life melodrama, told in semi-documentary style. It's the third such fact-fiction production by Louis de Rochemont for 20th-Fox release and carries plenty of entertainment punch for all situations. Based on a still unsolved murder case in Bridgeport, Conn., plot is backed up with strong cast and exploitation values to make it thoroughly saleable as suspenseful, thrilling whodunit.

Dana Andrews heads the convincing cast and furnishes a stout marquee name. His role is realistic and a top performance job. While carrying a fictional name as state's attorney, the role, in real life, has its counterpart in Homer Cummings, who went on from the state post to become Attorney-General of the United States. Case on which plot is based deals with murder of a Bridgeport priest and how the prosecuting attorney establishes the innocence of the law's only suspect. No attempt is made to fasten a phoney ending on tale, picture leaving case still unsolved as in real life.

Richard Murphy's script gives Elia Kazan's direction a solid foundation. All the leads have the stamp of authenticities. The dialog and situations further the factual technique.

Lee J. Cobb shows up strongly as chief detective, harassed by press and politicians alike while trying to carry out his duties. Jane Wyatt has only a few scenes as the wife of Andrews but makes them count. Arthur Kennedy is great as the law's suspect. Cara Williams, Sam Levene, Taylor Holmes, Robert Keith, Ed Begley and others reflect careful casting.

Lensing was done on location at Stamford, Conn., the locale adding to realism that features entire production. Credit for ace camera work goes to Norbert Brodine. Other contributions are in keeping with the general excellence. *Brog.*

Song of Scheherazade

(SONGS; COLOR)

Hollywood, Jan. 25.

Universal-International release of Edward Kaufman production (associate producer, Edward Dodds). Stars Yvonne DeCarlo, Brian Donlevy, Jean Pierre Aumont; features Eve Arden, Philip Reed, John Qualen, Charles Kullman. Written and directed by Walter Reisch. Story inspired by N. Rimsky-Korsakoff music; camera (Technicolor), Hal Mohr, William V. Skall; editor, Frank Gose; musical adaptation and direction, Miklos Rozsa; lyrics, Jack Brooks; choreography, Tillie Losch. Previewed in Hollywood, Jan. 24, '47. Running time, 105 MINS.

Cara	Yvonne De Carlo
Captain	Brian Donlevy
Rimsky-Korsakoff	Jean Pierre Aumont
Madame de Talavera	Eve Arden
Prince Mischetsky	Philip Reed
Dr. Klin	Charles Kullman
Lorenzo	John Qualen
Lieutenant	Richard Lane
Lorin	Terry Kilburn
Pierre	George Dolenz
Floretta	Elena Verdugo
Hassan	Robert Kendall
Sultan	Rex Ravelle
Orderly	Mickey Simpson
Giant	Sol Hainee
Little Sister	Florene Rozen

Students: William Brooks, Leonard East, Edward Kelly, Russ Vincent, Peter Varney, Charles Robertson, Tom Skinner, Warren W. McCollum, Ernie Mishens, Marvin Press, Fred K. Hartsock, Gordon Arnold, Bill Cabanne, Don Garner, George Holmes

Basso	Milio Sheron
Native Girl	Patricia Alphin
French Girl	Joan Fulton

The music of N. Rimsky-Korsakoff and eye value of brilliant color give "Song of Scheherazade" entertainment elements not otherwise found in the fluffy, ineptly directed and played story. Production dress has plenty of sight appeal by virtue of magnificent color lensing by Hal Mohr and William V. Skall. Score contains 10 Rimsky-Korsakoff tunes, ably adapted to the screen by Miklos Rozsa. Three, with lyrics by Jack Brooks, get the benefit of Charles Kullman's fine tenor voice.

Basis for display of composer's music is his supposed escapades during a week in Spanish Morocco. Story has a comic-opera flavor, and Walter Reisch's direction of his own script often wavers in the treatment of plot elements and characters. Adding to ludicrous spots are a variety of accents, topped by the Broadwayese and 20th century flippancy tossed into the 1865 period by Eve Arden. Plot purports to be based on an incident in Rimsky-Korsakoff's life, when he was a midshipman in the Russian navy, and is aimed at showing the influence the background had on his music.

Jean Pierre Aumont plays the young composer. Yvonne DeCarlo is the Spanish dancer with whom he falls in love during the week's adventuring. Miss DeCarlo has three dance numbers, terped to musical accompaniment of "Gypsy Song," "Fandango" and "Scheherazade." Latter is elaborately staged for the finale. Charles Kullman is seen as the ship's doctor who encourages the composer. Role gives him chance to highlight "Song of India," "Hymn to the Sun," both with new lyrics by Jack Brooks, and "Fandango."

Brian Donlevy does a chain-smoking captain of the training ship who tries to make his students the pride of the Russian navy. Philip Reed is a Russian prince and midshipman. Reed and Aumont are called upon to stage a whip duel, only spot of action in the footage, and not too exciting at that, over the favor of Miss DeCarlo. Miss Arden is Miss DeCarlo's wise-cracking mother, who lives a fashionable life while her daughter supports the family by dancing incognito in a waterfront cafe. Richard Lane, ship's lieutenant; John Qualen and others in the cast do their best with characters.

The Edward Kaufman production has been beautifully dressed. *Brog.*

Dead Reckoning

(ONE SONG)

Columbia release of Sidney Biddell production. Stars Humphrey Bogart, Lizabeth Scott; features Morris Carnovsky, Charles Cane, William Prince, Marvin Miller, Wallace Ford. Directed by John Cromwell. Screenplay, Oliver H. P. Garrett and Steve Fisher, from adaptation by Gerald Adams and Sidney Biddell of story by Allen Rivkin; camera, Leo Tover; editor, Gene Havlick; song, Allan Roberts and Doris Fisher; musical score, Marlin Skiles. At Criterion, N. Y., Jan. 23, '47. Running time, 100 MINS.

Rip Murdock	Humphrey Bogart
Coral Chandler	Lizabeth Scott
Martinelli	Morris Carnovsky
Lieutenant Kincaid	Charles Cane
Johnny Drake	William Prince
Krause	Marvin Miller
McGee	Wallace Ford
Father Logan	James Bell
Louis Ord	George Chandler
Lt. Col. Simpson	William Forrest
Hyacinth	Ruby Dandridge

Humphrey Bogart's typically tense performance raises this average whodunit quite a few notches. Film has good suspense and action, and some smart direction and photography. Despite occasional slowdowns or a mawkish bit, pic will satisfy the mystery fans. It should do okay.

Columbia borrowed Bogart from Warners to play the role of a tough ex-paratrooper captain returning home with a pal to be honored by the War Dept. for their achievements. When the pal jumps the D. C. train, to go home instead, the perplexed captain follows to find himself enmeshed in gangland, murders and romance. His pal, he learns, had enlisted under an alias because he was convicted of a killing. Two days after said pal arrives home, he gets bumped off.

Determined to solve the mystery and avenge his friend, the captain digs into his pal's haunts. He meets up with the nitery singer the pal loved, and with the tough club operator who has some mysterious hold on the girl as well as some vague part in the friend's disappearance. Bogart's interference brings about another death, several beatings to himself from the club-owner's gang, and a love-affair between singer and paratrooper, before the several mysteries are unveiled and the stories jelled. Gunplay and chase figure in the proceedings to heighten the interest. Script uses a flashback method for part of the telling, to add variety.

Bogart absorbs one's interest from the start as a tough, quick-thinking ex-skyjumper. Lizabeth Scott stumbles occasionally as the nitery singer, but on the whole gives a persuasive, sirenish performance. Morris Carnovsky is suavely unscrupulous as the gang chief, and Marvin Miller sufficiently sadistic as his somewhat shellshocked henchman. George Chandler and Charles Cane are realistic in supporting roles, while Wallace Ford makes a real portrait out of a safecracker bit.

John Cromwell's direction is sure and smooth, except where the script occasionally falters. Camera work of Leo Tover has some unusual shots and is uniformly good. Song, "Either It's Love Or It Isn't," sung by Miss Scott, has the appealing, sultry quality to suit the film's mood. *Bron.*

The Shop at Sly Corner

(BRITISH-MADE)

London, Jan. 23.

British Lion release of George King production. Stars Oscar Homolka, Derek Farr, Muriel Pavlow. Directed by George King. Music by George Melachrino. Screenplay by Katherine Strueby, from play by Edward Percy; additional dialog, Reginald Long. Camera, Hone Glendinning. At Studio One, London, Jan. 22, '47. Running time, 91 MINS.

Descius Heiss	Oscar Homolka
Robert Graham	Derek Farr
Margaret Heiss	Muriel Pavlow
Archie Fellowes	Kenneth Griffith
Corder Morris	Manning Whiley
Mrs. Catt	Kathleen Harrison
Major Elliot	Garry Marsh
Professor Vanetti	Jan Van Loewen
Ruby Towser	Irene Handl
Inspector Robson	Johnnie Schofield

Biggest boxoffice asset of this picture is fact that play, on which it is based, has run in London's West End for over two years. Absence of Oscar Homolka from screen for considerable period makes marquee value problematical. Picture will have to rely mainly on word-of-mouth and a 15-minute cut would speed up story and help considerably. Film gathers pace and is truly cinematic in the second half, but the first part is deadly slow and too explanatory without explaining much. More, too, should have been made of the romance between the two young lovers. This part of the story is unworthy of the talents of Derek Farr and Muriel Pavlow.

Homolka plays Heiss, the kindly old Frenchman, owner of an antique shop at Sly Corner, apparently interested only in beautiful things and the violin playing of his daughter. But now and again stolen jewels find their way to Sly Corner and Archie Fellowes, assistant in the shop, discovers that Heiss is an escaped prisoner from Devil's Island. Threatening to reveal this to the daughter, Archie systematically blackmails the old man, and climax comes when the young scoundrel decides he wants to marry the girl. Heiss strangles the blackmailed and, with the help of a friendly crook, dumps the body, which is discovered by the police. Scotland Yard takes up the chase, which ends in a box in a concert hall. Heiss commits suicide while his daughter is winning laurels playing the Mendelssohn Concerto.

Homolka gives an excellent performance as the shrewd, kindly fence. He makes real his love for his daughter and his passion for beautiful things. Kenneth Griffith reenacts his stage part and needs toning down for the screen. Derek Farr and Muriel Pavlow could do no more than they did with their nebulous parts, and two character gems come, as usual, from Kathleen Harrison and Irene Handl.

Direction is competent and production has a nice quality. Frederick Grinke was responsible for the violin playing of the Mendelssohn Concerto and Schubert's Ave Maria.

Picture should play to profitable business here, and may fit into dual spots in America where Homolka's name may draw. *Cane.*

Trail to San Antone

(SONGS)

Republic release of Armand Schaefer production. Stars Gene Autry; features Peggy Stewart, Sterling Holloway, William Henry. Directed by John English; original screenplay, Jack Natteford, Luci Ford; songs, Deuce Spriggens, Sid Robin, Joe Burke, Marty Symes, Spade Cooley, Cindy Walker, Autry; camera, William Bradford; editor, Charles Craft. Tradeshown in N. Y., Jan. 24, '47. Running time, 67 MINS.

Gene Autry	Gene Autry
Kit Barlow	Peggy Stewart
Droopy Stearns	Sterling Holloway
Rick Malloy	William Henry
Ted Malloy	John Duncan
Cal Young	Tristram Coffin
The "Commodore"	Dorothy Vaughan
Sheriff Jones	Edward Keane
Sam	Ralph Peters
Themselves	Cass County Boys and Champion

"San Antone" is standard fare for the oatuner circuit. Made from the pat formula of Gene Autry vehicles, pic canters along a simple story line with a full quota of cow-crooning and a moderate amount of knuckle-scraping and hoofbeating. Photography is marked by some exceptional scenic shots but production dress in general is at the usual level for low-budgeters.

In this one, Autry plays a horse breeder who's concerned with the rehabilitation of a crippled jockey. Pic's villain is a wild stallion that breaks into the stables and leads astray the mare entry in the big race. Introducing a postwar note into westerners, Autry conducts his search for the horses via airplane and, in a climax that won't be believed even though seen, lassos the stray horse from the air. Windup is a stock racetrack sequence ending in a photo-finish for plenty of excitement. Hardly discernible thread of romance between Autry and a neighboring femme rancher never intrudes long enough to slow the action.

Autry registers okay in the action sequences and handles three vocals in his usual style, with the Cass County trio backing up nicely. Peggy Stewart as the heart interest is a looker but not given much to do. Sterling Holloway furnishes the comic angles in broad enough manner for easy absorption. Rest of the cast is adequate. *Herm.*

'Brotherhood of Man'

"Brotherhood of Man," animated color cartoon short discussing the equality of mankind from a scientific basis, is a successful approach to an unusual subject, and an entertaining film to boot. Based on the w.k. pamphlet, "Races of Mankind," by Columbia profs Ruth Benedict and Gene Weltfish, the 10-minute short shows similarity in races through body makeup, blood types, brain, etc., and differences caused only by environment, training, etc., to preach in a simple, highly effective way the theme of racial tolerance. In concept, script, drawing and animation, the film shows cleverness, imagination and humor. Sometimes it's a little naive, and in a sense too sketchy and incomplete. But subject is vast, and on the whole the cartoon does an excellent job.

Film, previewed in N. Y. Thursday (23), was produced by Stephen Bosustow for United Productions, with Robert Cannon directing, and screen story by Ring Lardner, Jr., John Hubley and Phil Eastman. Cartoon is being sponsored for domestic use by the United Automobile Workers Union (CIO), and the War Dept. civil affairs division has just bought it for re-orientation purposes in occupied territory. *Bron.*

Wild Country

(SONGS)

PRC release of Jerry Thomas production. Stars Eddie Dean; features Roscoe Ates, Peggy Wynn, Douglas Fowley. Directed by Ray Taylor. Screenplay, Arthur E. Orloff; camera, Robert Cline; songs, Dean, Hal Blair, Pete Gates; editor, Hugh Winn. Reviewed in N. Y., Jan. 22, '47. Running time, 60 MINS.

Eddie Dean	Eddie Dean
Soapy	Roscoe Ates
Martha Devery	Peggy Wynn
Clark Varney	Douglas Fowley
Rif Caxton	I. Stanford Jolley
Josh Huckings	Lee Roberts
Sam	Forrest Mathews
Spindle	Bill Fawcett
Marshall Thayer	Henry Hall
Brown	Charles Jordan
First Guard	Richard Cramer
Dilling	Gus Taute
The Sunshine Boys	Themselves

With a slow story and indifferent acting, the latest in the Eddie Dean series is considerably below the standard of its predecessors. Sagebrusher appears headed for the lower half of double bills.

Replete with such dialog gems as "they must've taken the short cut," "Wild Country" deals with Dean, a U. S. marshal, and his pal Soapy (Roscoe Ates), who track down Stan Jolley, an escaped convict who kills the sheriff responsible for his time in stir. Conniving with the local tavernkeeper (Douglas Fowley), Jolley conspires to knock off Peggy Wynn, daughter of the late sheriff, and take over her ranch, but Dean foils the thugs, of course. Trite story is not improved by three so-so tunes.

Acting of Peggy Wynn is amateurish. Dean and Ates are adequate while Fowley and Jolley register. Production values are in keeping with the low budget.

I Live As I Please

(ITALIAN-MADE)

Superfilm release of S. A. Grande Film production. Stars Ferruccio Tagliavini; features Silvana Jachino, Carlo Campanini, Margherita Seglin, Carlo Michelussi. Directed by Carlo Bugiani. Story, Mario Mattoli; camera, Rodolfo Lombardi. At Cinema Verdi, N. Y. Running time, 87 MINS.

(In Italian; English Titles)

Except for houses catering to Italian-language patrons, this pic is no b.o. factor in the U. S. Music lovers may derive some satisfaction from the highly-touted operatic tenor of Ferruccio Tagliavini, but that's the sole commendable aspect of this film.

Hackneyed story is framed within a primitive production that's marked by poor thesping, mediocre camera and just passable sound recording. English titles are adequate.

Tagliavini plays an operatically-inclined peasant who's made the victim of a practical joke by his brother and gets packed off to Rome, where he thinks an opera contract is awaiting him. He discovers the hoax but makes good regardless. Rich and famous, he returns to his native village and marries his erstwhile music teacher. *Herm.*

Metro's Lead

Continued from page 4

$127,830,012. This compares with $120,835,889 for '45.

Pre-production expenditures for Metro's British studio was $828,079 to be amortized by future productions. Federal tax bite added to $12,929,627 of which $9,832,083 is the regular income nick and $3,097,544 excess profits taxes.

Mayer's 500G Again Paces Salaries for Pix

Metro production chief Louis B. Mayer, as usual, topped the salaried earnings of the entire film industry for the year ending Aug. 31, 1946, with his yearly contractual salary of $500,000 giving him a take of almost $10,000 a week on salary alone. In addition, Mayer gets a cut of the total gross profits of Loew's, Inc., which, in previous years, has upped his total earnings to more than $900,000.

Mayer's salary, along with those of other Metro chiefs, was revealed in the annual company proxy statement, distributed last week in advance of the annual stockholders' meet on Feb. 27. Statement disclosed that 52 Metro execs received salaries in excess of $100,000 and 90 earned pay between $50,000-$100,000. Salary of Sam Katz, exec producer and reported heir to Mayer's top production post at the studio, was not listed in the statement since he's neither an officer nor director of the company.

Second highest on the salary roster was prexy Nicholas M. Schenck's $224,767. J. Robert Rubin, veepee and general counsel, followed with $215,642, and exec producer Eddie Mannix received $202,607. Exec producer Al Lichtman and veepee Benjamin Thau, assistant to Mayer, were next in line with $200,000 each. Veepee-treasurer Charles C. Moskowitz received $128,428; veepee over theatre operations Joseph R. Vogel received $116,428; secretary Leopold Friedman earned $110,357, and veepee over sales William F. Rodgers followed with $114,714. In addition, Metro deposited in escrow $66,250 for the year, which may be paid to Rodgers if the company's gross rentals exceed a certain amount.

Metro's total exec pay for the year, including fixed expense allowance, totaled $2,006,725 (exclusive of Mayer's salary, since the latter is neither an officer nor director). Of this, $1,965,625 was paid to officers and $41,100 to directors who were not officers. For the first time, Mayer this year was given the title of "managing director of production." Fact that he's neither a director nor officer reportedly excluded him from any cut in pay that might result if Metro ever takes a loss.

Metro also laid out $206,649 for legal services for the year. Of this, $55,345 went to Alvord & Alvord, Washington; $26,503 to George W. Cohen, Los Angeles; $20,800 to Oscar Cummins, L. A.; $58,860 to Davis, Polk, Wardell, Sunderland & Kiendl, N. Y., and $45,140 to Loeb & Loeb, L. A. In addition, the company paid Central Casting in Hollywood $46,757 for extras' service; $46,280 for certified public accountants, and $55,000 to Serge Semenenko, Boston, for "services in connection with financing."

Several of the top execs received substantial pay hikes for the year, with Thau leading this category with an increase of $24,892 over 1945. Vogel's salary was upped $12,142, and Moskowitz, who became treasurer upon the death of David Bernstein Nov. 10, 1945, received a hike of $8,500. Marvin Schenck, veepee and eastern talent director, received a raise of $4,285, giving him a total salary of $82,285.

Proxy statement also disclosed that Nick Schenck had exercised his stock purchase option by picking up 15,000 shares on Dec. 27 and 31 for $600,000. In addition, under the 3-1 stock split, he received two additional shares for each share purchased. On the dates of the purchases, the closing market prices of the shares Schenck bought were 33½ and 34⅛, respectively.

Only point of business on the agenda for the forthcoming meeting is the election of 10 directors, with all incumbents renominated. These include Friedman, Eugene W. Leake, Moskowitz, William A. Parker, Rodgers, Rubin, Nick Schenck, Vogel, David Warfield and Henry Rogers Winthrop.

N.Y.'s KNOCKDOWN CENSOR FIGHT

Up to 8,000 Exhibs Participating In Polio Collections; Drive Big

"March of Dimes" drive of the motion picture division is rolling along in the middle of the campaign week with between 7,000-8,000 theatres taking audience collections for the National Foundation for Infantile Paralysis, belying early indications that a paucity of exhibs would take an active part in the 1947 campaign. Week started last Friday (24) and winds up tomorrow (Thursday).

Although the number of theatres is far below the record 12,200 that took audience collections last year, results wired into New York headquarters so far reveal the film division may contribute a large share to the record $24,000,000 goal set for the campaign. Many exhibs have reported their first day's collections exceeded the entire week's drive in 1946. One 950-seater collected $211 the first day, as against an opening day last year of only $11.85, and a deluxe house in another part of the country raked in $1,859 this year, as against $1,096 in 1946.

One of the prime motives in the all-out cooperation being given the drive this year is the prizes announced for leading exhibs in the campaign. Emil C. Jensen, director of the film division, has announced three separate contests, with prizes going to exhibs on the basis of dimes collected for each seat in the theatre; percentage of increase for total collections over last year, and percentage of increase according to the size of the theatres. Prizes, contributed gratis by manufacturers, include items ranging from a camp trailer to a television set.

Basil O'Connor, prexy of the National Foundation, meanwhile decried the fact that only about half the nation's theatres had decided to take audience collections this year, claiming the adverse decision of the recalcitrants was "tragic." O'Connor said most indie exhibs had agreed to plate-passing, but that the large chains had banned it. Contention by circuit owners that the public resented audience collections "obviously could not apply to collections for infantile paralysis," he said, "since those collections have increased each year over the last five years."

Metro's Mpls. Policy On Moveovers Hikes Chances for Indies

Minneapolis, Jan. 28.

Independent neighborhood and suburban houses in Twin Cities get their biggest break in years as result of new Metro policy not to permit the Minnesota Amus. Co. (Paramount circuit) to move over any of its loop first-run pictures from their original stands. At same time, company probably cuts itself off from considerable revenue and makes booking problem for Minnesota Amus. Co., which likely also will be affected adversely in financial way.

As far as M-G pictures are now concerned, it means that their downtown first-runs will be limited to many fewer weeks, sending the films to the neighborhood houses with much of their initial first-run public demand probably still unsatisfied and a better play likely for the independent uptowners.

One example pointed out is current "Till Clouds Roll By," Radio City attraction. Despite its terrific business it can only be played two weeks at that house because of numerous other commitments. That limits its loop run to a fortnight whereas, previously, it probably would have remained an additional three or four weeks at moveover theatres at same admission prices as extension of first-run.

'MARTHA' GOES TO MEXICO

Hollywood, Jan. 28.

American Eagle will shoot its first picture, "Martha," in Mexico City, starting March 26, with a budget of $1,000,000.

Tunefilm will co-star Jan Kiepura and Marta Eggerth.

Lang to Produce '777' A la Documentary

Hollywood, Jan. 28.

Otto Lang draws the producer chore on a factual story, tentatively titled "Call Northside 777," to be filmed by 20th-Fox with the same true-story technique that was employed in "13 Rue Madeleine" and "House on 92nd Street."

Most of the picture, dealing with the killing of a policeman, will be shot in Chicago.

Ent. May Up to 8 Or More in 1948

Charles Einfeld, currently in New York, disclosed last week that Enterprise, in which he is partnered with David Loew, may step up its production to eight films or more next year. Indie unit is slated to make six this year, its first. Einfeld pointed out that the Enterprise lot could easily handle 10 to 12 pictures, and even 16 films, in the $1,000,000 class, although there is no intention of turning to pix in that budget category.

Einfeld has been talking to sales execs in New York, seeking a general salesmanager for Enterprise. Carl Leserman, who was originally spoken of for the post, has bowed out. Bob Taplinger, v.p. in charge of advertising-publicity, is also in New York, huddling with flack toppers at United Artists and Metro, which will handle unit's product in domestic and foreign fields, respectively.

Einfeld intends to leave New York for the coast Friday (31).

FORMER AIDES DIVIDE WILKIE DUTIES AT PAR

Paramount home office flacks were in something of a stew last week in the wake of a general reshuffling of duties among the ad-pub staffers. Chief gripe privately aired was the failure to fill the spot left vacant by the resignation of Al Wilkie, former publicity head, and the spread of his chores to other Par flacks following a general office huddle.

In the course of the shakeup, C. N. Odell was named to head a newly created press department, and Gordon Swarthout, director of special events, was tagged coordinator of Par's publicity and exploitation activities. Swarthout will direct a service dept. which will handle all research work and conduct the physical operation of both publicity and exploitation.

Odell, it's understood, was considered for Wilkie's spot but the deal fell through. He's been with Par since 1931 and has been in charge of newspaper contacts. Publicity duties henceforth are to be split among Odell, Aileen Brenon, who heads the mag section, and the radio dept. under the direction of Burt Champion in the east and Martin Lewis on the Coast.

New photo dept. has been set up to be managed by Rex Taylor, formerly eastern pictorial coordinator. His assistant will be Ed Sullivan who, incidentally, is not to be confused with the 20th-Fox p.a. of the same name. Other flacks continue in their posts without change.

IA's Exec Meet in Seattle

Regular mid-winter meeting of the general exec board of the International Alliance of Theatrical Stage Employees convened Monday (27) in Seattle for a two-week session.

Union execs, headed by Richard F. Walsh, prez; William P. Raoul, general secretary-treasurer, and Thomas J. Shea, assistant prez, left New York last week to direct the meetings.

TRIPLE FRONT IN STATE STEW

New York state censorship kettle kept bubbling this week as a cross-fire of developments on a triple front continued fomenting a knockdown fight. Attorneys for Howard Hughes filed application to dismiss defenses raised by municipal authorities in the suit to restrain them from interfering with city exhibition of "The Outlaw" and, and simultaneously, expressed determination to push the trial of United Artists' action to compel Harry Brandt to play the film in three Broadway houses.

Meanwhile, repercussions of the "Outlaw" battle were heard in Albany, where a bill was introduced to extend the power of the State Education Dept.'s motion picture division to revoke a pic's license when newspaper or magazine ads are adjudged obscene, sacrilegious, tending to corrupt morals or incite to crime. That move, recommended by the Board of Regents when it tossed out the revocation plea of New York City License Commissioner Benjamin Fielding, is certain to kick up dust with civil liberties units already opposed to any extension of censorship powers.

Fielding sounded off during the week against "unwarranted agitation" to limit his powers, claiming that in the past year the theatrical industry and his department enjoyed

(Continued on page 20)

COL. SLATES 17 FILMS FOR START IN 60 DAYS

Hollywood, Jan. 28.

Total of 11 features, five shorts and one cliffhanger are slated to roll at Columbia in the next two months, starting this week with the Sam Katzman musical, "Broadway Baby."

Others lined up are "Major Denning's Estate," "The Yes Woman," "The Man from Colorado," "Blondie Sees Stars," "No Sad Songs for Me," "Swing the Western Way," "I Found a Dream," "The Prince of Thieves," "Bulldog Drummond" and a Charles Starret western, still untitled. The serial is "The Vigilante," a Katzman production.

WB's Faith in Britain Shown in ABC Buy, Sez Jack Warner to Critics

WB Under Wraps Over New Nameless Whodunit

Hollywood, Jan. 28.

Hush-hush prevails at Warners where Alex Gottlieb is cooking up a mystery film in a mysterious way, with no publicity until the filming is complete.

Understood the nameless yarn is semi-documentary, along the lines of "13 Rue Madeleine" and "The House on 92nd Street."

Bigger Deal For Janney Book

Through a slight misunderstanding, author Russell Janney, who was to have received $100,000 for screen rights to his "Miracle of the Bells," will receive even more for the book than originally announced.

Under the original deal, consummated via mail between Janney and Jesse L. Lasky (who'll produce the film for RKO release), Janney was to get $100,000 plus a percentage. Janney, however, thought the percentage was to have been a cut of the gross after deduction of specific charges, whereas Lasky believed it was to have been a percentage of the net profits. Duo finally compromised on a deal upping the down payment to Janney to $125,000 and retaining the same percentage basis—but on the net.

Janney is to receive 5% of the net profit up to $4,000,000 after charges, and 10% of all over $4,000,000. Since the film is budgeted at $2,000,000, it's believed the initial distribution, exploitation, print charges, etc., will probably bring the budget up somewhat more than another million.

Under another unique provision of the deal, the initial $125,000 payment is to consist of a "rental," to be paid to Janney over a three-year period, for the use of his book. Deal does not constitute an outright purchase, but a lease of the film rights to "Miracle" for 20 years.

London, Jan. 28.

Striking back at English film industry spokesmen who have been urging the "de-Americanization" of the Warner Bros. controlled Associated British Picture Corp., Jack L. Warner asserted in a luncheon speech today (28) that his company acquired its interest in ABC in 1940 "when many others had the same opportunity to come to the aid of ABC but did not share with us the faith we had in the future of Great Britain." The WB exec spoke before an assemblage of top-ranking film personages, including Sir Stafford Cripps, president of the Board of Trade, high government officials, editors and film critics at the luncheon given in his honor by directors of the ABC.

Pointing out that WB's stock purchases in the ABC have always been approved by the British government, Warner declared that "credit should be given, rather than discredit, for what Warner Bros. have done, not only in aiding this great ABC theatre circuit with its productions, but also in supplying it and other exhibitors in the United Kingdom with product as well."

Warner disclosed that ABC plans include production of six pictures at its Elstree studios, now under reconstruction. Although produced under banner of ABC, Warner stated that WB personnel will be in charge with the Hollywood studio supplying leading stars, directors and producers. In the UK, Warner said, these six pictures will constitute a part of Warners' regular program and will not be tagged on as an addition to WB's UK release schedule. ABC's share in the world receipts of these films will be payable in dollars to the corporation in London.

Warner leaves for the U. S. on the Queen Elizabeth tomorrow (29).

Warner's Medal of Merit

Washington, Jan. 28.

Award of the Medal of Merit to Jack L. Warner, vicepresident in charge of production at Warners, has been made by the War Dept. in recognition of his services from September, 1939, to September, 1945. Recruiting film writers and technicians for the armed forces, producer also supervised the production of hundreds of training films at the Warner studio.

Following Warner's return from Europe, presentation of the award will be made by Gen. Henry H. Arnold.

Jumping the Gun On Reviews Slated For Coast Thrash-Out

Charles Schlaifer, 20th-Fox pub-ad chief, and David Lipton, Universal publicity exec, were delegated by the Motion Picture Assn.'s eastern Public Information Committee last week to take up with the Coast PIC the problem of publications jumping the gun on release dates for reviews. Subject came up as a result of a tradepaper review on a United Artists picture, which had UA pub-ad topper Paul Lazarus, Jr., considerably disturbed.

Schlaifer and Lipton, who were to leave New York for the Coast the following day, were instructed to huddle with the organization of studio pub-ad heads on finding a solution to pre-release of reviews when it is necessary to show a picture to other publications because of their early closing date. Lazarus' squawk was that the picture in question was not in its final form when reviewed by the tradepaper involved (not VARIETY or DAILY VARIETY).

Schlaifer was also elected to the chairmanship of the eastern PIC for a six-month term. Post rotates among pub-ad bosses. Lazarus had it during the preceding half-year. Glendon Allvine, MPA flack, was renamed exec secretary.

Briefs From the Lots

RKO inked Judith Anderson for a top character role in the John Wayne-Laraine Day starrer, "Tycoon." . . . L. P. Williams, art director, in from London to confer on a cooperative plan between RKO and the J. Arthur Rank outfit on the filming of "The White Tower" in Europe . . . George Sanders goes to England in spring to huddle with Arnold Pressburger on the filming of W. Somerset Maugham's "Then and Now" in London, Florence and Rome . . . William Elliott draws the star spot in "The Old Spanish Trail," to be produced and directed by Joe Kane at Republic . . . Ed Gargan inked for a comic role in "Broadway Baby," to be produced by Sam Katzman at Columbia.

Sam Baerwitz, former producer of "Our Gang" comedies, was signed to make a series of "Gas House Kids" features for PRC, starting in March at the Sutherland studio.

First group will be filmed from scripts originated by Baerwitz.

Jay Dratley will write the screenplay for "The Pitfall," his own novel, for film production by Sam Bischoff and Dick Powell . . . Arthur Dreifuss, who wrote the story, was inked as director on "Broadway Baby," a Sam Katzman production at Columbia, with Jean Porter and John Shelton in the top roles . . . Ralph Staub's short, "Famous Hollywood Mothers," will be released by Columbia on May 11, Mothers' Day . . . Columbia sent "Hold That Lion" before the lenses with the Three Stooges starring and Jules White producing.

Seymour Nebenzal inked Arthur Ripley to direct the Maria Montez-Jean Pierre Aumont co-starrer, "Atlantis." Filming starts Feb. 10 with Roman Pines as associate producer and Walter Mayo as production manager.

Paul Malvern draws production reins on "The Adventures of Black Bart," a tale of early California outlawry, to be filmed in July by Universal-International.

Charles Bickford will be the third male star, with Burt Lancaster and Hume Cronyn, in the Mark Hellinger production, "Brute Force," at Universal-International. Film, slated for an early February start, is Hellinger's third for U-I.

Enterprise bought a four-seater plane for location scouting, transportation of cast and crew members and photography flights, with the filming of snow scenes in Northern California for "The Other Love" as its first chore . . . Howard Hughes moved his California Pictures out of the old Fox studio on Western avenue and moved to quarters on the Goldwyn lot for the shooting of "Vendetta." . . . James Sample, symphony director, will be technical advisor on concert sequences for "Time Out of Mind" at Universal-International, teaching Robert Hutton how to swing a baton . . . Louis King and Matt Rogers to Cedar City, Utah, to scout locations for the 20th-Fox picture, "Green Grass of Wyoming."

Pine-Thomas shipped the entire cast and crew of "Albuquerque" to Newhall, an hour's ride from Hollywood, to get an early daily start on location shooting

THE NATION'S BEST NEWSPAPE

New York Film Critics

Honor

THE BEST YEARS OF OUR LIVES

as the

Best Film of the Year

SAMUEL

The BEST Yea

starring MYRNA LOY • FREDRIC MARCH • DANA ANDREWS

Directed by WILLIAM WYLER • Screenplay by ROBERT E. SHERWOO

MARCH OF DIMES
MOTION PICTURE DRIVE
JANUARY 24th-30th

ARE GIVING IT THEIR BEST...

and a

PRIZEWINNER

at the

BOX-OFFICE

too

"Amazed industry by breaking Woods' house record in one of dullest weeks in year!"

Motion Picture Daily

"Never before in Chicago's history has a picture so captivated an entire city!"

Jack Belasco,
Mgr. Woods' Theatre
(From Hedda Hopper's column)

LDWYN'S

s of Our Lives

RESA WRIGHT • VIRGINIA MAYO • HOAGY CARMICHAEL

From a Novel by MacKINLAY KANTOR • Director of Photography GREGG TOLAND

Released thru
RKO Radio Pictures

'Madeleine' Leads L.A. Biz With 96G In 4; 'Chase' $41,000 in 4, 'Guy' $37,000 in 5; Holdovers O.K. Too, 'Clouds' (3d) 55G

Los Angeles, Jan. 28.

Potent takeoff of "13 Rue Madeleine" in four houses is featuring the firstruns this week. Film looks like a smasheroo $96,000 or near on its initial frame, beating anything in other situations except holiday specials. "Chase" is also forte at $41,000 or near in the four small Music Halls. "Swell Guy" drew a fair $37,000 in five situations.

Roadshow of "Stairway to Haven" is not so bright with a $6,500 outlook for the week. Holdovers are generally good. Second frame of "Till Clouds," at three houses, looks a smart $55,000, while "Time, Place, Girl" in its second stanza is heading for a neat $47,000 at three spots. Fifth and final frame of "Wonderful Life" is sighting $28,000 in two locations. Sixth and final of "Blue Skies," also at two houses, is nearing $23,000.

"Return of Monte Cristo" is rolling up an okay $17,500 in its second and final canter. Moveover of "Razor's Edge" to two subsequent runs looks an okay $11,500. Among holdover roadshows, inauguration of downtown Palace for day-date showcasing of "Best Years," is proving socko, with first week of pic in spot sighting a great $32,000. Film adds another $14,000 for its fifth frame at the Beverly.

"Duel" is stronger in its current frame than last week in two situations, shooting for an immense $39,000. Fifth week of "Yearling" in one house points to a good $11,000.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Return Monte Cristo" (Col) and "Crime Doctor's Man Hunt" (Col) (2d wk). Near $3,500. Last week, okay $6,100.

Beverly (FWC) (1,352; $1-$1.80)—"Best Years Our Lives" (RKO) (5th wk). Steady $14,000. Last week, solid $14,500.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"The Chase" (UA). Nifty $6,000. Last week, "Strange Woman" (UA) (5th wk), closed with $2,500.

Bruin (FWC) (1,300; 50-$1)—"Razor's Edge" (20th) (m.o.). Good $6,000. Subsequent run house in Westwood Village before moveover date.

Carthay Circle (FWC) (1,518; $1-$1.80)—"Yearling" (M-G) (5th wk). Bettering $11,000. Last week, nice $13,400.

Chinese (Grauman-WC) (2,048; 50-$1)—"13 Rue Madeleine" (20th). Big $22,000. Last week, "Razor's Edge" (20th) (4th wk-9 days), good $12,100.

Downtown (WB) (1,800; 50-$1)—"Time, Place, Girl" (WB) (2d wk). Neat $17,000. Last week, good $23,800.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Chase" (UA). Hefty $22,000. Last week, "Strange Woman" (UA) (5th wk), neat $8,700.

Egyptian (FWC) (1,538; 50-$1)—"Till Clouds Roll By" (M-G) (2d wk). Sturdy $15,000. Last week, stout $19,500.

El Rey (FWC) (861; 50-$1)—"Return Monte Cristo" (Col) and "Crime Doctor's Man-Hunt" (Col) (2d wk). Okay $4,000. Last week, good $5,400.

Fairfax (FWC) (1,504; $1.20-$1.80)—"Duel in Sun" (SRO) (3d wk). Big $22,000. Last week, surprising $19,700, way above original outlook.

Four Star (UA-WC) (900; $1-$1.80)—"Stairway to Heaven" (U-I) (roadshow). Okay $6,500. Last week, "Return Monte Cristo" (Col) and "Crime Doctor's Man Hunt" (Col) (6 days), $5,000.

Gordon (FWC) (750; 50-85)—"Razor's Edge" (20th) (m.o.). Nice $5,500. Neighborhood subsequent before moveover date.

Guild (FWC) (968; 50-$1)—"Swell Guy" (U-I). Weak $3,500. Last week, "Wicked Lady" (U-I) (2d wk), no profit at $1,900.

Hawaii (G&S-Blumenfeld) (956; 50-$1) — "Chase" (UA). Smooth $7,000. Last week, "Strange Woman" (UA) (5th wk), closed with $2,400.

Hollywood (WB) (2,756; 50-$1)—"Time, Place, Girl" (WB) (2d wk). Sighting $16,000. Last week, sturdy $20,100.

Hollywood Music Hall (Blumenfeld) (475; 50-85)—"Chase" (UA). Good $6,000. Last week, "Strange Woman" (UA) (5th wk), $2,500 on close.

Iris (FWC) (828; 50-85) — "Swell Guy" (U-I). Fair $5,000. Last week, "Wicked Lady" (J-I) (2d wk), slow $3,200.

Loew's State (Loew-WC) (2,404; 50-$1)—"13 Rue Madeleine" (20th). Immense $43,000. Last week, "Razor's Edge" (20th) (4th wk-9 days), good $13,900.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Till Clouds Roll By" (M-G) (2d wk). Good $26,000. Last week, bright $37,600.

Loyola (FWC) (1,248; 50-$1)—"13 Rue Madeleine" (20th). Sharp $13,000. Last week, "Razor's Edge" (20th) (4th wk-9 days), closed with $6,900.

Million Dollar (D'town) (2,420; 55-85) — "Personality Kid" (Col) with "What's Name of That Song" radio show on stage. Near $18,000. Last week, "Gas House Kids" (PRC) with Roy Milton orch on stage, fair $17,700.

Orpheum (D'town-WC) (2,210; 50-$1)—"Return Monte Cristo" (Col) and "Crime Doctor's Man Hunt" (Col) (2d wk). Near $10,000. Last week, sturdy $22,300.

Palace (D'town-WC) (1,237; $1-$1.80)—"Best Years" (RKO) (roadshow). Tremendous $32,000. Last week, downtown subsequent run.

Pantages (Pan) (2,812; 50-$1) — "Wonderful Life" (RKO) (5th wk). Closing with $15,000 on final eight days. Last week, smooth $18,000.

Paramount (F&M) (3,398; 50-$1)—"Blue Skies" (Par) (6th wk) and "Last Crooked Mile" (Rep) (3d wk). $14,000 on blowoff. Last week, good $18,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Blue Skies" (Par) (6th wk). Good $9,000 on close. Last week, smart $13,700.

RKO Hillstreet (RKO) (2,890; 50-80) — "Wonderful Life" (RKO) (5th wk). Taking $13,000 on final eight days. Last week, good $15,500.

Ritz (FWC) (1,370; 50-$1)—"Swell Guy" (U-I). Fair $8,000. Last week, "Wicked Lady" (U-I) (2d wk), small $4,700.

Studio City (FWC) (880; 50-$1)—"Swell Guy" (U-I). Okay $5,500. Last week, "Wicked Lady" (U-I) (2d wk), light $2,900.

United Artists (UA-WC) (2,100; 50-$1) — "Swell Guy" (U-I) and "Boston Blackie and Law" (Col). Good $15,000. Last week, "Wicked Lady" (U-I) (2d wk), okay $7,900.

Uptown (FWC) (1,719; 50-$1) — "13 Rue Madeleine" (20th). Robust $18,000. Last week, "Razor's Edge" (20th) (4th wk-9days), closed with $8,200.

Vogue (FWC) (885; $1.20-$1.80)—"Duel in Sun" (SRO) (4th wk). Near $17,000. Last week, hefty $14,600.

Wilshire (FWC) (2,296; 50-$1) — "Till Clouds Roll By" (M-G) (2d wk). Near $14,000. Last week, big $23,500.

Wiltern (WB) (2,300; 50-$1) — "Time, Place, Girl" (WB) (2d wk). Good $14,000. Last week not up to hopes but still nifty $18,900.

Broadway Grosses

Estimated Total Gross
This Week $813,500
(Based on 18 theatres)
Last Year $649,000
(Based on 17 theatres)

'Time, Place' 17G In Providence

Providence, Jan. 28.

With a change of fare all arouno after long holdover stands, the pace is on the peppy side. Drawing big biz are Strand's "The Jolson Story" and Majestic's "The Time, the Place and the Girl." Also hep are Loew's State's "Strange Woman" and RKO Albee's "It's a Wonderful Life."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"It's a Wonderful Life" (RKO) and "Gentleman Joe Palooka" (RKO). Very nice $18,000. Last week, "Temptation" (IP) and "They Were Sisters" (U), neat $17,000.

Carlton (Fay-Loew) (1,400; 44-65)—"King's Row" (WB) and "Wild Bill Hickok Rides" (WB) (reissues) (2nd wk). Good $5,000. First week rang up heavy $7,000.

Fay's (Fay) (1,400; 44-65)—"Sun Valley Serenade" (20th) (reissue) and vaude on stage. Fairly steady $7,000. Last week, "The Bowery" (20th) and vaude. Good $6,000.

Majestic (Fay) (2,200; 44-65)—"The Time, the Place, and the Girl" (WB). Single bill packing them in for zowie $17,000. Last week, "Razor's Edge" (20th) (3d wk), very nice $10,000.

Metropolitan (Snider) (3,100; 65-85)—"Genius At Work" (RKO) and Bob Eberly on stage for three-day weekend run. Neat $6,500. Last week, "Invisible Informer" (Rep) and Lionel Hampton and orch on stage, snappy $9,000.

State (Loew) (3,200; 44-65)—"Strange Woman" (UA) and "Singing in the Corn." Opened Tuesday (28). Last week, "Secret Heart" (M-G) and "Boston Blackie" (M-G), fairly good $17,000.

Strand (Silverman) (2,200; 44-65)—"Jolson Story" Col). Opened Monday (27). Last week, "Blue Skies" (Par) (4th wk), plushy $12,000 after third sesh hit grand $16,000.

'Notorious' 18½G, Mont'l

Montreal, Jan. 28.

All newcomers this week with "Blue Skies" closing out after four weeks at Loew's. "Notorious" looks like the big one.

Estimates for This Week

Capitol (CT) (2,700; 35-63)—"Three Little Girls in Blue" (20th). Fairish $12,500. Last week, "Two Years Before Mast" (Par), nice $12,500 for second stanza.

Imperial (CT) (1,850; 30-50)—"Black Beauty" (20th) and "Wanted for Murder" (20th). Okay $4,800. Last week, "Devil's Mask" (Col) and "Crime Doctor's Man Hunt" (Col), okay $4,800.

Loew's (CT) (2,800; 35-67)—"Notorious" (RKO). Socko $18,500. Last week, "Blue Skies" (Par), good $13,500 for fourth week.

Palace (CT) (2,300; 35-63)—"No Leave, No Love" (M-G). Good $13,000. Last week, "Cloak and Dagger" (WB), okay $12,500 for repeat session.

Princess (CT) (2,300; 35-63)—"Lady Luck" (RKO) and "Criminal Court" (RKO). Okay $8,000. Last week, "The Verdict" (WB) and "Betty Co-Ed" (WB), good $8,400.

'Heart' $27,500 Leads St. Louis

St. Louis, Jan. 28.

A break in the frigid weather saw an upswing of biz at the big cinemas and "The Secret Heart," running solo, is out in front for the best gross. "13 Rue Madeleine," teamed with "Dick Tracy vs. Cue Ball" also hefty.

Estimates for This Week

Loew's (Loew) (3,172; 50-75)—"The Secret Heart" (M-G). Sock $27,500. Last week, "Till the Clouds Roll By" (M-G) (3d wk), $23,000.

Orpheum (Loew) (2,000; 50-75)—"Till the Clouds Roll By" (M-G). M.o. $9,000. Last week, "Daniel Boone" (FC) and "Wind Jammer" (FC) (reissues), $11,000.

Ambassador (F&M) (3,000; 50-75)—"Suspicion" (RKO) and "Love Affair" (RKO) (reissues), $15,000. Last week, "Humoresque" (WB) (h.o.), $12,000.

Fox (F&M) (5,000; 50-75)—"13 Rue Madeleine" (20th) and "Dick Tracy vs. Cue Ball" (RKO), $21,000. Last week, "Dark Command" (Rep) and "Man of Conquest" (Rep) (reissues), $19,000.

Missouri (F&M) (3,500; 50-75)—"Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th). $16,000. Last week $22,000.

St. Louis (F&M) (4,000; 50-60)—"Humoresque" (WB). M.o. $7,000. Last week, "Time, Place and the Girl" (WB). M.o. $9,000.

Shady Oak (F&M) (676; $1.20-$2.40)—"Henry V" (UA). H.o. Will grab another $12,000 after first week.

'Woman,' 'Trap' 26½G in 3, Denver; 'Skies' (5th) 9G

Denver, Jan. 28.

"Strange Woman" with "Trap" is copping high money showing at the Denver, Esquire and Webber. "Song of the South" plus "Falcon's Adventure" is breaking a second-week record at the Orpheum. "Blue Skies" holds for a fifth week at the Denham.

Estimates for This Week

Alladin (Fox) (1,400; 35-74)—"Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th), after week at each Denver, Esquire, Webber. Big $6,500. Last week, "Razor's Edge" (20th) (m.o.), fine $6,000.

Denham (Cockrill) (1,750; 35-70)—"Blue Skies" (Par) (5th wk). Fine $9,000. Last week, good $12,000.

Denver (Fox) (2,525; 35-74)—"Strange Woman" (UA) and "Trap" (Mono), day-date with Esquire, Webber. Fine $17,000. Last week, "Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th), same as Esquire, Webber, fine $17,000.

Esquire (Fox) (742; 35-74)—"Strange Woman" (UA) and "Trap" (Mono), day-date with Denver, Webber. Good $4,500. Last week, "Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th), same as Denver, Webber, fine $5,000.

Orpheum (RKO) (2,600; 35-74)—"Song of the South" (RKO) and "Falcon's Adventure" (RKO) (2d wk). Fine $16,500. Last week, big $21,500.

Paramount (Fox) (2,200; 35-74)—"Bachelor's Daughters" (UA) and "Ginger" (Mono). Fair $9,000. Last week, "Plainsman and the Lady" (Rep) and "Affairs of Geraldine" (Rep), good $10,000.

Rialto (Fox) (878; 35-74)—"Razor's Edge" (20th), after two weeks each at Denver, Esquire, Webber, and one week at Aladdin. Good $5,500. Last week, "Vampire's Ghost" (Rep) and "Valley of the Zombies" (Rep), fine $6,000.

Webber (Fox) (750; 35-74)—"Strange Woman" (UA) and "Trap" (Mono), day-date with Esquire, Denver. Fine $5,000. Last week, "Shocking Miss Pilgrim" (20th) and "Dangerous Millions" (20th), same as Denver, Esquire, fine $5,000.

Wickets Whirl in Hub to Sweet Music; 'Blackie,' Stage 32G; 'Life,' 'Wolf' 30G

Boston, Jan. 28.

Fine week all around here with biz on a sweet level due to sock product in most stalls. "Wonderful Life" at the Memorial and "Shocking Miss Pilgrim" at the Met are on a neck-and-neck basis with "Secret Heart," second week at the Orpheum houses, still in the running. "Well Digger's Daughter" sock at the Exeter, "Chase" still big at Majestic and RKO Boston fine with stage combo.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Boston Blackie Law" (Col) plus Kathryn Grayson, Johnnie Johnston, others on stage. Excellent $32,000, big for non-band show. Last week, "Betty Co-Ed" (Col) plus Andrews Sisters, Bob Evans, others: $36,000.

Esquire (M-P) (1,000; $1.80)—"Best Years Lives" (RKO). Holding up to satisfactory $12,000 on fifth week; last week about same.

Exeter (Indie) (1,000; 40-74)—"Well Digger's Daughter" (Indie). Second week on same level as first, near $12,000.

Fenway (M-P) (1,373; 40-80)—"Time, Place, Girl" (WB) and "Trap" (Mono): Second week okay $7,000 after fine $11,000, first.

Majestic (Indie) (1,200; 40-80)—"Chase" (UA) and "Romance West" (PRC). Second week holding up with good $8,000 after $10,000, first.

Memorial (RKO) (2,900; 40-80)—"Wonderful Life" (RKO) and "Lone Wolf" (Col). Plenty of interest here with $30,000 on first week and h.o. coming up. Last week, "Magnificent Doll" (UA) and "Little Miss Big" (U). Five days second week $17,000.

Metropolitan (M-P) (4,367; 40-80)—"Shocking Miss Pilgrim" (20th) and "Strange Journey" (20th). Well ballyhooed and opened to a strong $30,000; could hold. Last week, "Perfect Marriage" (Par) and "Fabulous Suzanne" (RKO), $26,000.

Orpheum (Loew) (2,900; 40-80)—"Secret Heart" (M-G). Second week still lively at $28,000 after fine $32,000, first.

Paramount (M-P) (1,700; 40-80)—"Time, Place, Girl" (WB) and "Trap" (Mono). Second week off a little to $14,000 after good $17,500, first.

State (Loew) (3,200; 40-80)—"Secret Heart" (M-G). Second week excellent $15,000 after big $17,000, first.

Translux (Translux) (900; 30-74)—"Lady Chaser" (PRC) and "Dark Command" (Rep) (reissue). Okay $5,100. Last week, "Where Are Children" (Indie) and "Are These Parents" (Indie), $4,000.

Key City Grosses

Estimated Total Gross
This Week $3,645,000
(Based on 22 cities, 206 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,709,000
(Based on 20 cities, 167 theatres)

'Love' $25,500 Warms Philly

Philadelphia, Jan. 28.

"Till the Clouds Roll By," going into its second sesh, is leading the b.o. derby in Philly. Biz, in general, okay. New pix on tap are "The Show-off," "Man I Love," "Temptation," and "Beast with Five Fingers," all playing to satisfactory houses.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Temptation" (U). Fine $18,500. Last week, "Wicked Lady" (U), lukewarm $10,000 for holdover.

Arcadia (Sablosky) (700; 50-94)—"Time, Place, Girl" (WB) (2d run). Good $6,500. Last week, "Cross My Heart" (Par), fair $5,200 for second run.

Boyd (WB) (2,350; 50-94)—"Man I Love" (WB). Looks like trim $25,500. Last week, "Magnificent Doll" (U), so-so $19,500 for nine-day stand.

Earle (WB) (2,760; 60-99)—"That Brennan Girl" (Rep) with stage show including Katherine Dunham Dancers and Jay Jostyn, fair $21,000. Last week, "Fabulous Suzanne" (Rep) and Earl Carroll's "Vanities" on stage, a shade better with $22,000.

Fox (20th) (2,250; 50-94)—"Razor's Edge" (20th) (5th wk). Fine $16,500 for finale. Last week, bright $23,000.

Goldman (Goldman) (1,300; 50-94)—"Secret Heart" (M-G) (3d wk). Sweet $21,000. Last week, good $24,500.

Karlton (Goldman) (1,000; 50-94)—"Show-off" (M-G). Heading for neat $18,000 for first-run. Last week, "Rage in Heaven" (M-G) (reissue), okay $6,500 for fifth sesh.

Keith's (Goldman) (1,500; 50-94)—"Undercurrent" (M-G) (2d run). Fair $7,000. Last week, "Killers" (U), nice $8,000 for second run.

Mastbaum (WB) (4,350; 50-94)—"Till the Clouds Roll By" (M-G) (2d wk). Husky $44,000. Opener last week sensational $53,500.

Pix (Cummins) (500; $1.95-$2.60)—"Henry V" (UA) (5th wk). Snapping back with morning shows for school kids. Looks like good $11,500. Last week, okay $11,000.

Stanley (WB) (2,950; 50-94)—"Blue Skies" (Par) (9th wk). Carrying longevity record with fine $16,500. Last week, good $17,000.

Stanton (WB) (1,475; 50-94)—"Beast with Five Fingers" (WB). Chiller set for husky $17,500. Last week, "Nocturne" (RKO) finished with mild $10,000 for eight days of fourth week.

Frisco Business Spotty; 'Madeleine' 33½G Tops; 'Life,' Vaude (4) 22G

San Francisco, Jan. 28.

Business is still spotty, with customers shopping for pix. "Madeleine" tops town with $33,500.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-95)—"Wonderful Life" (RKO) (4th wk) plus vaude headed by Joan Edwards and Fred Sanborn. Healthy $22,000. Last week, an okay $24,500.

Fox (FWC) (4,651; 55-95) — "13 Rue Madeleine" (20th). Okay $33,500. Last week, "Shocking Miss Pilgrim" (20th), colorless $21,500.

Warfield (FWC) (2,656; 55-85) — "Humoresque" (WB) (2d wk). Disappointing $17,500. Last week, a healthy $30,000.

Paramount (FWC) (2,646; 55-85)—"Two Smart People" (M-G). Colorless $17,000. Last week, "Song of the South" (RKO) (3d wk) (m.o.) a weak $15,500.

State (FWC) (2,133; 55-85) — "Shocking Miss Pilgrim" (2d wk) (m.o.) mediocre $9,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Johnny O'Clock" (Col), $22,000. Last week, "Swell Guy" (U-I) (2d wk), $14,000.

United Artists (Blumenfeld) (1,207; 55-85) — "Chase" (UA). Weak $11,000. Last week, "Strange Woman" (UA) (4th wk) held to good $10,500.

Stagedoor (Ackerman) (350; $1.80 to $2.40)—"Henry V" (UA) (18th wk). Fine $5,800. Last week, strong $6,500.

'McGurk'-'Tracy' 12½G, Lead Mild Seattle

Seattle, Jan. 28.

The town is still going for "Jolson Story" at Liberty, currently in "fifth glorious week," as the advertisements state. At the Fifth Avenue "Strange Woman" is in second week with indications fair. Ditto for "Shocking Miss Pilgrim" at Paramount. "Razor's Edge" is holding at Blue Mouse for fifth okay stanza. "Brief Encounter" is doing second week at Music Box and so is "Dark Mirror" at Orpheum. None is at too terrific a pace, but holding steady.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Razor's Edge" (20th) (5th wk). Paced at swell $5,400. Last week got dandy $6,100.

Fifth Avenue (H-E) (2,349; 45-80)—"Strange Woman" (UA) (2d wk). Expected good $9,700. Got swank $14,900 last week.

Liberty (J&VH) (1,650; 45-80)—"Jolson Story" (Col) (5th wk). Nice pace. Indicative of fine $11,000. Last week, superb $11,500.

Music Box (H-E) (850; 45-80)—"Brief Encounter" (Br) and "Falcon's Adventure" (RKO) (2d wk). Anticipated fair $4,200. The pair got good $5,300 in opener.

Music Hall (H-E) (2,200; 45-80)—"Mighty McGurk" (M-G) and "Dick Tracy vs. Cueball" (RKO). Likely big $12,500. Last week, second of "Rage in Heaven" (M-G) and "Blondie Knows Best" (Col). Three days, okay $3,300.

Orpheum (H-E) (2,600; 45-80)—"Dark Mirror" (U) and "Allotment Wives" (Mono) (2d wk). Look for great $12,000. Last week this pair got big $15,400.

Palomar (Sterling) (1,350; 45-80)—"Plainsman and Lady" (Rep) and stage, headlining "Chinatown Phantasy Revue". Big $9,000.

Paramount (H-E) (3,039; 45-80)—"Miss Pilgrim" (20th) and "Strange Journey" (20th) (2d wk). Headed for good $8,400, after getting nice $13,200 in opener.

Roosevelt (Sterling) (800; 45-80)—"Time, Place and Girl" (WB) (3d wk), Indicated fair $3,500. Last week got nice $3,800.

Winter Garden (Sterling) (800; 25-50)—"3 Wise Fools" (M-G) and "Angel on Shoulder" (UA) (3d run). Expected okay $3,200. Last week, "Young Widow" (UA) and "Bowery" (20th) split with "3 Little Girls in Blue" (20th) and "Big Sleep" (WB) all 3d runs, mild $2,900.

Chicago's New Entries Look Good; 'Clouds' 35G, 'Verdict' 28G, 'Man' 60G

Chicago, Jan. 28.

Four new entries this week pushed out some holdovers which had been around since Christmas, making for pleasing results in most cases. Kingpin is "Man I Love" plus Diana Lynn on stage at Chicago which looks for around $60,000 for plump opening frame.

"Till the Clouds Roll By," at United Artists, is estimated at terrific $35,000, while Garrick's new one, "The Verdict," should do about $28,000 for nine days. Double at Palace of "Swell Guy" and "Vacation in Reno" is set at $20,000 or better.

"Best Years" and "Razor's Edge" continue best bets among the old ones here, with "Jolson Story" remaining as strong as any of them but coming in on short end due to small seater. Especially good weather toward end of week perked up what was almost a sleeper.

Estimates for Last Week

Apollo (B&K) (1,200; 65-95)—"Jolson Story" (Col) (5th wk). Long run not wearing this one out too much with solid $25,000. Last week, about same.

Chicago (B&K) (3,900; 65-95)—"Man I Love" (WB) with Diana Lynn topping stage layout. Opened Friday (24) for hefty $60,000. Last week, "Blue Skies" (Par) and Burl Ives in person (4th wk) tasty $45,000.

Garrick (B&K) (900; 65-95)—"The Verdict" (WB). Opened Wednesday (22) for great $28,000 for nine days. Last week, "Return of Monte Cristo" (Col) (4th wk), fair $8,000 for five days.

Grand (RKO) (1,500; 65-95)—"Wonderful Life" (RKO) (5th wk). Could be better; $15,000. Last week, passable $17,000.

Oriental (Essaness) (3,400; 65-95)—"Strange Woman" (UA) and Milt Herth Trio in stage revue (3d wk). Good $40,000. Last week, noble $49,000.

Palace (RKO) (2,500; 65-95)—"Swell Guy" (U) teamed with "Vacation in Reno" (RKO). Opened Tuesday (21) for trim $24,000 for 10 days. Last week, "Temptation" (U) and "Gentleman Joe Palooka" (Mono), so-so $10,000 for five days.

Rialto (Indie) (1,700; 65-95)—"Plainsman" (Par) and "Jungle Princess" (Par) (reissues) (2d wk). Holdover for second time under new policy at this house good for swell $17,000. Last week, sweet $20,000.

Roosevelt (B&K) (1,500; 65-95)—"Time, Place, Girl" (WB) (3d wk). Hearty $20,000. Last week, about same.

State-Lake (B&K) (2,700; 65-95)—"Razor's Edge" (20th). Still high in 5th week at $40,000. Last week, massive $43,000.

United Artists (B&K) (1,700; 65-95)—"Till the Clouds Roll By" (M-G). Opened Saturday (24). Should do sock $35,000. Last week, "Undercurrent" (M-G) (4th wk), sound $21,000.

Woods (Essaness) (1,200; 95-$1.20-$1.40-$1.80)—"Best Years of Lives" (RKO). Lofty $42,000. Last week, fancy $45,000.

'Jolson' Set for 25G, K.C., Holdovers Doing Fine Too

Kansas City, Jan. 28.

"Jolson Story" at the Midland is the main new entry, all other first-runs except the Tower holding over. Film is in without benefit of press, however, and relying solely on radio and word-of-mouth in view of the continuing strike of the Kansas City Star-Times. Biz seems to be only slightly affected by the lack of a newspaper, and "Jolson Story" is in for solid $25,000 and a holdover. Weather which troubled exhibs so much early in the month has settled down to give the boxoffices a break for the time being.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Dark Mirror" (U) (2d wk), moderate $12,000. Last week film had a pleasant $18,000 for its first seven days.

Midland (Loew's) (3,500; 45-65)—"The Jolson Story" (Col) in Thursday for the first A release to hit town since the Star strike. Opened strong and looks for $25,000, top figure and cinch holdover. Last week, "Gallant Bess" (M-G) and "Cockeyed Miracle" (M-G) ran up $17,000, bright.

Newman (Paramount) (1,900; 45-65)—"Blue Skies" (Par) (5th wk), $10,000, very good. Last week (4th) film turned in a strong $13,000. Expected to close out after Tuesday, bringing in over $75,000 in its extended run for one of the alltime highs in this house.

Orpheum (RKO) (1,900; 45-65)—"It's a Wonderful Life" (RKO) (5th wk) $9,000, big money. Last week (4th) picture hung up $11,000. Will wind its run Tuesday, showing remarkable lasting power after a mild first week's figure.

Tower (Fox Joffee) (2,100; 45-65)—"Plainsman and the Lady" (Rep) and "Dangerous Millions" (20th) with variety bill on stage. Light $8,000. Last week, "Bringing Up Father" (Mono) and "My Dog Shep" (SG) with vaude. Average $9,000.

Kimo (Dickinson-Theatre Guild) (533; $1.20-$1.80-$2.40)—"Henry V" (UA) (3d wk). Closed its local showing Jan. 23 with $5,000 figure for third and final week. Total gross for the three weeks run hit $17,500.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Jolson' $27,000 Tops in L'ville

Louisville, Jan. 28.

Business good all over town. Head and shoulders above everything else is "Jolson Story" at the State. Picture was given outstanding exploitation, through record shops, disk programs on radio stations, and is paying off at the wicket. "Humoresque" opens at Mary Anderson Tues. (28). Strand getting fair trade with "Meet John Doe" and "Wife Wanted." H.o.'s are maintaining steady pace.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,000; 40-60)—"Blue Skies" (Par) 2d wk as m.o. and 4th downtown week, still pulling 'em in for neat $4,000. Last week same film managed good $5,000.

Kentucky (Switow) (1,200; 30-40)—"I've Always Loved You" (Rep) and "Two Smart People" (M-G) split with "Angel On My Shoulder" (UA) and "Two Years Before Mast" (Par), healthy $3,400. Last week, "Killers" (U) and "If I'm Lucky" (20th) split with "Martha Ivers" and "Black Beauty" (20th), good $3,300.

Mary Anderson (People's) (1,100; 40-60)—"Humoresque" (WB) opens today Tues. (28). "Man I Love" (WB), solid $12,000 for twelve days.

National (Standard) (2,400; 40-60)—"Temptation" (UI) and "Lady Chaser" (PRC) (2d wk), fair $8,000 after last week's satisfactory $11,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Notorious" (RKO) (2d wk) latching onto good $14,000 after last week's sock $19,000.

State (Loew's) (3,300; 40-60)—"Jolson Story" (Col), blanketing the town with sock take, likely terrific $27,000. Last week, "Secret Heart" (M-G) and "Blondie's Big Moment" (Col), fair $15,000.

Strand (Fourth Avenue) (1,200; 40-60)—"Meet John Doe" (FC) (reissue) and "Wife Wanted" (Mono), medium $5,500. Last week, "Bachelor's Daughters" (UA) and "Fabulous Suzanne" (Rep), about same.

Pitt Befogged by Slump, 'Woman' 22G, 'Doll' 12G, 'Wake Up' 9G, 'Beast' 12½G

Pittsburgh, Jan. 28.

Bulk of this week's biz is a week-end concentration, plus a subsequent slump, and there won't be any better-than-average showings despite the fact that town has four brand new pix. Best looks like "Strange Woman" at Penn but it won't do much more than "Notorious" in second week at Stanley. By comparison, however, Warner has the outstanding entry in "Beast With Five Fingers," which is getting a big play from the horror crowd. "Wake Up and Dream" will wind up above expectations at the Fulton, and "Magnificent Doll" below them at the Harris.

Estimates for This Week

Fulton (Shea) (1,700; 40-70) — "Wake Up and Dream" (20th). Got a break when only one of town's three critics gave it a review (it was a panning). Other two just let it slide through with boiler-plate readers. That helped since "Wake Up" has a couple of potent b.o. names. Should better $9,000, okay. Last week, 4th of "My Darling Clementine" (20th), limited to three days and a short-snorting $2,000.

Harris (Harris) (2,200; 40-70) — "Magnificent Doll" (U). Got off to fast start over weekend and then, boom, bottom fell out after reviews came out and word got around. Won't do more than $12,000, and did at least half of that in first two days. Last week, 4th of "Razor's Edge" (20th), in four days around $3,000. Picture did socko $62,000 here on 25-day run.

Penn (Loew's-UA) (3,300; 40-70)—"Strange Woman" (UA). Another

(Continued on page 22)

'Sweetheart,' Crosby 23G, 'Clouds' $15,000, Omaha

Omaha, Jan. 28.

"Sweetheart of Sigma Chi" bolstered by Bob Crosby's band show doing a smash $23,000 at the Orpheum. "Jolson Story," in an amazing third week, is equalling its first week at the Brandeis. "Caesar and Cleopatra" so-so at the Omaha. "Till the Clouds Roll By" doing okay at the Paramount.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-85)—"Sweetheart of Sigma Chi" (Mono) and Bob Crosby band show on stage, a smash $23,000. Last week, "White Tie and Tails" (U) and Maj. Bowes "Graduates" on stage, fair $14,300.

Paramount (Tristates) (3,000; 16-65)—"Till the Clouds Roll By" (MG). $15,000, very big. Last week, "Undercurrent" (M-G), good $12,200.

Omaha (Tristates) (2,000; 16-65)—"Caesar and Cleopatra" (UA), fair $9,000. Last week, "Jungle Princess" (Par) (reissue) and "Adv. of Tom Sawyer" (Indie) (reissue), pretty good $10,600.

Brandeis (RKO) (1,500; 16-65)—"Jolson Story" (Col) (3d wk), a great $7,800. Last week, $8,000.

State (Goldberg) (865; 15-50)—"No Leave, No Love" (M-G) and "Claudia and David" (20th), very good $4,000. Last week, "Deception" (WB) and "Home, Sweet Homicide" (20th), exceptionally good $4,500.

'Skies' Top 33G, Cincy; H.O.s O.K.

Cincinnati, Jan. 28.

"Blue Skies," the only new bill currently, is racking up an Albee record, and other major stands are feasting on holdovers, continuing the chain of bullish biz for opening month of '47.

Estimates for This Week

Albee (RKO) (3,100; 55-70)—"Blue Skies" (Par). Soaring to $33,000, a screen record for this house in a non-holiday week. Holding for second week, which is something rare at Cincy's largest theatre. Last week, "Man I Love" (WB), fairish $13,000.

Capitol (RKO) (2,000; 55-70)—"Humoresque" (WB) (2d wk). Okay $8,500 after sweet $13,000 teeoff.

Grand (RKO) (1,430; 55-70)—"Shocking Miss Pilgrim" (20th) (3d wk). Excellent $7,500 following swell $10,000 second round.

Keith's (UP) (1,542; 55-70)—"Swell Guy" (U) (2d wk). Strong $8,000 on heels of pleasing $8,500 initial sesh.

Lyric (RKO) (1,400; 55-70)—"Song of South" (RKO). Sixth downtown week. Great $6,000 in wake of boff $7,500 fifth stanza.

Palace (RKO) (2,600; 55-70)—"Two Years Before Mast" (Par) (2d wk). Lush $16,000 trailing atomic $26,000 opening frame.

Shubert (RKO) (2,100; 55-70)—"Razor's Edge" (20th). Fourth week on front line. All right $5,000. Last week, $8,000.

'Life' Wonderful $25,000, 'Marriage' Perfect 8G, 'Secret' OK $4,000, Balto

Baltimore, Jan. 28.

Big news here this week is "It's a Wonderful Life," opening Izzy Rappaport's new Town theatre, latest addition to the downtown firstrun front. Capra film grabbed hold in big style on the teeoff and is mounting in smash style. Also in nice groove is "The Perfect Marriage" at Keith's. Rest of lineup mostly in h.o., very steady.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) — "Secret Heart" (M-G) (2d wk). Maintaining fairish pace at $11,000 after an okay initial round to $16,400.

Hippodrome (Rappaport) (2,240; 20-75) — "Jolson Story" (Col) (4th wk) plus h.o. of vaude. Winding up at $16,000 after a good previous round at $15,200.

Keith's (Schanberger) (2,460; 20-60) — "I'll Be Yours" (U-I). Starting today (Tues.) after a nice week of "Perfect Marriage" (Par) at $8,000.

Mayfair (Hicks) (980; 25-55) — "Her Sister's Secret" (PRC). Okay response at average $4,000 after similar action for "Brenna Girl" (Rep) at $3,900 last week.

New (Mechanic) (1,800; 20-60)—"Razor's Edge" (20th) (5th wk). Holding well at $10,000 after a steady previous round to $11,300.

Stanley (WB) (3,280; 25-75) — "Blue Skies" (Par) (3d wk). Still going strong at $14,000 after a firm second round to $17,200.

Town (Rappaport) (1,500; 35-65)—"It's a Wonderful Life" (RKO). Big doings on preem of lush new house mounting to smasho $25,000 and prospects of an extended h.o.

Breezes Blow By Broadway Biz; 'Yearling' Wow 140G, 'Lady'-Beneke 93G, 'Sinbad' 54G, 'Man Love' 62G

Broadway's springlike weather during the last week would have made the California Chamber of Commerce envious, and New York's filmgoers apparently took advantage of the warm breezes and headed for the outdoors. Biz in the Street's 18 first-run houses continued spotty, with only one or two of the newcomers opening strongly, most of the holdovers tumbling. On the average, however, the grosses still reflect the fact that the boxoffice in general is holding up to last year's level.

Metro's "Yearling" was the Broadway winner of the week, racking up a socko $140,000 in its initial frame at Radio City Music Hall. Film topped the previous high for any Metro opener at the Hall, with "Till the Clouds Roll By" having set the earlier mark at the same price scale.

"Sinbad the Sailor" cracked the only other record of the week, $54,000 for its initial frame at the Palace, and chalking up a record Saturday (25) with $10,000.

"Lady in the Lake" rolled to a strong $93,000 opening at the Capitol, and "Dead Reckoning" (Humphrey Bogart) teed off handsomely with a hefty $36,000. "Man I Love" slumped after an SRO weekend opener at the Strand, but will still do an okay $62,000 for its initial stanza. "Swell Guy," aided by favorable reviews in the dailies, looked headed for a hefty $35,000 opener at the Winter Garden, while "Wake Up and Dream" opened on the average side at the Victoria with a fairish $15,000.

Week saw a new surprise as "Tower of London," a Universal reissue, rolled to a smash $14,500 opener at the Rialto, topping the $10,500 grossed by the film during its first run at the same house in 1939. "13 Rue Madeleine" topped the holdovers, faltering from the sock $131,000 pace set during the first week but still earning a fine $98,000 for the second frame.

"Best Years of Our Lives" continued strong at the Astor with a 10th week total of $47,500. "California" slumped to a mildish $37,000 at the Rivoli, and "Perfect Marriage" remained sub-par at the Paramount with a fairish $60,000. "It's a Wonderful Life" continued on the downgrade at the Globe with an average $24,000 for its sixth week.

Estimates For This Week

Astor (City Inv.) (1,300; 95-$2.40)—"Best Years of Lives" (RKO) (10th wk). Solid $47,500 for week ending tomorrow (Thursday). Last week nifty $49,800; continues indefinitely.

Capitol (Loew's) (4,820; 70-$1.50)—"Lady in Lake" (M-G) plus Tex Beneke orch, Gene Sheldon on stage (1st wk). Looks like big $93,000 for initial stanza ending tonight (Wednesday). Last week, fourth and final frame of "Secret Heart" (M-G) plus Tommy Dorsey orch on stage, mildish $55,800.

Criterion (Loew's) (1,700; 60-$1.25)—"Dead Reckoning" (Col) (2d wk). Opened strongly with handsome $36,000 for first frame ending last (Tuesday) night. Last week, second and final stanza of "Love Laughs at Andy Hardy" (M-G), n.s.g. $11,500.

Globe (Brandt) (1,500; 70-$1.20)—"Wonderful Life" (RKO) (6th wk). Continuing on the downgrade with average $24,000 estimated for sixth week ending Friday (31); last week, mild $29,500. Holds.

Gotham (Brandt) (900; 70-$1.40)—"Her Sister's Secret" (PRC) (2d wk). Sub-par opener, with fairish $9,500 for first week ending last (Tuesday) night. Last week, "Ladies Man" (Par), pulled after four days of second frame with weak $5,500.

Golden (767; $1.20-$2.40)—"Henry V" (UA) (22d wk). Rolling along on roadshow policy with okay $9,000 checked in for 21st week ended last Saturday (25) night; 20th week, good $8,000.

Hollywood (WB) (1,499; 70-$1.10)—"Humoresque" (WB) (6th wk). Fairish $24,000 for sixth week ending today (Wednesday). Last week, okay $29,000.

Palace (RKO) (1,700; 60-$1.20)—"Sinbad the Sailor" (RKO) (2d wk). SRO sign posted almost continuously during the opening frame on this one, with resultant new house mark of $54,000, for week ending last (Tuesday) night. Last week, seventh and final stanza of "Song of South" (RKO-Disney), light $22,000.

Paramount (Par) (3,664; 70-$1.50)—"Perfect Marriage" (Par) plus Mills Bros., Elliot Lawrence orch on stage (3d wk). Remains below average with fairish $60,000 for second week ending last (Tuesday) night. Last week, okay $69,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40) — "Yearling" (M-G) plus Patricia Bowman topping stage bill (1st wk). Another strong opener with socko $140,000 for initial frame ending tonight (Wed). Last week, seventh and final stanza of "Till Clouds Roll By" (M-G) plus stage show, solid $115,000.

Park Avenue (U) (583; $1.20-$2.40)—"Stairway to Heaven" (U) (6th wk), Holding up on house's modified roadshow policy with okay $16,000 for fifth week ending last (Tuesday) night. Last week, fair $17,000.

Rialto (Mayer) (594; 35-85) — "Tower of London" (U) (reissue) (1st wk). Smash $14,500 likely for first week ending tomorrow (Thursday). Holds. Last week, second and final frame of "Murder in Reverse" (Indie), weak $6,800.

Rivoli (UA-Par) (2,092; 60-$1.25) — "California" (Par) (3d wk). Slumped to mildish $37,000 for second week ending Monday (27), after strong $60,000 for the opening frame. Continues.

Roxy (20th) (5,886; 80-$1.50) — "13 Rue Madeleine" (20th) plus stage bill headlined by Gracie Fields (3d wk). Another slumperoo but still fine $98,000 for second week ending yesterday (Tuesday); opening stanza, sock $131,000.

State (Loew's) (3,450; 43-$1.10)—"Jolson Story" (Col) (2d run) plus Barry Gray topping stage bill (2d wk). Winds up tonight (Wednesday) with sock $39,000, after first week's smash $49,000. "Secret Heart" (M-G) plus John Boles headlining new stageshow opens tomorrow (Thursday).

Strand (WB) (2,756; 75-$1.50) — "Man I Love" (WB) plus stage bill headlined by Charlie Barnet orch. (1st wk). Okay opener, with nifty $62,000 expected for first week ending tomorrow (Thursday). Last week, fourth and final frame of "Time, Place and Girl" (WB) plus Vaughn Monroe orch on stage, fair $46,500.

Victoria (Maurer) (720; 70-$1.20)—"Wake Up and Dream" (20th) (1st wk). Opened on average side with okay $15,000 expected for initial frame ending tonight (Wednesday). Last week, "Beast With Five Fingers" (WB), fourth week, mild $11,500. "Bedelia" (Eagle-Lion) opens next Friday (7).

Winter Garden (UA) (1,312; 60-$1.20) — "Swell Guy" (U) (1st wk). Still early for final returns, but looks like hefty $35,000 for initial frame ending Friday (31). Last week, fifth and final session of "Wicked Lady" (U), weak $17,000.

'Rue,' 'Wolf' 40G Leads Detroit

Detroit, Jan. 28.

Biz good here, with "13 Rue Madeleine" and "Lone Wolf" leading town with stout $40,000, and "Strange Woman" and "Susie" in runnerup spot with $25,000.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"The Jolson Story" (Col) (4th wk). Sweet $12,000. Last week, lusty $16,000.

Broadway-Capitol (United Detroit) (3,309; 70-95)—"Notorious" (RKO) and "Vacation in Reno" (5th wk). Okay $14,000. Last week, strong $16,000.

Downtown (Balaban) (2,683; 70-95)—"If I Had My Way" (Par) (reissue) and "Shadow of a Doubt" (reissue). Weak $9,000. Last week, "That Brennan Girl" (Rep) and "Plainsman and the Lady" (Rep), tepid $9,000.

Fox (Fox-Michigan) (5,100; 70-95)—"13 Rue Madeleine" (20th) and "The Lone Wolf in Mexico" (Col). Stout $40,000. Last week, "Magnificent Doll" (U) and "The Secret of the Whistler" (Col), a nice $24,000.

Madison (United Detroit) (1,866; 50-60) — "I've Always Loved You" (Rep) and "Two Smart People" (M-G). Usual $2,300 for 3 days. Last week, "Night and Day" (WB) and "Traffic With the Devil" (indie), fair $2,200 for three days.

Michigan (United Detroit) (4,039; 70-95)—"The Strange Woman" (UA) and "Susie Steps Out" (UA) (2d wk). Powerful $25,000. Last week, terrific $42,000.

Palms-State (United Detroit) (2,976; 70-95)—"It's a Wonderful Life" (RKO) and "The Story of Kenneth Randall, M.D." (Liberty) (4th wk). Loud $15,000. Last week, also loud $18,000.

United Artists (United Detroit) (1,941; 70-95) — "Song of the South" (RKO) and "The Falcon's Adventure" (RKO) (3d wk). Rousing $18,000. Last week, attractive $21,000.

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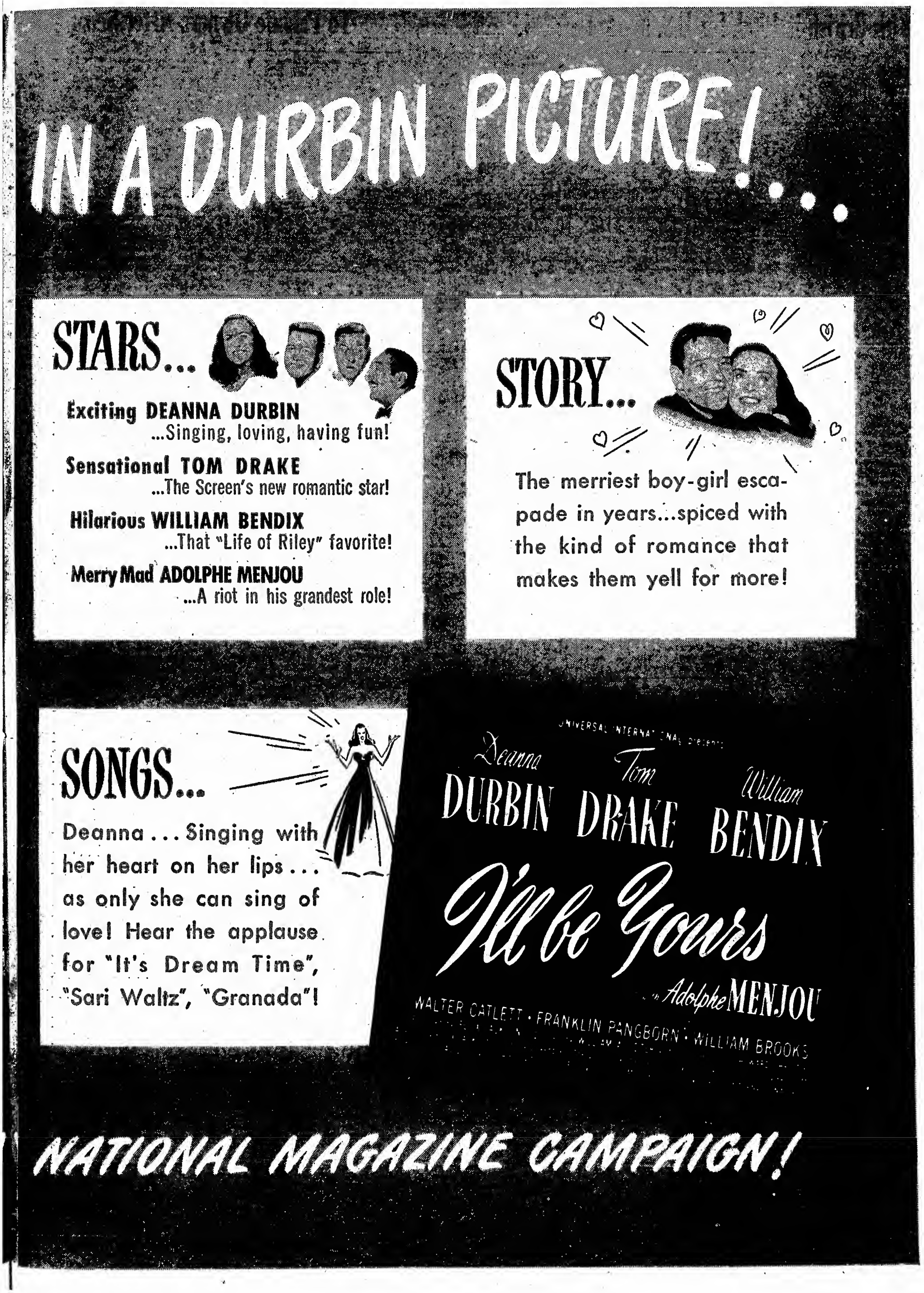
every compelling element that
makes for HAPPY BOX-OFFICE!
...ALL YOURS...in*"I'LL BE YOURS"!
*POWERFULLY PRE-SOLD WITH A


IN A DURBIN PICTURE!....
STARS...
Exciting DEANNA DURBIN
...Singing, loving, having fun!
Sensational TOM DRAKE
...The Screen's new romantic star!
Hilarious WILLIAM BENDIX
...That "Life of Riley" favorite!
Merry Mad ADOLPHE MENJOU
...A riot in his grandest role!
STORY...
The merriest boy-girl escapade in years...spiced with the kind of romance that makes them yell for more!
SONGS...
Deanna ... Singing with her heart on her lips ... as only she can sing of love! Hear the applause for "It's Dream Time", "Sari Waltz", "Granada"!
Deanna DURBIN Tom DRAKE William BENDIX
I'll be Yours
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Stresses French Inability to Compete With British in Pitch for U.S. Market

Doubting that French film makers plan to join the British in an invasion of the U. S. picture market, Sacha Gordine, producer of "Jericho," who arrived in New York last Wednesday (22) aboard the Washington, declared the industry is suffering from a severe shortage of equipment and a lack of capital and is in no position financially to make a pitch for American product outlets.

Pointing out that the British penetration of the U. S. was spearheaded by J. Arthur Rank, "a very rich man," Gordine said he had no counterpart in France and added that by making pictures in the same tongue English producers find a much more ready market in America than French film companies whose U. S. exhibition is restricted to a limited number of art houses.

Despite reports that several American companies plan to take advantage of frozen French rental coin to engage in large-scale production in France, Gordine said currently only one picture, "Le Silence d'Or" ("Golden Silence") is being made by American coin. RKO is backing this Maurice Chevalier starrer with Rene Clair directing at its Pathe studio. He was skeptical that American production in France would increase to such extent that native producers would be forced out of existing facilities.

Bringing several scripts with him, including "Seven Days in Paradise" by Vladimir Pozner, author of "The Dark Mirror," Gordine revealed that he expected to produce "Paradise" upon his return to France. Planning to leave for the Coast the end of the week, producer said he'll scout the film colony for talent to appear in the pic inasmuch as the story deals with several Americans in Paris.

Darryl Zanuck has expressed interest in "Jericho," Gordine said, and there is a possibility he may confer with the 20th-Fox topper to discuss a deal whereby the studio may acquire rights to "Jericho" for a remake. Film concerns the French resistance movement during the war. Meanwhile, a dubbed version of "Jericho" is slated for an early release in England where Ealing will distribute.

Gordine, who made a film version of Dostoievsky's "Idiot" last summer, brought a print with him and while in the U. S. expects to line up a distribution deal. Andre Lelarge, who handled "Jericho," may also release "Idiot," but the deal has not been set as yet.

Also refuting claims from overseas producers that their films are getting brushoff playing time in this country, Ilya Lopert, U. S. distributor of French pictures and former Metro International exec, says that it will be at least two more years before foreign pictures gain widespread acceptance in America. Until that time comes, he points out, it's definitely to the advantage of overseas film men to have their product play in small houses rather than try to break the firstrun market.

Lopert says that since foreign films are still limited in their mass appeal, it's necessary that they operate under a low overhead. But more important, he adds, the boxoffice of a foreign film usually builds under word of mouth promotion and, by opening in a small house, a picture is better assured of the long run necessary for the word to get around.

As an example, Lopert recalls the opening of "Last Chance," a film produced in Switzerland, at Loew's Criterion, N. Y., Broadway firstrun house. Film brought in a record gross for foreign films, of $22,000, and closed after two weeks. On the other hand, "Welldigger's Daughter" opened in the small-seater Avenue Playhouse and is currently in its fifth month of profitable grosses. Lopert says that "Last Chance" died because it exhausted the normal audience for a foreign pic before it had a chance to build via word of mouth. Also, because of a relatively high nut, the film lost money.

Meanwhile, "Welldigger's Daughter" started slowly and built, all the time running on a low house overhead. "Open City," another foreign film playing at the small World Theatre, N. Y., is estimated by Lopert to have brought the house $100,000 as its share of the grosses during the past year.

'Casanova' in Chili-Bowl

Hollywood, Jan. 28.

Leonard Picker's first production for Eagle-Lion, "Captain Casanova," will be filmed entirely at the Tecate studios in Mexico City.

Rome To Get 'Father'

Rome, Jan. 20.

Long awaited unveiling of "Life with Father," stymied for months by delay of co-authors Howard Lindsay and Russel Crouse in releasing the Italian rights, becomes a reality the end of the month at the Quirino Theatre where the play will bow under the auspices of Compagnia Morelli-Stoppa.

Since the liberation, every Italian producer has tried at one time or another to acquire the play's translation rights, but up to now none succeeded. Compagnia Morelli-Stoppa also produced the Italian version of "Arsenic and Old Lace" last season.

Japanese Pix Houses, B.O. Mushrooming; Producers Wilting Under High Costs

Tokyo, Jan. 21.

Whereas film houses are enjoying a boxoffice bonanza, Jap producing companies are wilting financially. Main causes for this unusual situation are threefold: (1) high prices of commodities and scarcity of materials; (2) increase of cost through payroll rises, etc., and (3) loss of overseas markets. Most producers feel, however, they can avert the present crisis if the high duty on raw film is reduced drastically.

Meanwhile, Jap film goers sacrifice physical comfort to see and hear practically all films—good or bad. Admission fee at the average house is 15 yen ($1 under the present rate), and monthly raises of from 1.50 to five yen are not uncommon at the smaller spots.

Total monthly income of all film houses throughout the nation is placed roughly at 75,000,000 yen ($5,000,000). Prior to the war, there were approximately 2,000 houses in Japan, and some 800 of these, including many large ones in bigger cities, were destroyed in raids. Now, however, the number has zoomed far over 2,000 as film houses mushroom all over the nation—in small as well as large cities.

'Menagerie,' 'Girl' Slated To Tour Italian Cities

Rome, Jan. 20.

Slated to visit all major cities in Italy, Italian versions of Elsa Shelley's 'Pick-up Girl' and Tennessee Williams' "Glass Menagerie" recently preemed in Milan and Rome respectively. Produced by the Compagnia Laura Adani headed by Ruggero Ruggeri, "Girl" was well received by the critics. Producer Ruggeri, top dramatic actor of the Italian theatre, portrayed the Judge.

Alfredo Segre's adaptation of "Menagerie" starred Tatiana Pavlova, once with the Moscow Art Theatre, in the Laurette Taylor role, and has run 32 performances. Run represents a good record according to Italian standards.

Odeon's $17,000,000 Issue

London, Jan. 28.

Odeon Associated Theatres, controlled by Odeon Theatres, of which J. Arthur Rank is head, is making a new issue early next month of $17,000,000.

Underwriting has now been completed by Philip Hill & Co. of issue of $14,000,000 3¼% first mortgage debenture stock at par and 1,250,000 4¼% redeemable cumulative preference shares of $4 at $4.20 each.

Odeon Theatres will now own some 100 of Rank picture theatres, valued at around $36,000,000.

Paris Legiters Fight Tax

Paris, Jan. 28.

Legit producers are organizing to compel the state to cut the current 42% tax in half.

Managers are considering closing down as an expedient, if film exhibs cooperate.

REISMAN TO S. A.

RKO veepee over foreign sales Phil Reisman hopped off for South America last week for a quickie visit to exchanges.

Reisman will be away for three weeks during which time he'll bit offices in Brazil, Argentina and Uruguay.

Korda Names Clifford For Pix Music Director

London, Jan. 28.

Dr. Hubert Clifford, professor of composition at the Royal Academy of Music, has been named musical director of Sir Alexander Korda's London Film Productions. Dr. Clifford has conducted all principal English orchestras, and during the war was in charge of BBC's empire music service.

His film work will include collaboration with other composers on film scores, as well as general musical direction of all Korda pictures. He sailed for New York last week en route to Hollywood, where he'll o.o. current music practices in the film industry for a month.

LAUREL-HARDY SIGNED TO BRITISH VAUDE TOUR

London, Jan. 22.

Due to his success in signing big American names, such as Dante, who has scored big hit for him, Bernard Delfont has signed Laurel and Hardy to play vaudeville season in England. Team arrives here Feb. 11 and opens, probably at Saville theatre Feb. 29, where it's booked for four weeks with option.

When London season finishes, comics will go for extensive provincial tour, visiting Glasgow, Edinburgh, Manchester, Leeds and Liverpool.

Delfont is also dickering with Cynda Glenn to be featured in L. & H. bill.

French Quota Quirks Snafu U. S. Showings

Paris, Jan. 20.

American releases are suffering further difficulties here because the French won't take into account, as filling the quota requirements, French films over a year old. This places playing reissues out of the quota.

Columbia's "Cover Girl," booked at the Normandie, Champs Elysees firstrun house, has had to be postponed because the house — having played a reissue of "Grande Illusion" for five weeks—has nevertheless to book another new French film.

Mex Pix Bank Biz Cut

Mexico City, Jan. 15.

Pix industry's own bank, the Banco Cinematografico, founded by the government and the trade in 1938, ended 1946 with a sharp cut in its biz financing.

Its Dec. 31 balance sheet showed loans, credits and discounts of $17,488,524.22 (Mex.), a drop of $7,000,000 (Mex.) from previous year.

'Lives' to Bow in London

Hollywood, Jan. 28.

Samuel Goldwyn and J. Arthur Rank closed a deal for the opening of "The Best Years of Our Lives" at the Leicester Square, London, March 2.

Proceeds of the preem will be turned over to a British charity headed by Mrs. Clement Attlee, wife of the Prime Minister.

Current London Shows

London, Jan. 28.

"And No Birds Sing," Aldwych.
"Anthony-Cleopatra," Piccadilly.
"Bertram Mills Circus," Olympia.
"Between Ourselves," Playhouse.
"Born Yesterday," Garrick.
"Caste," York's.
"Clutterbuck," Wyndham.
"Fifty-Fifty," Strand.
"Follow The Girls," Majesty's.
"Fools Rush In," Fortune.
"Grace of God," St. James.
"Grand National Night," Apollo.
"Guinea Pig," Criterion.
"High Time," Palladium.
"Lady Frederick," Savoy.
"Man From Ministry," Comedy.
"Message for Margaret," Duchess.
"Mother Goose," Casino.
"Night and Laughter," Coliseum.
"No Room at Inn," Winter Garden.
"Pacific 1860," Drury Lane.
"Perchance to Dream," Hipp.
"Peter Pan," Scala.
"Piccadilly Hayride," Wales.
"Red Riding Hood," Adelphi.
"Shephard Show," Princes.
"Shop Sly Corner," St. Martins.
"Smith on Aready," Embassy.
"Song of Norway," Palace.
"Sweetheart Mine," Vic Palace.
"Sweetest and Lowest," Ambass.
"The Gleam," Globe.
"Under the Counter," Phoenix.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

French Gov't Returns Studios To Private Owners After Seizure

Jap Production Eased

Tokyo, Jan. 21.

General MacArthur last week told Jap producers that, for the first time since the war, they can begin legal arrangements for the showing in Japan of foreign copyrighted theatrical productions and music. License will be okayed to any material except that "considered detrimental to the purposes of the occupation," he added.

The regulation, tardy in arriving because of difficulties involved in contracts between the Japs and Allied nationals, also paves the way for Nip publishers to obtain translation rights of foreign copyrighted books.

French Prepping First Animated Color Feature, 'Alice,' Costing $650,000

Paris, Jan. 15.

First French animated feature, in color, is being prepped by producers Leo Bunin and Henri Aisner. Latter is a Frenchman with some Hollywood experience. They are bringing over about 20 American technicians whose salaries will be partly paid in America in dollars. Screen material will be "Alice in Wonderland." Plastic puppets photos are to be substituted for the usual sketches. This had been tried here by Jean Painleve in his "Bluebeard" short.

Film will be made in two versions, French and English, with Alice the only live character, to be played by a French actress in the French version and an English actress in the English version. Shooting will be done on an estate near Paris, and lab work by Eclair Labs, at Epinay near Paris, which has some Agfacolor equipment installed by the Germans during the occupation. Color process will be Anscocolor, which is based on Agfacolor and requires only minor alterations of the equipment.

Blueprint calls for a budget approximating $650,000 for both versions, anticipating about $250,000 for equipment and transportation, balance reportedly including 90G for executive staff, 30G for script, 60G for puppets, 60G for animation, 25G for sets, 20G for recording the music, 18G for recording dialog and sound effects, 10G for editing, and 50G for live action. This leaves a surplus for overhead and raw stock consisting of color raw stock and infra red, also some black and white for processing.

Down Mexico Way

Mexico City, Jan. 16.

Esperanza Iris, vet operetta comedienne, honored with a cocktail party by Melvin Parks, Sam Pearce and Martin Holman, who open an 11-week stock season of Anglo-American stars in English Feb. 4 at the Teatre Iris. . .Operadora de Teatros is completing a 14-story building here that will feature a deluxe first-run cinema. . .Curt Siodmak writing a novel in Acapulco. . .Henry Wilson socko in floor show of El Patio, Mexico's pioneer class nitery. . . Strikes aimed at the Cines Lido and Lindavista, high-class local nabes, headed off by the federal board of conciliation and arbitration, inducing both exhibs and help to shake hands and pledge their word to work together. . .Howard Newman, advance man, readying Gertrude Lawrence's opener in "Pygmalion" Feb. 4, at the Teatro Iris here.

Chilean pix will debut in Mexico, with Filmex booking two for pronto distribution. . .Sara Garcia, vet character actress, is seriously ill. . . Rhoda Chase, U. S. singer, is clicking as headliner at the Intime Victor nitery. . .National Cinematographic Week, which will also celebrate the Mexican pix industry's 15th birthday, is set for Feb. 17-22. Producers, distributors and exhibitors have named a committee to complete details for the celebration.

Alejandro Galindo, prez of pix directors' union, recovering from an illness that hospitalized him for a month. . .Fernando Gonzalez is the new chief of the municipal amusements supervision department.

Paris, Jan. 20.

Paris Studio Cinema (Marc Lauer and Roger Capgras) won its suit against the Public Domain and recovered its Billancourt studios. Under German occupation, Lauer rented the studios to Continentale, the German organization in which all German picture interests here had combined.

When the Germans left, the government seized the studios and placed them under administration of the Public Domain as enemy property.

Lauer claimed that he had been forced to close the German deal under compulsion and at a price that did not represent the real value of the property, and after long auditing and a protracted law suit, the court not only gave him back the studio but sentenced the administration, as having taken over from the Germans, to pay him an amount covering the difference between the price paid by Continentale and what would have been a fair price. Studio is on the outskirts of Paris.

Lauer, several years ago, had partnered with the late John E. Otterson in a venture called Tri-National Films which imported a few pictures into the states.

Continentale Suit

The Public Domain government agency which since Liberation had taken over the assets of the Continentale, seized as enemy property, has surrendered them to private French ownership represented by the newly formed corporation, Union Generale Cinematographique.

Continentale was the organization built by the Germans to run their picture interests here during the occupation. It included the Alliance Cinematographique Europeenne, which was the UFA subsid here, meaning that when the Germans are again in a position to do business here, they will have to build a new organization from the ground up.

British Film Briefs

London, Jan. 21.

Arnold Pressburger here to line up bankroll for film of Somerset Maugham's latest book "Then and How" . . . Sydney Box in London Clinic for checkup . . . Lou Jackson signed Wendy Hiller for lead in "Henry 8th's Fourth Wife," and trying to get Roger Livesey for Henry role . . . Betty Box's next picture, "When the Bough Breaks," will begin filming Jan. 27 with Lawrence Huntington directing. Latest addition to cast is Bill Rowbotham, who scored hit in revival of "Caste." . . . Anthony Havelock-Allan, producer of Cineguild's "Blanche Fury," signed Stewart Granger to co-star with Valerie Hobson. This is first time that Granger has appeared under the Cineguild banner. Pic will be made in Technicolor . . . With Gainsborough Films' "Jassy" completed, next epic will be "Good-Time Girl," based on Arthur La Vern's novel, "Night Darkens the Street," which starts shooting Jan. 27, with Jaen Kent starred and David MacDonald directing.

Carol Reed and Alan Melville, writer of "Sweetest and Lowest," the hit Ambassadors revue, off to America shortly. Former has only just got back . . . Bobby Dubow, United Artists sales boss, celebrating his silver wedding anniversary . . . Emlyn Williams is to write, direct and star in own film which he has practically completed, called "Gala Night," with shooting to start in May. Will be produced by Aubrey Barring, assistant director of "Dead Men Tell No Tales."

Michael Gough, who scored hit in Frederick Lonsdales "But for the Grace of God," gets longtermer from Cineguild Films, with first pic to be "Blanche Fury.". . .Film actress Deborah Kerr, now in Hollywood for Metro, selling her house at Mayfield, Sussex . . . While 20th's Otto Bolle is in the provinces attending trade showing of "Razor's Edge," Arthur Silverstone, head of sales force, is in control.

Michael Balcon announces he'll make sequel to "The Overlanders." Pic will be made by Harry Watts, director of "Overlanders," in Australia. . .John Mills, now starring in "The October Man," is expected to go to America when film is finished, and likely to make picture there for Universal under leaselend arrangement.

Blowoff Comes in Rank Quarrel On Prestige Pix When 2 Aides Leave

London, Jan. 28.

Long-raging battle over prestige picture policy, which divided the J. Arthur Rank organization into two warring camps and led to the resignation of a trio of Rank's top producers, is finally over. In the tussle, the recent b.o. performance of "Great Expectations," pic dramatizing the Dickens novel, was the clincher for the cohorts maintaining that British pix could merge artistry with greenback magnetism.

The curtain-dropping blowoff came last week when R. J. Minney, producer of the record-grossing "Wicked Lady," severed connections with Rank while sounding off on the purported errors of the British film outfit. Actually, Minney, along with Harold Huth, producer of "Caravan," had definitely broken with Rank when Sydney Box stepped into the shoes of Maurice Ostrer, last summer, and took over the managing directorship of Gainsborough Pictures.

Ostrer was the first to go after vainly contending that equal cash and efforts should be directed to making pix aimed to meet Hollywood on its own terms and thereby nail down the British popular market which Yank films had captured. Contention of Rank and his followers was that the Britishers should give priority to prestige pix and that popular reception of Anglo films would follow. Throughout the long tiff, the pressing need to reduce the number of dollars extracted from Britain by American film companies haunted the debates.

Box replaced Ostrer because his "Seventh Veil" supported the arguments of those favoring the prestige films. Both Minney and Huth then terminated long-range relationships with Rank but were kept on to complete films which they were then working on. In Minney's case, it was the "Magic Bow," while Huth hung on to wind up "Caravan." Both producers, reportedly, were also peeved because they were not promoted to the Ostrer spot.

Differences on the score continued to beset the Rank organization until "Expectations" opened its British run. Generally recognized as an exemplar of the prestige pictures, film was purposely slated for first-run at the same 12 houses in which "Wicked Lady" rung up record grosses. "Expectations" handily knocked off the records scored by "Lady" and thereby substantiated the contention that a pic could have b.o. appeal and artistry.

Rank, it's understood, was highly pleased at the "Expectations" performance and told associates that "the argument is settled, once and for all."

'Born' Reborn in London Under Olivier Aegis

London, Jan. 28.

"Born Yesterday," Laurence Olivier's first managerial venture which he also directed, preemed at the Garrick, Thursday (23) and was hilariously received by an audience which included Vivien Leigh, Alexander Korda and Ben Goetz.

Those who have seen the Max Gordon play in America maintain that the performance of Yolanda Donlan, who was brought from the U. S. for the Judy Holliday part, compares favorably with the original, while Hartley Power is also excellent. Miss Donlan already has had four offers from British film companies.

Also opening at the York's last Wednesay (22) was a revival of the Edwardian comedy, "Caste," which was well received.

U.S. Prepares Data On Mexican Pix Setup

Washington, Jan. 28.

Comprehensive trade list on the Mexican film industry has just been prepared by the commercial intelligence division of the Department of Commerce.

List includes 19 importers and dealers in film and motion picture apparatus; 63 distributors of American, Mexican and foreign films; one manufacturer of sound apparatus and editing machines; 82 Mexican producers; six studios; six laboratory and accessory firms, and one Mexican freelance lenser.

Commerce department offers the list for $1, with an extra $1 apiece for sales information reports on all firms mentioned.

Kilroy Found—In Japan!

Tokyo, Jan. 21.

B.o. success of its "Kilroy Was Here" four-reeler has Jiyu Film Co. mulling over possibility of a Kilroy series.

Dekao. Yo::oo and Gontaro, foremost Jap comedians, were starred.

Aussie Production Set For Boost as New Firms Plan Picture Making

Sydney, Jan. 15.

Latest into film production in Australia is Fred Daniells, this time with the Denison group which brought out Charles Farrell for "The Flying Doctor" at Pagewood, later in radio via the Macquarie network, then with a Dutch camera unit during the war, and now breaking back into pix production via takeover of the old Mastercraft Studios at Figtree. Spot is just outside Sydney, onetime handled by the late F. W. Thring interests and shut through wartime restrictions.

Daniells is now seeking finance to float a major unit with Eric Porter, who recently made "A Son Is Born."

The McCredie Bros., local nabe exhibs, are also seeking finance to set up production at Commonwealth Studios. Brothers have been importing a few Russian pix for local datings, doing the dubbings out here.

Ealing will make "Eureka Stockade" and "Robbery Under Arms," latter probably in color. Harry Watt will do the chores. He leaves this week for confabs with Mick Balcon in London. Watt clicked with "Overlanders."

Korda has Moore Raymond here looking for talent for pic titled "Smiley." It's understood that most of this pic will be shot in London. Columbia is getting set for another local, and Charles Chauvel is tied with Universal-Greater Union in a big prodction deal for "Sons of Matthew."

MEXICAN EXHIBS WIN SHUTDOWN TAX STRIKE

Mexico City, Jan. 28.

Operators of the five cinemas of Torreon won the first strike against taxation exhibitors ever staged in Mexico. Cinemas reopened Jan. 21 after a three-week closing as a protest against the special municipal nick of 10% of gross for public charity enacted Jan. 1. Exhibitors said the levy, added to others, hiked their imposts to 25%, which they contended made operation unprofitable.

Strike ended when the governor of the state of Coahuila, in which Torreon is located, arranged for the temporary suspension of 5% of the municipal and 3% of the state taxes to permit the exhibitors contributing funds, via levies, to a big general hospital that is being built in Torreon. The hospital nick will end as soon as the hospital is finished, the exhibitors were assured. Meanwhile, the state and municipal governments are examining the exhibitors' books to determine just how much they can be taxed.

McLean Confirmed as Can. Film Commissioner

Montreal, Jan. 28.

Ross McLean, interim Canadian government film commissioner since the resignation of John Grierson over a year ago, has been confirmed to that job.

McLean has been with the National Film Board since its inception in 1939 and was deputy commissioner from 1943 until he took over from Grierson in an acting capacity.

Job of NFB head has always been a hot coal since it's contended that the government flicker agency is staffed by too many leftists. Grierson himself has often been accused of veering to the left and in his resignation some 15 months ago said that he was quitting due to a difference of opinion with the higher-ups as to whether the NFB should concern itself with making films of a broader international scope, or stick to home topics.

Cubans Stone Theatre Showing Spanish Short

Noticiario Nacional of Manuel Alonso, local newsreel company, sent a cameraman on the maiden airplane direct service trip from Havana to Madrid. Lensman took pictures of the trip and then the reels were edited into a short showing the beauties of Spain. When the film was shown at Fausto (Par) House on the Prado, anti-Francoites stoned the lobby, threw stinkbombs inside and bombarded the people in line at the boxoffice with vegetables, so the film was shelved.

Now Alonso has answered with an editorial in his latest newreel saying that the beauty of any country is beauty and that he is only a Cuban, and that in a democratic country people shouldn't be stoned for seeing views of Spain when the government lends the main salon of the national capitol to exhibit pictures from Soviet Russia.

European Pix Festival Rash Sets Problems

Paris, Jan. 20.

The epidemic of film festivals spreading over Europe is raising a problem. It is understood that all countries producing pictures are anxious to have them internationally reviewed as national propaganda. From a strict trade point of view, foreign producers can hardly expect to get for their entries commercial returns commensurate to the trouble incurred, while refusing to participate may be considered as snubbing the show. Also in some cases the organizers place it on a basis where the trade show appears to be a mere basis for land boom, hotel and tourist promotion.

Next world film festival will take place in Brussels from June 1-30. Business is good and the Belgians have no persons axe to grind.

Dates considered for the French and Italian festivals are conflicting. The Venice show is due to open Aug. 20 and last until Sept. 10. The French want to open the Cannes festival Sept. 1, meaning that the overlap would necessitate sending two reps and possibly two prints of the entries.

Last year's festival cost was about $160,000, of which about half was recovered through resale of installations. The Cannes city fathers are most anxious to make the show a success since it means a lot for the Riviera. Francois Andre, owner of Cannes and Deauville casinos, and also interested in real estate developments in many resorts, is expected to finance the building of a 2,500-seater on the Points de la Croisette, on a piece of land reclaimed from the sea by dumping the city refuse. Building would have to be light and expense is skedded at about $120,000. This would be close to the Palm Beach casino.

Metro Acquires Office Space, Houses in Europe

Paris, Jan. 20.

Metro is using some of its currency in Latin European countries to extend office accommodations.

In Paris it's bought a building on Rue Quentin Beauchart, between Avenue des Champs Elysees and the Avenue Georges V, next door to the Biarritz Cinema. Firm will move in all its offices currently off the beam on Rue Condorcet sometime in March. The newsreel dept. and the dubbing studio only will remain in the old building. The new office was the private mansion of the Duke of Elchingen, descendant of Napoleon's Marshal Ney.

In Italy, Metro bought ground in Rome to build an office and a dubbing studio. In Milan, firm will also build its own office. In Spain, it's acquired a piece of property in Madrid, to house offices and also a dubbing studio.

Besides offices, Metro has also invested in theatres, but in other countries. Recent buy in Antwerp, Belgium, of a 2,000-seater will open in March under the new name of "Cine Metro." Metro also won its lawsuit and recovered the Forum, in Liege. The 3,200-seater is the largest in Belgium.

French Pix Unions Welcome Sorrell Bid to Intervene in Coast Struggle

Paris, Jan. 28.

Invitation to intervene in the Hollywood labor jurisdictional tangle which was tendered recently by the Conference of Studio Unions to French film workers is furnishing welcome fuel to anti-U. S. circles here who are gloating over the spectacle of Americans knifing Americans.

In a letter to French unions dated Jan. 10, CSU prexy Herbert Sorrell accused Hollywood studios of an attempt to destroy unions in order to reduce salaries. Lowered costs, the letter said, would facilitate U. S. monopolization of pix markets abroad with eventual damage to foreign labor.

A reply by the French union chieftain, Gaston Chezeau, was full of sympathy for the CSU. Letter to the CSU stated that French workers understood U. S. attempts to monopolize foreign markets logically entails cutting workers' salaries in order to cut costs. Chezeau however declared that the French workers feel safe because they merged their unions, but since workers of the whole world face identical problems, the French pledged their cooperation to the CSU.

Practical implementation of plans to help the CSU was taken by the National Federation of Exhibition Workers of France with announcement that they were planning to halt all synchronization and dubbing work on American films, thus preventing their exhibition in this country. Further steps in support of the CSU's "legitimate struggle' will be taken, Chezeau intimated. Fear of American retaliation through cutting off of much-needed credits is apparently staying immediate action in behalf of the CSU.

Sorrell also cabled the French scenarists union, presided over by Henri Jeanson. Latter's answer also promised cooperation and requested the publication of names of antilabor Hollywood directors, players and screenwriters. Sympathetic reaction to American film workers by the French unions, reciprocates the action taken last July by the Hollywood Screen Writers Guild which passed a resolution denouncing the Blum-Byrnes trade pact as inimical to the French film industry.

Walsh Cables Chezeau

Richard F. Walsh, prez of the International Alliance of Theatrical Stagehand Employees, cabled Chezeau Jan. 21 saying Sorrell's letter only ventilated grievance of a discontented minority in the jurisdictional dispute and that 20,000 Hollywood AFL workers are contentedly working in studios. Cable was sent through Harold Smith, continental rep for the Motion Picture Assn.

Chezeau is currently in Rome attempting to squash Italian attempts there to boss French technical crews employed in co-productions despite the French-Italian pact. His aide, Henri Back, told VARIETY that pending American Ambassador Jefferson Caffrey's naming a date for an interview requested by the union, he is arranging to stop dubbing on American films on a moment's notice.

Other sections of Sorrell's 850-word letter to Chezeau included allegations against Hollywood studios of attempting to break independent film unions through unprecedented misuse of courts in obtaining mass arrests and injunctions. Sorrell asked help by firstly publicizing Hollywood's so-called anti-labor conspiracy; secondly, promoting a French union resolution endorsing American labor, and thirdly, organizing audience protests in theatres showing product from Columbia, Metro, Paramount, Republic, RKO, Roach, 20th-Fox, Universal and Warner and arranging for their immediate boycott.

No Godiva Here!

Mexico City, Jan. 28.

A naked woman, featuring billboard publicity in the heart of downtown for "The Kneeling Goddess," so burned Maria Felix, who is starred in film, that she forced Panamerican Films, the producer, to withdraw the advertisement.

London Legit Sets Irish Plays, Raiding Talent; Dublin Season To Suffer

Dublin, Jan. 23.

Success of Irish actors in recent J. Arthur Rank films is believed to be partly responsible for London theatre management interest in importing Irish talent. Next month three Irish plays will open in the West End.

Hilton Edwards & Michael MacLiammoir (Dublin Gate Theatre) will open a season with MacLiammoir's "Ill Met by Moonlight," currently playing revival here. Shelah Richards will produce Paul Vincent Carroll's "The White Steed," possibly with Liam Redmond who appeared in New York production in 1939. Redmond was rehearsing in this play for London when the war shuttered the theatre. Abbey players Denis O'Dea and Siobhan McKenna are skedded for this company.

Third group will present Arthur Sinclair in Walter Macken's "Galway Handicap," seen at the Abbey here as "Mungo's Mansion." Irene Henchel, wife of dramatic critic Ivor Brown, will produce. Another Carroll play, "The Wise Have Not Spoken", is also due for West End staging soon.

Drain on Irish stage of these productions—and impending film commitments of other players—will mean service headaches for Dublin managements this spring.

2 INDIA PIX TRY U. S.; YANKS AID TECHNICIANS

Harry G. Govil, Indian film company rep currently in this country to buy studio equipment, is bringing two Indian-produced films to the U. S. for distribution in the art house circuit. Films, based on classic Far Eastern legends, were turned out by India's largest production outfit, Prakash Films, and will be re-editied and subtitled in English in New York for American consumption.

Govil's own company, Amer-Indian Film Distributors, will handle sale of the features. Another Indian picture, "Shakuntala," made by the Raj Kamal Productions of Bombay, will precede Govil's two films into the American market with a premiere scheduled for late in February.

Govil stated that the chief drawback in Indian production, despite its impressive output of 300 films a year, is its primitive technique and obsolete equipment. In a move to remedy the backwardness of Indian studio methods, Govil has been commissioned to hire a crew of American technicians who will train native studio workers in Hollywood's newest production techniques.

Despite a rapidly growing interest in motion pictures by the Indian people, Govil stated that the insufficiency of theatres is putting a narrow limit on the industry's growth. India's 1,500 houses, most of them of ramshackle construction, are insufficient to meet the concentrated demand in the country's industrial centers. Govil declared that mobile 16m units are introducing films for the first time into India's rural areas which comprise 85% of the country's population.

Boff Mex Theatre Sale

Mexico City, Jan. 22.

Biggest current local theatre sale was that of the house under construction by Barbara Velez, Mexico's richest widow, who recently married Jorge Velez, pic actor for $4,000,000 (Mex.) to Emilio Azcarraga, head of the film and radio company of his name, and Simon Neguib, amusements magnate.

House has been incorporated in the Azcarraga-Neguib circuit here.

Five Film O'Haras?

Dublin, Jan. 23.

Charles and James Fitzsimons, brothers of Maureen O'Hara, are due for screentesting in London by Warner Bros. soon. They are currently appearing in all-Irish show at Abbey Theatre.

If tests are successful this will mean five members of the family in films. Since her arrival in Hollywood, Miss O'Hara has already been joined in pix by her sisters, Margot Fitzsimons and Claire Hamilton.

Grace Moore Started Trek

Continued from page 2

at a Washington concert with Giovanni Martinelli in 1918 after several years of musical education. Faced with family objections towards a singing career, the 17-year-old girl ran away to New York and became a cafe singer in Greenwich Village. After six months, she obtained a walk-on part in a road company which folded in Detroit. Back in New York, she took up the advice of George M. Cohan who, upon meeting her, suggested that she try out as an understudy to a musical comedy star.

In 1920, she was given a small role in Raymond Hitchcock's "Hitchy-Koo" and, two years later, graduated to a bigger role in "Above the Clouds." In 1923, Irving Berlin made her the lead in the "Music Box Revue" and she stayed with the show through two editions. In 1926, she started preparing for opera.

After 18-months intensive training in Europe, she returned in 1928 to make her Metropolitan debut as Mimi in "La Boheme." Her performance evoked one of the biggest ovations ever heard at the opera house where the Broadway contingent, headed by Cohan and Berlin, had come to cheer the former Broadway star.

First 2 Pix So-So

In 1930, she began her motion picture career which was to skyrocket her to world prominence. However, her first two films for Metro, "A Lady's Morals" and "New Moon" with Lawrence Tibbett, were not received well, despite the critics' praise for her singing, and she left Hollywood for another concert tour and trip abroad. While overseas, she met Valentin Parera, Spanish motion picture star, whom she married in 1931 in Cannes.

The following year, Miss Moore returned to Broadway musicals in "The Du Barry," following which she went on another round of concert tours. She wound up on the Coast where she appeared in the opera, "Pagliacci." Another film contract was offered her by Columbia and there she was starred in "One Night of Love."

The sensational artistic and b.o. success of this film ushered in a new cycle of operatic films that has lasted to the present day. In 1935, after a brief illness, she made her second picture for Columbia, "Love Me Forever." For her work in making the cinema an art "vitally affecting our national culture," she received a gold medal from the Society of Arts and Sciences. She was the second woman—preceded by Eva Le Gallienne—to win the award.

After several operatic appearances, Miss Moore was starred in a light musical comedy film, "The King Steps Out," in 1936. After several reports that she was through with Hollywood, she returned in 1937 for another Columbia picture, "I'll Take Romance," in which she did a scat number with Cab Calloway. It was her last film.

During the war, she toured Europe under the auspices of the USO-Camp Shows and shortly before her death, had given several concerts in Germany for British and American occupation troops. Miss Moore was expected back in this country late this year when she planned to rejoin the Metropolitan.

Metro-DOS

Continued from page 3

claims that no longer counts if the yarn is in public domain.

"T. I." was previously made by Metro in 1934, MPA rules thus giving it exclusive rights to the title as long as copyright protection on it continues anywhere in the world and for four years if it's in public domain. Stevenson story had prior to that been filmed by Fox in 1918 and Paramount in 1920.

Metro doesn't want to picturize "T. I." again, but has waived its rights in favor of Walt Disney who, in turn, is releasing "Robinson Crusoe" to M-G, which will use the Daniel Defoe classic for Spencer Tracy's next picture. "Crusoe," incidentally, was recently made by the Russians as their initial film in a new tri-dimensional color process.

Stevenson never copyrighted his classic in the U. S. It was copyrighted in his native Britain, however, the copyright expiring in 1944. It was also copyrighted in France in 1885 and, under the Berne convention and French laws providing for reciprocal terms for foreign copyrights, it would also have expired in that country in 1944. However, during the first World War, President Poincare extended copyright protection for five or six years (exact time is in dispute, too). Thus, Metro claims, the French copyright on "T. I." goes into 1950. And since MPA rules are that a company which once made a picture retains exclusive rights to the title as long as there's copyright protection on it anywhere in the world, M-G feels that clinches its case.

Selznick lawyers don't agree on the French copyright extension or on the MPA rules covering the matter. Latter code, drawn up by the association in 1936, is said to lack sufficient detail to adequately provide the answer to this and many other questions, and thus has come the determination to revise it. However, in the 10 years since the establishment of the title registration bureau, there have been only about 275 protests and only five of them went to arbitration. Rest were settled amicably in discussions between the parties

Theatre Tele

Continued from page 3

be the use of screens equally adaptable to tele or pix. Finally, projection of video images by light rather than phosphorescence would complete the evolution.

SMPE is now experimenting with special optical and camera work to perfect films used in tele transmission, Ryder said. The organization's board has widened the scope of its activities to include all pictorial rendition of action whether it be from films, electronics or other devices. Morover, according to Ryder, the SMPE will seek setting of international standards in tele similar to those now extant for films. Present situation is such that there is no assurance that a tele signal from a Yank transmitter could be received in other countries, since the electronic systems vary widely.

Film industry will ask the Federal Communications Commission at the Feb. 4 hearing to retain the frequency spectrum allocated for theatre tele, Ryder said. SMPE through Paul J. Larsen will rep for the industry and battle the attempt of commercial companies to slice into the frequency band. Ryder said his organization had conferred with Eric Johnston and Byron Price of the Motion Picture Assn., Donald Nelson of the Society of Independent Motion Picture Producers and Y. Frank Freeman of the industry research bureau, and all were in agreement that it was essential for the frequency channels to be retained.

Exhibs Sit Out

Continued from page 5

tion said, and "its general effect could not be other than to rivet the stereotypes on the minds of the audiences who would see it."

Views on the film were written by Richard E. Gutstadt, League director. Pointing out the possibility of differences of opinion on "Abie," Gutstadt noted that the National Jewish Monthly had cited the film "among other evidences of goodwill demonstrations of our time" and declared the Monthly was "probably sincere" in its observations.

"Nevertheless," he continued, competent authorities, motion picture trade journals among others, immediately denounced the film." Recalling that the League and other organizations had protested about the film to producer Bing Crosby and Crosby had deleted "some of the most objectionable sequences in the hope that the film may be more acceptable and adverse effects be mitigated," Gutstadt continued:

"We are, of course, appreciative of the friendliness which impels these changes. However, we have forthrightly stated our view that the elimination of an objectionable sequence here or there cannot redeem the production, the stereotyped characters of which run throughout the entire portrayal." Gutstadt concluded that "under no circumstances do we believe that this is either good entertainment or good American doctrine."

Double Take

Trailer on Warners' "Nora Prentiss," currently running at the Strand, N. Y., is drawing plenty of yocks from the audiences—and for obvious reasons.

Trailer follows the Strand's current feature, Warners' "Man I Love." Both Robert Alda and Bruce Bennett, featured in "Man," are seen in almost the same type roles in the "Prentiss" trailer, and Alda, in fact, even seems to be wearing the same clothing in both pictures. It's a case of double-takes for most of the audience.

Sell 'Years' Ballyhoo Books on Test Basis

Fancy, plastic-covered books put out by Goldwyn Productions as promotion pieces for "Best Years of Our Lives" are now being sold in theatre lobbies on an experimental basis. Idea grew out of the large demand on the Goldwyn office for copies of the book, which is labeled "How a Picture Is Made" and goes into detail, with many stills, of the work behind "Years," as well as synopsis and cast.

Books are now being experimentally sold at the Astor, N. Y., and Woods, Chicago, for 25c. each, although they actually cost 40c. to print. If it is demonstrated that audience demand is great enough, large reprint orders will be placed, on basis of which cost of the volumes can be brought down to 13½c.

Similar books plugging the respective pictures are being sold at "Henry V" showings and at some theatres playing "Song of the South." They were likewise a big item when "Gone With the Wind" made its initial round. In each of these cases they have been handled by concessionaires, rather than the producer's publicity department, as with "Years."

Press Point in Appeal Of Jackson Park Case

Chicago, Jan. 28.

Charging the injunction obtained by the Jackson Park theatre against nine film companies and two circuits was awarded unjustly, attorneys for defendants last week filed in Federal court a statement listing point on which they will rely in appealing the case in U. S. Circuit Court.

Defense claims decree, which virtually abolished the "Chicago system of release," was brought about without proper presentation of evidence to the jury.

In a multi-page brief, the attorneys point out what they feel to be certain discrepencies in the evidence. One claim in the statement is that evidence was not brought out that would indicate the exhibitor defendants used coercive buying powers to obtain first-run product, even though the court maintains such was the case.

Pitt Exhib Acquitted Of Negro Discrimination

Pittsburgh, Jan. 28.

After deliberating half an hour, a jury returned a verdict of not guilty in an alleged discrimination case in which John S. Stahl, who owns the Homestead theatre, was accused of refusing admission to two Negro women last April.

Plaintiffs stated that they had asked for first floor seats when they purchased tickets but were handed pasteboards for the balcony instead. Veteran exhibitor testified that there had been a misunderstanding and then the women had become so objectionable he refused to let them in the theatre at all, although Stahl was acquitted, jury assessed the costs on him.

PRC Can't Do This

Chicago.

Editor, VARIETY:

Top boner honors of 1946 should probably go to PRC's "Down Missouri Way." Oater features a rather unusual female mule named Shirley, who, after performing a retinue of tricks in the film, takes time out to have a baby.

Ironically, this miracle occurs in the very heart of the mule country, under the noses of four erudite professors of a Missouri college of agriculture, and nobody bats an eye. But they just can't do this—not even in Hollywood—for the mule is a hybrid; a sterile critter incapable of reproducing itself.

Mike Cook.

Inside Stuff—Pictures

Tax expert Morris Cohn, in the forthcoming February edition of Screen Writer, Screen Writers Guild mag, foresees the possibility of income taxes being pro-rated over a three-year period. Cohn recalls the "carryback" provisions once suggested as an integral part of tax legislation, permitting the individual to carry losses suffered during one year either back or forward to more profitable years, thus more accurately reflecting an average income over a long period of time.

Cohn points out the current method of annual computation of taxes is an "accountant's fiction," which works an especial hardship on those whose income is apt to fluctuate from year to year, people in point being writers. He says that if a man earns $25,000 one year, and loses the same amount during the following year, his net income for the period is zero. Nevertheless, under existing income tax laws, he is obliged to pay a large tax during his better year, and gets no refund for the period when he lost money. Tax expert says there is much agitation at present to have income taxes levied on average incomes over a period of three years or more.

In pointing out writers as particularly hurt by the inequity, Cohn says they are "among those most seriously affected by the disparity between the astronomical regularity of the tax collector and the dramatic irregularity of income."

Charlie Chaplin will play a unique character, for him, in his next picture, "Mons. Verdoux, a Comedy of Murders," appearing as a man who marries gullible women and then kills them for their money in order to provide for his own family. Interviewed by the N. Y. Times' Thomas F. Brady in last Sunday's (26) paper, the comedian disclosed he'll retain no trace of his conventional tramp costume and makeup in the picture, which will probably be released through United Artists.

Chaplin, according to Brady, bought the idea for the picture, which was suggested by the career of the French criminal Landru, from Orson Welles in 1941. He started screening it last June and wound up lensing in 12 weeks, directing the film himself. Pic is budgeted at $2,000,000.

Despite the polygamy and murder inherent in the plot, Chaplin claimed there could be no question of censorship since "none of the women reached me emotionally but my real wife, who is played by Mady Correll." Picture, in fact, has moral value, he said, since Verdoux "feels that murder is the logical extension of business," and so expresses the "feeling of the times we live in—out of catastrophe come people like him."

Warner Bros.' announcement from the Coast over the weekend that it was dropping plans to produce a film version of Charles Jackson's novel, "The Fall of Valor," wasn't taken too seriously in New York by Jerry Wald, who was to have produced the picture. Wald, who worked out the treatment for the screenplay, remarked that similar discouraging pronouncements had been made prior to his gaining final approval for "Mildred Pierce" and "Humoresque." He figured he might be able to reverse the decision when he got back to the studio.

Apparent reason for the WB announcement was that the Production Code Administration had nixed the treatment, from which Wald had removed all reference to the homosexuality, which is a major part of the Jackson novel. Another reason for the decision, it is thought, might be protestations of a number of Hollywood biggies to the brothers Warner. Wald trains from New York for the Coast today (Wednesday).

The Boris Kaplan listed in VARIETY last week as having been named to the directorate of the New York Screen Directors Guild is not the Boris Kaplan who heads Paramount's eastern talent department, as stated. SDG's Boris Kaplan is a nephew of the Par Boris Kaplan and is editorial director of Pathescope Productions, N. Y., commercial picture outfit.

Universal is apparently launching into a campaign to interest outside investors in the stock of the company. Along with the release of its lavish annual report in Technicolor, U has placed ads in metropolitan dailies reprinting parts of the report and outlining the favorable factors for investing in the film industry.

'Too Many Reissues'

Continued from page 5

ering storm of public reaction. According to one operator of a number of second and third-run situations in New Jersey:

"The reissues are driving people away from the theatres, and the quantity of them we are forced to play shows shortsightedness by the companies. Principal thing people seem to be annoyed about is that they don't recall whether they've seen a picture before or not, and only find out after they've paid their money. A lot of them come out to the boxoffice and get refunds. A lot don't, however, and I wish they would, because they sit through the picture and get very disgruntled, with resultantly poor reaction when it comes time to think of going to the movies again. Instead, they decide to stay home ad listen to the radio."

"Does Better With Reissues"

This exhib admits that he does better with reissues than with a lot of new product that is available to him from the minor companies—and inasmuch as his patrons get annoyed with the pictures either way, he might as well play the reissues, which seem to annoy the ticketbuyers less and pay off better at the b.o.

While exhibitor organizations from Maine to California have passed resolutions and made loud cries against the product shortage and resultant necessity of playing reissues, there's actually nothing, they admit, they can do about it. Their wrath just leads to galloping frustration.

Some exhibs have taken steps to alleviate patron ill-feeling by refusing "to bill Alan Ladd on the marquee when he's in one of the oldies so short a time that if you sneeze you miss him." This billing of current-day stars who have walk-throughs in reissues has been one of the causes of squawks. Likewise, inadequate publicizing in ads and posters of the fact a pic is a reissue. Metro on its reissues now, for instance, merely uses the billing, "M-G-M Re-Presents," which exhibs claim patrons are almost sure not to notice.

Screenwriters' beef on reissues is aired in the forthcoming (February) issue of the Screen Writers' Guild monthly. Editorial asks that actors and directors guilds join with the writers in "solving the problem posed by reissuing old films and the impact of this practice on motion picture employment."

Mag points out that Metro has announced 22 reissue releases, and states that "when this is multiplied by the modest average of four, it means 88 writers are deprived of jobs.

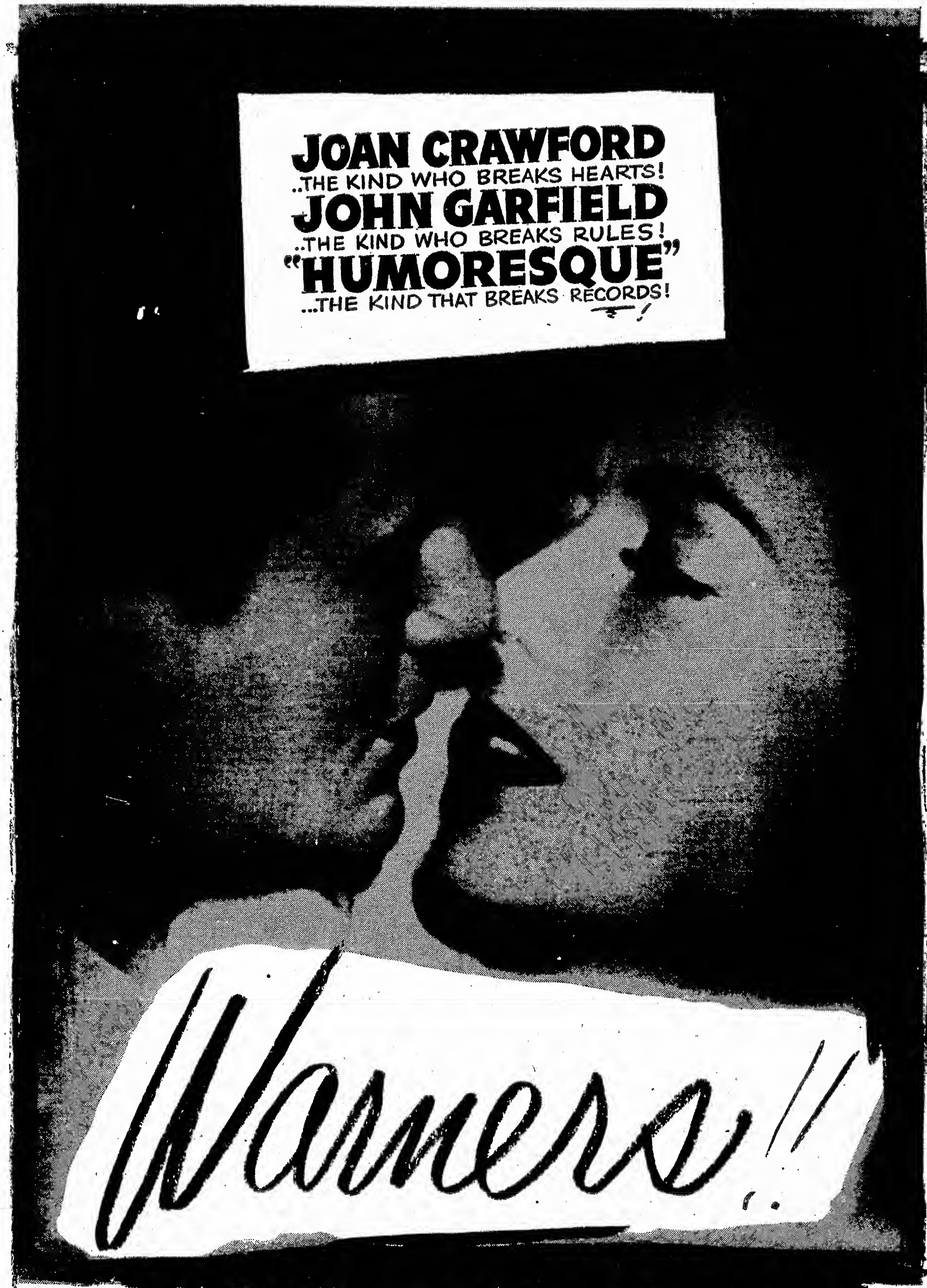
"Of course, we are not proposing a ban on reissues," the SWG declaration states. "Fine plays are revived, fine books are republished and fine pictures certainly should be reissued. The difference is that the fine plays and books pay royalties each time they appear; the fine pictures pay only the studios."

Govt. Okays Six Theatre Construction Setups

Washington, Jan. 28.

Six theatre improvement and construction jobs were among the non-housing construction projects approved by the Office of Temporary Controls during the week ending Controls during week ending Jan. 9. Included were the following: $7,000 in work on the Pitkinson theatre, N.Y.C.; $8,000 work on a theatre of F. A. Bowling at Hopewell, Va.; $1,000 on outdoor theatre of Guy W. Meek at San Jose, Cal.; $3,050 on drive-in-theatre, of Ralph E. Ray, Columbia, S. C.; $10,300 for N. C. Theatres, Charlotte, and $9,500 for a theatre of Sid Mack and Sons, Morrisville, N. C.

In December, the government halted work on 1,152 projects, including a dance hall, bowling alley, skating rink and several duplex beach houses.



with OSCAR LEVANT • J. CARROL NAISH Directed by JEAN NEGULESCO • Produced by JERRY WALD

Screen Play by Clifford Odets and Zachary Gold • Based on a Story by Fanny Hurst • Music Conducted by Franz Waxman

MARCH OF DIMES—Jan. 15-30

Concessions Surprise Big 5

Continued from page 5

competitive areas, indicates even the court's surprise. For instance:

Wright: "Now, the prohibition here is not in terms of a prohibition against acquisition, but one against expansion; so I should suppose without any court proceeding whatsoever these defendants are free to replace such existing facilities as they lose or abandon. Now, I had assumed that one purpose . . . "

Judge Augustus Hand (obviously startled): "Repeat that last thing! (Court stenographer reads back Wright's statement.)

Big Five's stance was set forth, among others, by Paramount's lawyer, Whitney North Seymour, who said: "UN is about to build a magnificent part of the city on the East river. It seems probable that part of that will be a theatre section. No one can say now whether it will draw a substantial patronage from the Times Square area, and, as congestion and transportation in New York city gets worse, it probably will. Now, Paramount owns a fine theatre in the Times Square area. Surely, if there should be a substantial migration of theatre patronage to that new section of New York, Paramount ought to be free to come to your honors and ask leave to acquire a theatre there to protect its investment."

Judge Hand's response to this, and the only expression of the court on the question, was: "Now, Mr. Seymour, we, in drawing up this decree —and it was in the opinion—reserved jurisdiction. That is at once a benefit and a danger to anybody connected with the business, of course. In other words, if it doesn't work, you are at liberty to divest on further hearings, and if this arrangement bears too hard on any theatres in any given situation, you can still come to court and ask to modify where the specific right to modify in this respect was not reserved."

The minutes also set forth succinctly the defendants', Government's and court's stance on the plea to delay competitive bidding.

Wright: "For our purposes there are many situations of people who have been in communication with us which are contrary to the representations which have been made by many of these (exhib) organizations here; they thought their particular situations would be helped when and if competitive bidding went into effect. They, of course, have been advised that the effective date of the provisions will be July 1. In view of that fact, our inclination, I think, is to see that the provision is at least given an actual trial in operation; that you cannot determine whether all of these dire consequences will ensue or what its actual effects will be without actual experience under it."

U's '46 Record

Continued from page 4

duced rights are evaluated at $1,044,125.

Current liabilities of the company are set at $7,034,135, compared with $5,182,316 in '45. Long-term liabilities amount to $6,843,000, while total liabilities are computed at $15,289,942. In a further breakdown, report shows domestic sales expenses at $9,071,026 and foreign at $4,473,203. General and administrative nut was $1,808,355 domestically and $1,030,231 in the foreign dept.

U's 10-Year Advance

U, incidentally, has scored a steady advance, within and outside the U. S. borders, in the 10-year period since the company was purchased from Carl Laemmle in April, 1936. Gross from operations had then dwindled to $17,415,636, one-third of its present sum, and the year's deficit had reached $1,985,860.

Net working capital then was a meagre $6,072,570, against a current high of $29,278,995, and inventory amounted to $6,593,773, compared with the present $21,665,043. Domestic accounts were at a low of 7,500, while sales staffers now deal with 12,000.

Dramatizing U's continued climb since 1939, company's elaborate report graphs a $9,000,000 foreign gross culled then, which mounted to $10,100,000 in '40; $11,300,000 in '41; $14,100,000 in '42, $17,400,000 in '43, $19,200,000 in '44, $22,300,000 in '45 and $23,100,000 in '46.

Also charted from '39 are the company's domestic rentals, which showed the same steady progressions. In 1939, U garnered $17,760,000; in the U. S.; in '40, $14,470,000; in '41, $18,890,000; in '42, $24,940,000; in '43, $29,080,000; in '44, $32,360,000; in '45, $28,750,000 and in '46, $30,830,000.

SELZNICK EXPANDS IN LATIN-AM. FOR 'DUEL'

New Selznick Releasing Organization will expand its operations to Latin America in order to handle all distribution of "Duel in the Sun." Film is slated to preem in Mexico City in May and will probably open in Buenos Aires in June and other South American cities soon afterwards.

Manny Reiner, SRO's general sales manager for Latin America, is currently huddling with David O. Selznick and other studio execs on the Coast. He's scheduled to leave for Mexico City next Wednesday (5) to set up the Mexican sales organization and will go from there to Buenos Aires and several other Latin American cities. On the trip, Reiner will coordinate tentative publicity and distribution plans for Selznick product that he worked out during a six months' tour of Latin America last summer and fall.

Special pre-release bally campaign on "Duel" will be given each opening in Latin America, with SRO field men handling the key city openings at no charge to exhibitors. Exhibs will have their choice of either a dubbed or titled version of the film, since customers in the key cities prefer titled versions, while the dubbed versions go best in the stix. "Duel," as well as other Selznick films, will each be sold on their individual merit, according to Reiner.

UA's Leases

Continued from page 5

straight "four-walls" deal or a percentage setup. Goldwyn is offering to pay an exhib 30% of the gross if the exhib chooses to "operate" the house for him.

'Four Walls'

Distinction lies in that "four-walls," as the term is generally defined in the trade, means that the owner is given a set weekly sum for use of his house, with the producer paying for all the help and other upkeep, as well as for all advertising and exploitation. In the percentage arrangement, as offered by Goldwyn, the house owner pays all operating expenses out of his 30% and, in addition, pays 30% of the cost of advertising.

Goldwyn is now employing both plans. Esquire, Boston, for instance, is on a straight four-walls basis, while Fulton, Pittsburgh, is a 30% deal. Idea has worked out so well that Goldwyn, Monday (27) announced he is setting up a new company, Samuel Goldwyn Pictures, Inc., to act as lessee of the houses. This is merely a legalistic move, of course.

Exhibition policy has proved highly successful in rentals garnered by Goldwyn, although that also reflects, of course, the top biz "Years" is doing. At the Esquire, Boston, for instance, which is a regular roadshow engagement, almost $50,000 has been grossed in four weeks in the 941-seater, as against $105,000 grossed in the same period by "Kid from Brooklyn," Goldwyn's last pic, at the 2,900-seat Keith's. However, "Kid" only got a total of four weeks, while "Years" did better the fourth week than the first ($12,700 as against $12,200) and is expected to get some 30 weeks at an average of about $10,000 a week. That will make for a total gross of $300,000, of which Goldwyn will get $180,000 after taking out expenses. His share of the $105,000 Keith's gross was just slightly over $35,000.

"Years," incidentally, is also greatly outgrossing "Kid" at the Astor, N. Y., although its length means it is giving only six performances daily against "Kid's" nine. At the end of first nine weeks of "Years" it has $441,000 in the till, while "Kid" had $381,000 for the same period. Admish scale, tilted to $2.40 Saturdays and Sundays, is accounting for part of the difference. Tap of $1.80 during the week is same as for "Kid."

Rep Trio in Feb.

Hollywood, Jan. 28.

Republic will send three features before the lenses next month, starting Feb. 5 with the Janet Martin starrer, "The Finger Woman," William J. Sullivan producing and George Blair directing.

Second starter will be "Song of the Golden West," starring Roy Rogers, and third will be "After Sundown," Gene Autry's last chore on the Republic lot, pending a decision by the California Supreme Court on his Rep. contract.

H'wood Sugars Global Bitters

Continued from page 1

world, just as soon as the initial job of shucking off some of the causes of ill-will are accomplished.

This effort to have U.S. films better received abroad is behind the appointment last week of Frank McCarthy, former Assistant Secretary of State and military secretary to General George Marshall, to the post of MPA manager for France. That's a two-way move, since McCarthy's prestige is expected to aid Hollywood's standing in Europe, while Harold L. Smith, whom he replaces, is being transferred to the IIC on the Coast to serve as adviser to the studios on the acceptability of their product on the Continent.

Others To Be Named

McCarthy's appointment will be followed by the naming to similar posts throughout the world of other young, high-powered salesmen for the American industry. MPA prexy Eric Johnston, in announcing McCarthy's appointment, tipped off this part of the broad plan. "The Association," he said, "is endeavoring to send the highest type of men abroad as its representatives. We feel that these men should combine a knowledge and understanding of international relations with a knowledge of the motion picture industry."

McCarthy has been serving for the past year as assistant to Byron Price, v.p. of the MPA in charge of its Hollywood office.

Smith, Durland Team

Smith has been employed by the MPA, since 1928 in dealing with film affairs in Europe, living in Paris most of that time. He will work in the IIC with Addison Durland, who will specialize on the Latin-American countries. Durland was recently named to the MPA Coast staff, with the exact nature of his job not revealed at the time. He formerly worked for the Coordinator of Inter-American Affairs and during his tenure enjoyed the distinction of never allowing anything to get into a film that brought a squawk from a south-of-the-border nation.

Experts on other parts of the world will be named to the IIC within the next few weeks, with the possibility that a big-name overall chief will likewise be appointed. The setup will function as part of Joe Breen's Production Code Administration. It will be broader than the PCA, however, because of its function of needling favorable material for particular countries abroad into films, as well as making sure that nothing unfavorable gets in.

Although the label of International Information Centre might lead to the idea that the new setup also will be a publicity or propaganda outfit to plug Hollywood abroad, it will have no such function. It will be entirely a service organization to producers.

All the lots already have an international expert who has functioned for the past five or six years to keep them out of trouble abroad, but the MPA hopes to have a core of highly-experienced personnel with great sources of information, who can continuously feed individual studio experts and producers with the latest dope and give them well-grounded advice. Aim will be to work on scripts so that no expensive mistakes are made that have to be eradicated by reshooting.

IIC idea grew out of huddles on the Coast during the past few weeks of Johnston and Gerald Mayer, MPA foreign chief, with studio toppers. All the companies expressed themselves as for it in light of drubbing Hollywood has been taking not only from such persons as Sir Stafford Cripps, head of the British Board of Trade, but William Benton, assistant U. S. Secretary of State for Cultural Affairs. Benton charged that foreign leaders feared Hollywood's "cultural imperialism."

Major's Eyesore

Continued from page 3

most certain to be tossed in the judicial wastepaper basket, are treated warily, with a number of them recently settled before trial.

Two suits filed in Chicago last week seeking a $2,650,000 payoff were fathered by the New York and Jackson Park decisions. Brought by the Middle States Corp. of Delaware, Minneapolis operator, and the Riverside Operating Co., former owner of the Riverside in Milwaukee, the complaints cite both rulings to back their claims. In each instance the plaintiffs shuttered their houses in '41 sans product.

And there's no dearth of ex-theatremen nursing their peeves and eyeing the courts.

Switch in Stance

Switch in stance isn't entirely consistent, though, since it's understood that the majors could have settled the Momand action for some $75,000. Legalites in that action were confident that it could be squelched by a dozen interposed defenses including a strong one—that of the statute of limitations—since the cause of action refers to a condition that existed many years ago. The court brushed all aside in awarding Momand $287,000 multiplied by three because of its anti-trust nature.

What's more, majors fear the possibility of exhib lawyers, growing increasingly adept at administering the triple wallop, will ride the circuit as experts in handling the plaintiff's side of the action. George Ryan, for instance, a Boston legal man, who repped for Momand, is heading north to take over the case of a Vermont exhib currently engaged in suing the majors.

UA-Stromberg

Continued from page 4

be released as their contracts come up for renewal.

New-found independence of UA as a result of the plethora of product on its slate is also reflected in the upped terms Stromberg will have to pay for distribution under the new contract. UA's charge will be 25% for domestic and varying fees, up to 50%, for different territories abroad. Contract is for three years, with Stromberg committed to deliver not less than one and not more than three films each year.

Producer's old pact, under which he will have delivered six pictures, expires this spring. It was for five years and likewise called for minimum of one and maximum of three a year. However, terms were UA's "most favored," that is, 25% up to $800,000 and 10% after that.

Stromberg delivered three films prior to "Strange Woman," only one of which was an important moneymaker. That was the first, "Lady of Burlesque," which turned in $2,000,000 in domestic rentals. "Guest in the House," which followed, got $1,450,000 and showed a small profit, while the third film, "Young Widow," just about broke even at $1,500,000 in domestic rentals. "Guest," incidentally, is no longer owned by Stromberg. He sold out the residual in it to a New York financing company some months ago.

Censor Fight

Continued from page 9

excellent relations. "These reports," Fielding griped, "have been appearing periodically in the New York press, and individuals who inspire them are adroitly implying that amendments to existing laws are necessary to curtail the powers and activities of the Department of Licenses."

The commish was apparently inveighing against both the proposed local law introduced by Councilman Eugene P. Connolly, which would clip his wings, and a recent meet of legit reps which announced opposition to his activities. In his statement, he declared that under existing statutes a conviction must be obtained before a theatre license could be revoked. While he didn't state as much, commish still holds to his original interpretation that the statute does not apply to films and, consequently, exhibs can face license-lifting without a previous jury trial.

Bill Aimed at Loophole

Bill was introduced into the legislature by Senator William F. Condon and Assemblyman Malcolm Wilson, Westchester republicans. It aims to plug the loophole in section 1090 by striking out the word "similar" from the proviso, which permits license cancellation for obscenity in any "banner, poster or other similar advertising." It also adds the clause "or any poster, banner or advertising" to section 1089, which provides for prompt licensing except where a film is indecent or immoral.

New York Theatres

IDA LUPINO • ROBERT ALDA
ANDREA KING • BRUCE BENNETT
In Warner Bros. Hit
"THE MAN I LOVE"
Directed by Raoul Walsh
In Person
Charlie BARNET
AND HIS ORCHESTRA
Plus
RAY ENGLISH • COLES AND ATKINS
B'way at 47th St. STRAND

JOAN CRAWFORD • JOHN GARFIELD
In the New Warner Achievement
"HUMORESQUE"
with
OSCAR LEVANT
J. CARROL NASH
Directed by Jean Negulesco
Produced by Jerry Wald
Broadway at 51st Street HOLLYWOOD

LOEW'S STATE
ON SCREEN Thurs., Jan. 30
Claudette COLBERT
Walter PIDGEON
June ALLYSON
In M-G-M's 'The Secret Heart'
IN PERSON
JOHN BOLES
RUBY HILL
Extra!
LORRAINE ROGNAN

Loretta Young David Niven
in HAL WALLIS' production
"The Perfect Marriage"
A Paramount Picture
In Person
THE MILLS BROS.
OLGA SAN JUAN
TIM HERBERT
Extra!
ELLIOT LAWRENCE and His Orchestra
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

JAMES CAGNEY in
"13 RUE MADELEINE"
A 20th Century-Fox Picture
PLUS ON STAGE—GRACIE FIELDS
Extra! ARTHUR BLAKE
ROXY 7th Ave. & 50th St.

"CALIFORNIA"
In Technicolor
A Paramount Picture Starring
Ray MILLAND, Barbara STANWYCK
Barry FITZGERALD
With George Coulouris, Albert Dekker, Anthony Quinn, Frank Faylen
RIVOLI B'way and 49th St. Doors Open 9:30 A. M.

'THE BEST PICTURE OF THE YEAR'
N. Y. Film Critics
"The BEST Years of Our Lives"
Continuous Performances ASTOR B'WAY and 45th St.

RADIO CITY MUSIC HALL
Rockefeller Center
"THE YEARLING"
GREGORY PECK • JANE WYMAN
CLAUDE JARMAN, JR.
In Technicolor • An M-G-M Picture
SPECTACULAR STAGE PRESENTATION

RKO PALACE B'WAY AND 47 ST.
DOUGLAS FAIRBANKS, Jr.
MAUREEN O'HARA • WALTER SLEZAK
SINBAD THE SAILOR
IN GORGEOUS TECHNICOLOR

CAPITOL B'way at 51st
YOU AND ROBT. MONTGOMERY
in M-G-M's New and Different
LADY IN THE LAKE
AUDREY TOTTER • LLOYD NOLAN
IN PERSON TEX BENEKE AND ORCHESTRA
Extra! GENE SHELDON

"HAVE A HEART, M-G-M!

Now it's THE YEARLING at
Radio City Music Hall—
We just finished 7 weeks of
handling the mobs for M-G-M's
'Till The Clouds Roll By'—
They tell me it broke
all records at the Hall!
Oh, my aching feet!
From the looks of things
THE YEARLING
will top it!"

*(You're right, officer!
M-G-M's Prize Picture
is off to a terrific start!
The reviews are ecstatic!
The audiences rave about it!
Call us up, officer, and this
time we'll give you a ticket!)*

AMERICAN BROTHERHOOD WEEK—FEBRUARY 16-23

Missouri Circuit of 8 Houses Sold For 500G; Other Exchange Briefs

St. Louis, Jan. 28.

One of the biggest motion picture deals in many years here was closed last week when George H. Karsch, prez of the Lead Belt Amusement Co., and the Farmington, Mo., Entertainment Co., sold eight houses in Missouri towns to the recently-formed Harris Theatre Co. for a reported price of $500,000. Karsch, who is reputed to have amassed a huge fortune from his exhibition activities, is retiring from those endeavors to devote his entire time to his extensive real estate and farming holdings.

Owners of the new company are J. Harold Harris, for many years gen. mgr. for the H. J. Griffith's circuit of 34 houses in Missouri, Nebraska and Kansas, and Tom Harris, who has been operating the Ozark, a 350-seater in Eldon, Mo. Tom Harris' son, currently a student at the Univ. of Missouri, will succeed his father as operator of the Ozark to enable the elder Harris to concentrate on the new deal.

Houses involved in the deal are the Odeon, Bonne Terre; Regal, Elvins; Roseland, Flat River; State, Ironton; Ozark, Bismarck; Grand, Desloge; Ritz, Farmington, and Roxy, Leadwood.

Warners H.O. Confab

Zone advertising men for Warner Bros. theatre circuit held a two-day confab Monday and Tuesday (27-28) at the homeoffice with Harry Goldberg, circuit ad-publicity director, outlining special campaigns for forthcoming Warner releases. Mort Blumenstock, ad-publicity chief, discussed policies for production on the spring schedule which include "Nora Prentiss," "Pursued," "The Two Mrs. Carrolls" and others. Harry M. Kalmine, Warner theatre general manager, also addressed the sessions.

Zone men present included J. Knox Strachen, Cleveland; Dan Finn, New Haven; George Kelly, Newark; Charles A. Smakwitz, Albany; Everett C. Callow, Philadelphia; James Totman, Pittsburgh; Frank LaFalce, Washington and Harry MacDonald, Milwaukee.

Kansas Battle Looms

Kansas City.

Battle to bring first-run product to Kansas City, Kans., is shaping up with the appointment of a committee of the chamber of commerce to work on the project. Committee is headed by Jack Truitt, operator of the Electric theatre, and includes R. R. Biechele, John Meyn, W. E. Fulton and Woody Woodward.

Kansas side firstruns, Electric and Granada (Fox Midwest), play 28 days after close of Missouri side firstruns und present clearance regulations which have been in effect for over a decade. Kansas subsequents then follow the Kansas firstruns at two-week intervals.

Committee claims the situation is a source of grievance since surrounding smaller towns in the territory, such as Leavenworth and Lawrence, Kans., and Independence, Mo., play pictures ahead of the Kansas City, Kans., theatres. A contributing factor to this also is extended runs of films in Missouri runs which set the Kansas houses back even farther.

Committee will seek to level off these factors.

Gordon Heads Bijou

Battle Creek, Mich.

Lawrence E. Gordon, trustee and former secretary of the Bijou Theatrical Enterprise Co., is the new president of that firm. He succeeds E. C. Beatty, who died in his office in Detroit (21). Beatty was also president of the W. S. Butterfield Theatres, the operating company which owned the Bijou.

The election of Gordon followed a reorganization of the Bijou board, first step toward selecting a new president of Butterfield. The operating company involves the Butterfield Michigan Theaters and 12 subsidiary companies in Michigan, operating 118 houses in 33 Michigan cities.

Other officers elected included William A. Ruble, Lansing, Mich., vice-president; Olive M. Cox, Detroit, secretary, and George S. Burger, Detroit, treasurer. Members of the Bijou board are Howard Michelson, Lansing; Mrs. Maxwell A. Goodwin, Chicago, and Mrs. Caroline Allen, Grand Rapids, Mich.

Dickinson's New House

Kansas City.

Dickinson Operating Co., Mission, Kan., opened its newest theatre, Overland, at Overland Park, Kan., a K. C. suburb. House is a 500-seater of modern design. It will operate on a policy of three changes per week, showing double features subsequent to K. C. runs. Admission has been set at 20c and 50c. Willard Louwmaster is the manager.

Dickinson circuit also operates the Glen, Kimo and Tampico theatres in K. C., and 25 others in nearby suburbs and towns.

Hunter Heads Talbot

Tulsa.

J. C. Hunter, former general manager of Ralph Talbot Theatres, who started with the firm in 1926 as a house manager, was named prexy of the company. Ralph Drewry, recently out of Navy, becomes Hunter's assistant. Ralph Talbot continues as secretary-treasurer.

Company operates the Ritz, Orpheum, Majestic and Rialto.

Lippert Adds Drive-In

Medford, Ore.

Construction of a new Drive-In theatre on the outskirts of this town was ordered by Robert L. Lippert, head of the circuit.

New house, with a capacity of 400 automobiles, will be the 35th in the Lippert chain.

Planas to Puerto Rico

Frank G. Planas, with Warners past 17 years, has joined National Pictures Corp. in Puerto Rico as general manager, prexy Ramos Cobian announced last week.

Firm is Puerto Rico distrib of Goldwyn reissues, Korda reissues, PRC pictures and Mexican films.

World To Do Own Booking

Minneapolis.

New owners of World, loop first-run and moveover house, have terminated arrangement whereby Minnesota Amus. Co. (Paramount circuit) booked house for past six years at reported fee of 10% of weekly gross. Ted Mann, one of group that bought this theatre and Alvin from the estate of the late W. A. Steffes for $200,000, will book the house himself.

Mann says he plans to use some art pictures, such as "Open City," not yet seen here, along with first-runs and moveovers, as hitherto. Steffes himself made the booking deal when product for the small house was difficult to obtain. The termination was by mutual agreement, according to announcement.

Schiller Upped at Rep.

Albert E. Schiller was upped to head Republic's branch operations replacing Walter L. Titus, Jr., now southern division sales manager. A. E. Fox moves into Schiller's old spot as assistant in branch operations.

William Howard, RKO Theatres assistant gen al manager, is currently on inspection tour of the circuit's midwest houses, accompanied by James Roth of the operation dept. Pair will visit Cincinnati, Dayton, Cleveland and Columbus.

Harris Retains Senator

Pittsburgh.

Harris Amus. Co. has been assured of its downtown moveover and minor firstrun house, the Senator, for at least another year. Building housing the theatre was purchased last year for $350,000 by the government as a site for new Federal Reserve annex, but construction, which was supposed to start early in 1947, has been postponed until 1948. Senator is the old Aldine, longtime Loew property where Louis K. Sidney first got his reputation as a presentation producer 25 years ago.

House plays secondary product from 20th, U-I, Columbia and UA and also moveover pix from Harris circuit's downtown showplace, the J. P. Harris.

$90,000 Ohio Drive-In

Mansfield, O.

Central Drive-In theatre, of Cleveland, has announced plans to construct a $90,000 drive-in theatre along U. S. Route 42, six miles north of Mansfield.

New Sask-House

Regina, Sask.

North Battleford, Sask., Community Services Co-op will build a $50,000, 650-seat theatre this spring, to be financed by sale of 5,000 membership shares at $10 each.

$60,000 Negro House

Raleigh.

Construction of a new $60,000 theatre for Negroes will begin at Rock Hill as soon as materials are available, according to Ben L. Strozier, prez of Rock Hill Theatre. The new house will be known as the Lincoln theatre and will seat 450.

Rock Hill Theatres now operates two other houses in Rock Hill.

PRC's Goldman to Cleve.

Pittsburgh.

Mark Goldman, PRC manager here, transferred to Cleveland in a similar capacity. He'll be succeeded locally by John Zomnier, formerly with Metro in Pittsburgh.

Nellie Reinstein, office manager for Film Classics, has pulled stakes from Film Row and goes into business in nearby Ambridge, Pa., as half owner of a store.

Ken Woodward, former exhib and manager in Uniontown and Huntingdon, appointed general manager of four Ames Theatre Corp. houses in Ames, Iowa.

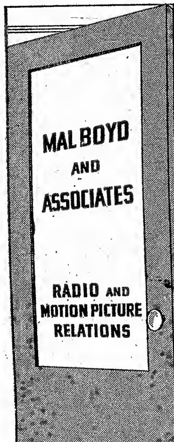
Frank J. (Bud) Thomas has resumed shipping duties at Republic. He was in exchange's service department before going into armed forces.

Frederick M. Miller announced plans to build a theatre in Conneaut Lake, Pa., summer resort.

Beaumont Building

Beaumont, Texas.

The new $50,000 Peoples theatre being built by the Jefferson Amusement Co., is nearing completion. Another house, to cost $250,000, will be built here, according to Julius Gordon, prez of the circuit.



ANNOUNCING the establishment of the RADIO-MOTION PICTURE RELATIONS OFFICE

It's purpose is to give a new service to the Motion Picture Producers and Radio Broadcasters in a capacity of mutual benefit

Mal Boyd

CALLY CURTIS, Associate
Suite 619-620
Taft Building
Hollywood & Vine
'phones
HIllside 1310
GLadstone 5724

'Deception' 11G, Indpls., 'Swell Guy' Poor $9,000

Indianapolis, Jan. 28.

With two holdovers in key spots, film biz here is generally okay but under last week's average. Both "Notorious" at the Indiana and "Secret Heart" at Loew's are holding up nicely in second stanzas. "Deception" is fair at Circle, "Swell Guy" slow at Keith's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-60)—"Deception" (WB). Modest $11,000. Last week, "White Tie and Tails" (U) with Alvino Rey Orch, Hal Leroy and other acts on stage. Okay $19,000.

Indiana (Katz-Dolle) (3,300; 40-60)—"Notorious" (RKO). Nice $12,000 on holdover after hefty $18,000 opening stanza.

Keith's (Indie) (1,300; 40-60) — "Swell Guy" (U). Tepid $9,000. Last week, "Temptation" (U) (2d wk). Thin $4,500.

Loew's (Loew's) (2,450; 40-60) — "Secret Heart" (M-G) (2d wk). Sturdy $10,000, on top of fine $15,000 first week.

Lyric (Katz-Dolle) (1,600; 40-60)—"Cat Creeps" (U) and "She-Wolf of London" (U). Okay $7,500. Last week, "Blue Skies" (Par) (m.o.). Nifty $7,000 third week first run. Total take about $48,000.

Picture Grosses

Continued from page 13

PITTSBURGH

fast-starter and slow-finisher. Did smasheroo trade at getaway but petering out to around $22,000. May stick at that, however. Last week, 3d of "Blue Skies" (Par), big at $17,500.

Ritz (WB) (800; 40-70) — "Blue Skies" (Par) (m.o.). Crosby-Astaire musical hasn't run out its string by any means, as pleasant $4,500 at this small-seater indicates. Last week, "Time, Place and Girl" (WB), on a moveover after two weeks at Stanley, did all right at $3,000.

Senator (Harris) (1,750, 40-70) — "Razor's Edge" (20th) (m.o.). This one's got plenty of stuff left yet, too. Weekend biz points to sock $5,500, and maybe more. Last week, "Notorious Gentleman" (Rank) did better than $[illegible],000 in 10 days.

Stanley (WB) (3,800; 40-70) — "Notorious" (RKO) (2d wk). Bergman-Grant starrer holding up nicely in second session and should do around $21,000, on top of better than $32,000 last week. Will probably stay for a third.

Warner (WB) (2,000; 40-70) — "Beast With Five Fingers" (WB). This one's just the sort of thing the horror crowd goes for and it has an intriguing title for them to boot. Crix didn't care for it but that doesn't make any difference to this specialized clientele. Should get $12,500, very big. Last week, "Mighty McGurk" (M-G) down to weak $6,000.

'BACHELOR'S' 35G, BUFF; 'SOUTH,' 'PALOOKA' 18G

Buffalo, Jan. 28.

Biz good, with "Bachelor's Daughters" and Vaughn Monroe on stage, setting terrific pace in town with $35,000.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Bachelor's Daughters" (Par) and Vaughn Monroe and Orch on stage. Colossal $35,000. Last week, "Man I Love" (WB) and "Fabulous Suzanne" (WB), $14,000.

Great Lakes (Shea) (3,000; 40-70) —"Time, Place and Girl" (WB) (2d wk). Over $15,000. Last week, $20,000.

Hipp (Shea) (2,100; 40-70)—"Wicked Lady" (U) and "Spook Busters" (Mono), $11,000. Last week, "Cross My Heart" (Par) (m.o.) and "Missing Lady" (Par). Almost $7,000.

Teck (Shea) (1,400; 40-70)—"Till Clouds Roll By" (M-G) (4th wk). $5,500. Last week, about $6,000.

Lafayette (Basil) (3,300; 40-70)—"Temptation" (U) and "Blondie's Big Moment" (Col). $13,500. Last week, "Her Sister's Secret" (PRC) and "Gas House Kids" (PRC), $15,000.

20th Century (20th Cent., Inc.) (3,000; 40-70)—"Song of South" (RKO) and "Gentleman Joe Palooka" (Mono). Topping $18,000. Last week, "Wonderful Life" (RKO) (4th wk). $10,000.

'Doll' So-So 16G in D.C., 'Skies' 23G, 'Razor' 19G

Washington, Jan. 28.

Biz on the downbeat this week, with holdovers predominating along main stem. "Two Smart People" at Capitol going strong thanks to pull of tabloid "Star and Garter" on stage. Other new entry, "Magnificent Doll" at Keith's, not so hot.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80) — "Two Smart People" (M-G), with "Star and Garter" on stage. Tab edition of the Broadway revue showing returns to tune of $28,000, despite weak pix. Last week, "Mighty McGurk" (M-G) fair $24,000.

Columbia (Loew's) (1,263; 44-70) —"Clouds Roll By" (2d wk) (2d run). Good $7,500 for 5th downtown week. Last week, fine $9,000.

Earle (WB) (2,154; 44-85)—"Blue Skies" (Par) (2d wk). Okay $23,000 after sock $31,000 last week.

Keith's (RKO) (1,838; 44-80) — "Magnificent Doll" (U). So-so $16,000. Last week, "Song of the South" (RKO) (4th wk), strong $18,000.

Little (Miller) (285; $1.20-$2.40) —"Henry V" (UA) (12th wk). Holding at $6,000, with matinees slipping but nights still SRO. Last week, $6,300.

Metropolitan (WB) (1,513; 44-70) —"Time, Place and Girl" (WB) (2d run). Average $8,000. Last week, "Thief of Bagdad" (reissue), nice $9,000.

Palace (Loew's) (2,370; 44-70) — "Razor's Edge" (20th) (3d wk). Dropped to $19,000 after sturdy $25,000 for second stanza.

'Clouds' $24,000 in Mpls., 'McGurk' Pulls $11,000

Minneapolis, Jan. 28.

There's a minimum of major newcomers again, the lone important entries being "Till the Clouds Roll By" and "The Mighty McGurk." The Jerome Kern picture, however, is shooting off more boxoffice dynamite than a full quota of newcomers ordinarily explode. It's the fifth downtown week for "It's a Wonderful Life," the fourth for "Blue Skies" and the second for "Song of the South" and "Perfect Marriage," all of them hefty grossers.

Veloz and Yolanda, sans films, and at $3 top, did smash $16,000 for two nights and matinee at Radio City, Thu.-Fri.

Estimates for This Week

Aster (Par) (900; 30-44)—"Strange Holiday" (PRC) and "Man From Rainbow Valley" (Rep), dual firstruns. Okay $2,100 in five days. "Rolling Home" (S.G.) and "Wanted for Murder" (20th), also dual firstruns, opened yesterday (28). Last week, "Jungle Princess" (Par) and "Flight to Nowhere" (S.G.), reissues and duals, neat $2,300 in five days.

Century (Par) (1,600; 50-70)—"Blue Skies" (Par) (2d wk). Fourth canto downtown for this boxoffice champ. Big $6,500 in prospect after virile $7,500 last week.

Gopher (Par) (1,000; 44)—"Bringing Up Father" (Mono). Heavily advertised and terrif $5,000 indicated. Last week, "Plainsman and Lady" (Rep), modest $3,500.

Lyric (Par) (1,000; 50-70)—"Perfect Marriage" (Par) (m.o.). Here after profitable initial session at Radio City. Satisfactory $5,000 sighted. Last week, "Time, Place and Girl" (20th) (4th wk), good enough $4,500, giving it big $35,000 for loop run.

Orpheum (RKO) (2,800; 50-70)—"Song of South" (RKO). Has delivered well at boxoffice. Stretching for fine $11,000 after boff $15,000 first week.

Radio City (Par) (4,000; 50-70)—"Till the Clouds Roll By" (M-G). Raves for this one and all-star cast helping to keep turnstiles fully greased. Opening delayed until Saturday because of two-day non-film engagement of Veloz & Yolanda show. Skyrocketing to huge $24,000. Last week, "Perfect Marriage" (Par), good $15,500.

RKO-Pan (RKO) (1,600; 50-70)—"It's a Wonderful Life" (RKO) (2d wk). Fifth stanza downtown for this high-grosser. Will bow out to good $8,000. Last week, okay $8,000.

State (Par) (2,300; 50-70)—"Mighty McGurk" (M-G). Well-liked picture plus Beery's draw spells busy ticket-sellers. Big $13,000 in prospect. Last week, "Show-Off" (M-G), good $14,000.

Uptown (Par) 1,000; 50-55)—"No Leave, No Love" (M-G). First neighborhood showing. Big $15,000 sighted. Last week, "Undercurrent" (M-G), good $4,000.

World (Mann) (350; 50-99)—"One Romantic Night" (Aster) (reissue). No names that mean much, but title and type of picture well-suited for house and climbing to good $2,000. Last week, "Notorious Gentleman" (U-I) (2d wk), moderate $1,800 after good $2,400 first week at RKO-Pan.

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A COLUMBIA PICTURE

JOIN THE MARCH OF DIMES
January 15-30

Wages Only, With 18½% Chi Formula As Pattern, Talked by Nets, Petrillo

The anticipated James C. Petrillo-network fireworks are off—at least for this year.

When the AFM boss sat down last Thursday and Friday with representatives of the four networks in New York to open up discussions on negotiating a new contract for musicians, it was anything but the knock-down-drag-out fight many were expecting. Compared with the AFRA negotiations, sweetness and light prevailed. And it resolved itself down to this:

A new contract will be negotiated, but only on wages. It will be for one year only. (The Chicago 18½% boost is expected to set the pattern for the coast-to-coast negotiations.) Everything else will be carried over until next year. That's because practically all other matters are affected by the Lea Act, on which Petrillo is awaiting a Supreme Court review of a preliminary victory in the Chicago courts. Wage scales, of course, will be determined by the individual AFM locals.

Originally Petrillo proposed that negotiations embracing the various AFM demands be held in abeyance pending a decision on the Lea Act review, but that the agreements be retroactive to Feb. 1. The networks chimed in with nix, contending that they may have to wait another six months, and since decisions on pay hikes would also affect contracts with advertisers, etc., any such retroactive deal would complicate the whole network commercial operation. Petrillo yielded.

Wage negotiations got under way in N. Y. yesterday (Tuesday).

'Not This Time'

Something of a precedent was set at the Petrillo-network meetings in New York last week, when for the first time station advisory board members from NBC and CBS sat in on the talks. CBS and NBC weren't taking any chances on a repetition of the AFRA fiasco, when stations reversed the networks on the contention that they were left out in the cold on negotiations.

Frank Stanton, CBS prexy, prevailed on Petrillo to let Ken Brown, of KOMA, Oklahoma City, set in as the CBS station advisory board rep, with Niles Trammell, NBC prexy, in turn designated John Jillin, Jr., of WOW, as NBC rep.

What Comes Naturally

Hollywood, Jan. 28.

Digger O'Dell, the undertaker on NBC's "Life of Riley" show, was guest speaker last week at commencement exercises in Los Angeles.

He spoke at Mortician's Academy.

Petrillo's Act Of 'Brotherly Love'

Philadelphia, Jan. 28.

The big noise in broadcasting circles here this week is the fast "Brotherly Love" act pulled by James C. Petrillo's AFM local here in what is regarded as a making-labor-history deal pacted by the three network affiliates, WIP (Mutual), WCAU (CBS) and KYW (NBC).

Instead of the anticipated get-tough policy which was expected to emanate from the Petrillo corner, the three network stations concluded a deal with the musicians' local which continues the same wages, hours, etc., working conditions that existed under the expiring contract. The only concession differing from the old contract is that musicians on the three stations will henceforth be guaranteed 26 weeks of employment.

Under the expiring pact, the guarantee was nine weeks.

Pay Hike For Chi Indies

Chicago, Jan. 28.

New contract signed between local indie stations and Local 10, American Federation of Musicians, calls for 18½% wage increases plus two-week paid vacations yearly.

Agreement, which affects platter turners more so than musicians due to small station setup, takes effect Feb. 15 and is for three years. Despite denials of terms and actual contract signing by Edward Benkert, union recording secretary, both WIND and WJJD indicated the pacts were definitely inked.

Coast To Ask For 30%

Hollywood, Jan. 28.

Coast chiefs of the four networks will meet with reps of Musicians Local 47 tomorrow (Wed.) to negotiate a new contract.

After refusing to greenlight negotiations for eight months, James C. Petrillo gave an okay over the weekend. Though undisclosed, it's likely the union will seek an approximate 30% pay increase.

Director of Women's Activities
ELIZABETH FLETCHER

A veteran of more than 12 years before the mike, Miss Fletcher writes and emcees KLZ's homemakers' participating show, "Budget Brigade," six days a week.

KLZ, DENVER.

WEVD, N. Y. Labor Station, Off Air In Walkout Quickie

WEVD, N.Y., named after the late Socialist leader Eugene V. Debs and owned by the Debs Memorial Radio Fund, Inc., had its own run in with the workers last Saturday (25). When negotiations broke down between the station management and Local 1212, International Brotherhood of Electrical Workers (AFL), the engineers at the outlet went on strike. Station went off the air, refusing to try to operate with strikebreakers.

Strike lasted all day Saturday. By 4 p.m., however, station manager Henry Greenfield had settled the walkout, and a half-hour later WEVD was on the air again. Aside from the fact that the labor squabble involved an outlet which is out-and-out labor-controlled, interest centered on the fact that this is the first time a New York station actually went off the air because of a strike.

According to Greenfield, the union had asked for a $20 cross-the-board increase, while the station offered $15. Station, however, was willing to make contract effective for two years, while union wanted right to renegotiate after one year. Settlement was made at the $15 hike price, with pact for two years.

Curious angle is that station's shutdown affected one of the most popular, and longest-lived labor shows in the area, the "Voice of Labor," a full-hour show in Italian which is aired Saturdays at 10 a.m., with Luigi Antonini, veepee of International Ladies Garment Workers Union, as emcee; guestars, and full orchestra. Program has been on the air continuously since 1933, and is piped from WEVD weekly to WHAT, Philadelphia, and WNHC, New Haven.

Producers of the show found out about the strike only an hour before airtime, and immediately cancelled.

Station employs eight engineers, all members of IBEW. New minimum scales, under the pay hike, now runs from a low of $80 per week to a high of $130.

Brushoff by the Sea

Atlantic City, Jan. 28.

The American Statistical Assn. in session here Saturday (25) devoted one of its clinics to radio research. It was a jampacked session, presided over by Frank Stanton, CBS prexy. The whole question of audience research, Broadcast Measurement Bureau technique, ratings, etc., got a healthy kicking around, yet it was significant—and deplorable in the eyes of both industry and non-industry statisticians—that in the overflow audience there was not a single representative there from either the BMB or the established rating services.

To many statisticians in attendance it was indicative that there exists too little concern on the technical advancements of research with too much emphasis on promotion.

Stanton's talk highlighted the session. He pulled no punches, scoring an industry that puts too much research emphasis on counting noses but pays too little attention to the qualitative aspects.

'Call for Strike Vote If Necessary,' RWG Is Empowered in N.Y., Chi, L.A.

The membership of the Radio Writers Guild, at three separate meetings held in New York, Chicago and Los Angeles, has voted unanimously to empower the Guild's national strategy committee "to call for a strike vote when it shall be deemed necessary."

Every top commercial show currently on the coast-to-coast networks was represented by one or more of its writers at the various meetings, and it was emphasized that in each of the three separate meetings, the strike vote was unanimous.

Guild officials made it clear that the strike vote was "permissive, rather than mandatory." The move was seen clearly as one giving the strategy committee wide latitude while it proceeds to put into effect a triple-threat program of negotiations.

Two phases of the negotiations have already begun. These are the talks for staff writers employed by networks; and for freelancers on sustaining shows. The third step—admittedly the toughest—will involve writers on commercial shows.

So far, there is only one Guild contract with an ad agency handling a commercial show, program being "We, The People," and agency being Young & Rubicam.

But now that the vote has been taken, a demand for Guild negotiations for the commercial shows will go out this week or next to the networks, major agencies, and transcription companies.

Strategy Worked Out

National strategy committee plays were worked out by a group including members from the three principal centers, headed by Bob Newman of N. Y. A firm contract—rather than the kind of "recommended agreement" previously envisioned by the Guild negotiations with the American Assn. of Advertising Agencies—will be sought in the new talks.

Under the proposed pact, writers will lease, rather than sell, their material; they will be protected by arbitration machinery; minimum scales will be fixed; and the "yellow dog" release form will be abolished for one more acceptable to scripters.

An effort will be made also to enforce the "Guild shop." Explana-

(Continued on page 36)

Button, Button

One demand that Radio Writers Guild is always punching home is matter of writer's "rights" to re-use of his material. And Bob Newman, chairman of the RWG's national strategy committee, has himself illustrated how proper protection of "rights" can pay off.

Back in 1936, Newman sold his first radio script, a short whodunit titled "The Button." It was done on the Rudy Vallee show that year, rebroadcast in 1937, and again in 1938. Newman got full price for each rebroadcast. After inclusion in various anthologies, teaching courses, etc.—with Newman again collecting every time script was used publicly or published—"Button" has been resurrected by Vallee once more. Latter used it on his show last night. And again, Newman was paid full price.

'Once Upon a Tune' Hits Casting Snag

Carl Beier, who is directing the "Once Upon a Tune" series which goes under the Columbia Workshop banner on Feb. 2, has been encountering difficulties in lining up the right kind of singing actors to handle the combination line-and-lyric readings for the musical whimsies. In consequence Beier is handling separate auditions at CBS headquarters in Manhattan to build up a backlog of talent availabilities of this description. This is independent of the regular CBS casting division auditions, which are managed by Marjorie Morrow, and the singing auditions which Lucille Singleton usually handles. Both Miss Morrow and Miss Singleton will work with Beier in his auditioning for actors who can sing or singers who can act, the comparative scarcity of this particular species being recognized.

While heard in its initial four presentations on Sunday afternoon, it was possible to recruit talent from Broadway musicomedies. But with the show moving into Saturday afternoon Workshop time, it automatically nullifies the "doubling into radio" from matinee performances.

In the radio trade it's acknowledged that demands of the sort "Once Upon a Tune" makes are sufficiently rare to bring up an acute casting problem. "Tune" is the work of two Toronto broadcasters—Ray Darby and Morris Surdin—brought to New York by CBS. After a four-Sunday break-in, the series goes to the Workshop for a cycle of 13 or more weeks.

ILGWU in St. Loo Gets FM Permit

St. Louis, Jan. 28.

The local branch of the International Ladies' Garment Workers Union last week obtained a permit from the FCC to own and operate a FM station in St. Louis and there is a strong likelihood that the station will be in operation by the end of the year. Meyer Perlstein, International v.p. and St. Louis regional director of the union said the new station will be operated on a commercial basis, presenting a balanced program of music, entertainment and speakers, with emphasis on programs of social significance, benefiting the community as a whole and organized labor in particular.

Architects are now drawing plans for the station, which is expected to be located in midtown and which will include a 600-seat theatre. Because of the scarcity of FM receiving sets the union is preparing to buy them in wholesale lots and sell them to union members on a non-profit basis. License to operate was issued to the Unity Broadcasting Co. of Missouri a corporation formed by union members. Other officers besides Perlstein are Frank Rother, v.p.; Ben Gilbert, treas.; and Frederick F. Umhey) sec.

SINGISER BACK TO WGY

Schenectady, Jan. 28.

Frank Singiser, who started in radio at WGY in 1928, returns to the station Feb. 2, in a 15-minute Sunday afternoon roundup sponsored by Wultex Clothes.

Singiser, son of a one-time Troy minister, has purchased two farms, adjoining the one he long has owned near Brandon, Vt. He will commute weekly to Schenectady.

Drew Pearson Gets Off Benny Limb in Switch To Ex-Hires ABC Spot

Getting away from the Jack Benny opposition in an effort to snag higher Hoopers, Drew Pearson is switching into the 6-6:15 p. m. time on ABC beginning Feb. 9, instead of present 7-7:15 slot.

Pearson has been running a consistent Hooperating of above 9, and his sponsors, Lee Hats, as well as Weintraub agency handling account feel the gabber could climb higher if taken away from the Benny threat.

Only real opposition Pearson will face on the earlier time will be Ozzie & Harriet on CBS.

With the Pearson move, which will involve a Coast repeat, ABC also moves "Monday Morning Headlines" back an hour, keeping the same half-hour parlay in which "Headlines" has followed Pearson. "Headlines" is sponsored by Air-Wick (Seeman Bros.) but agency is same as that handling Pearson.

Ed Kirby's WVOL Okayed

Ed Kirby will double from his public relations operation in management of a new Nashville station, WVOL, Nashville, with FCC okay coming through Monday (26). Kirby will operate 18 hours a day.

Backing Kirby in the station project is Frank Mayborn, Texas publisher.

ABC's Quartet Of 'Reverse Trenders'

At a time when radio is seguing into a strictly commercial era and clients are primarily concerned with a "sell goods" payoff, ABC network's wrapup of four public service shows under commercial auspices has occasioned no little surprise in the trade.

The "reverse trend" involves the sale of the Boston Symphony Orchestra to the John Hancock Life Insurance Co., which slants its commercials into institutional-educational channels; Goodyear Rubber's sponsorship of the new Sunday evening Biblical series, sans commercials; the sale of the Detroit Symphony on Sunday nights to plug Musical Digest mag; and the co-op sale of "American Town Meeting" forum program, carried commercially by 33 stations.

GABBER-SPONSOR TIFF SHUTTERS KPO STANZA

San Francisco, Jan. 28.

Paul Speegle, San Francisco Chronicle radio columnist, went off the air following his broadcast of Jan. 19, in a mess which resulted from poor co-ordination between the radio scribe, the advertising agency and the sponsor, "G B Beer", at the time the deal for the Sunday turn was set over KPO.

Speegle, who was booked for the 15-minute palaver under the title of "Strictly Speegle," followed through with a routine he had established on KQW, but the sponsor asked for a format similar to that vacated by Herb Caen who had done the GB assignment previously.

Edit. Kickaround Gets NAB Airing

Washington, Jan. 28.

Rights of radio licensees to editorialize will highlight discussions of NAB's small market stations' executive committee which meets here tomorrow (Wed.) through Friday, under aegis of NAB's J. Allen Brown.

The reps of the 900 small market stations in NAB (serving towns of 50,000 population or under) are expected to play an important role in winning all-out industry support of prexy Justin Miller's drive to outlaw the FCC's Mayflower decision and to permit stations to editorialize. Both Miller and veepee A. D. ("Jess") Willard will discuss with the small markets men their plans for new legislation to provide for quick judicial review of FCC opinions of the Mayflower variety.

The NAB 14th district, at its meet in Salt Lake City, this month, led the way for all-out industry support of Miller's position by unanimous approval of a resolution empowering NAB directors to "establish the rights of broadcasters to present views under their own sponsorship."

SWITCH REPS TO MAINTAIN REP

Unhealthy Rumors

Recently there's been a good deal of buzzing in and out of the trade concerning the dropping of so-called "liberal" news commentators. The impression has been created that "conservative" commentators have been undisturbed and that only those on the opposite side have lost out. Too many nuances are involved in this area for snap judgment, but probably it's worth remarking that the implications of all the rumors are bad—very bad—for radio as an industry which bases its case for non-intervention by Government on its own capacity for intelligent and fair self-regulation. The stories as widely reported—and credited—do not suggest a high order of brainpower. This is precisely the kind of allegation which broadcasters cannot afford. It stores up future disbelief in their good intentions.

Whether the former counsel (since dismissed) of the Un-American Activities Committee of the House of Representatives stirred up the situation, or whether a shift in intellectual climate has followed the war is a moot question. Different people favor different explanations. Some blame advertisers. Some blame local stations. Some think a revulsion has set in against "liberals" because of the jockeying between the western powers and Russia. None of it sounds healthy for radio if a long-pull view is adopted. It doesn't make a pretty picture—this charge of a purge of liberals. And the least pretty part is that two or three of those "smeared" (and their livelihoods jeopardized) are in no sense leftist.

It would appear that radio was misguided in the first place to ever have allowed "left" and "right" designations to develop. It's not ideal for radio's reputation to have had these labels (a) first accepted; and then (b) that the survivors are reputedly all on the other side.

Bulova Deal for Sale of WOV To Henschel May Put FCC on Spot

Washington, Jan. 28.

Whether watch king Arde Bulova may get around the FCC's multiple-ownership rule in New York City by selling WOV to his brother-in-law, Harry Henschel, while still holding on to his second indie, WNEW, is something the commission may have to decide shortly.

Although it is supposed to be hush-hush, fact is that Bulova has contracted to sell his 80% of WOV to brother-in-law Henschel for approximately $500,000 plus $100,000 which represents cash on hand at the station. And Henschel, who has gone to his brother and a third party for financing, is reported already hard at work at WOV, doubling from his office as a veepee in the Bulova operation.

Just how this family arrangement may stack up at FCC is not known since formal sales application has not yet been filed. And one big reason it has not been filed is that Bulova has to give 60-day notice of sale and the right of first refusal to buy WOV to his long-time enemy and 20% stockholder, Richard O'Dea.

Thus far innumerable deals for sale of WOV have been stymied by O'Dea, minority stockholder in WOV. O'Dea, it's known, is opposed to Henschel's acquisition of the station, on the basis that there's a family tie-in, as well as the fact that he questions Henschel's know-how on station operation. Rather, O'Dea favors a deal currently in the works for the purchase of WOV by an outside interest (name is being carefully guarded), whereby O'Dea would relinquish all his holdings in WNEW to Bulova (thus severing any ties between the two stations) but he would retain a financial interest in the WOV operation.

Bulova and his lawyer, James Lawrence Fly, reportedly travelled to Washington recently to discuss the entire deal with FCC Chairman,

(Continued on page 36)

Do Right by Ar-Nall

CBS is hoping its Dixie stations won't secede from the network.

It's all because ex-Gov. Arnall of Georgia does a guest shot on the web's "Information Please" show tonight (Wed.). There've been some pre-show jitters among the net's brass in anticipation of some ad lib intros to Arnall as a "great defender of democracy," or some other crack that won't rest well with Georgia affiliates.

H'wood Would Lower Guest Fee Ceiling to $4,000

Hollywood, Jan. 28.

There's a sub rosa movement afoot in ad agencies to impose a lower ceiling for guest fees to stars from the cinema. Most are in tacit agreement that $4,000 should be tops while some are holding out for $3,500. Top film stars, such as Clark Gable, rate better than the former high of $5,000 while it takes up to $7,500 to fetch Bing Crosby or Bob Hope.

High price of visiting talent has been under fire for some time on the assumption that they're not worth it—in the ratings, at least. One agency head kept tabs on the Hooper when top paid stars were in the guest corner and the results were anything but heartening.

Years ago when the late Danny Danker ruled the roost at the Thompson agency he set a top figure of $5,000 for Lux—and stuck to it as did most of the others. But the competition became so brisk that one or two others tilted the ceiling and then came the war and loose spending of tax coin. Now that everyone's levelling with the clients' coin and the order has gone out to cut corners, the talk of whacking guestar fees has gotten big and serious.

Should the big agencies form a secret pact to hold the ceiling to $5,000 there would be nothing to prevent the stars from forming a similar block and reprise in kind. Then it would become a matter of who breaks the stalemate.

ABC Folds Pitt. Office

Pittsburgh, Jan. 28.

ABC is closing its Pittsburgh office, and Kent Patterson, who has managed branch for last year, is being transferred to network headquarters in New York for reassignment. Patterson came here last winter to replace Bob Post, who has since become local freelance radio producer, with Dan Murray show on WWSW and Sho-Biz-Quiz on WJAS.

Virginia Casti, who came from old Blue web in New York as secretary in ABC setup here, is switching to public relations department of U. S. Steel in Pittsburgh.

ERA OF JITTERS FOR B'CASTERS

By GEORGE ROSEN

Comeuppance during the past year of a number of non-NBC-CBS affiliate stations, including independents, that have made definite dents in the community and have contributed toward changing listening patterns and habits in their cities, is causing considerable anxiety among many a bigtime operator.

The result is that the well-heeled station owner and manager who has enjoyed plush times over a period of years is becoming increasingly cognizant of the fact that times are changing and that, unless he readapts himself to the new era in broadcasting, he's due for a jolt.

All of which, in turn, is expected to cue in coming months a wholesale reshuffle in the station rep situation. The recent KOIL, Omaha, divorcement from the Petry station rep outfit and new identification with Free & Peters, is seen as only the first in a series of such moves among the old standbys in radio who see the need for a change in pace and technique, business and otherwise, and believe that a switchover to other representation will invite new ideas and patterns.

Although an increasing number of the bigtime operators are aware that something may be wrong, it's a peculiar situation (and it's something the industry itself will acknowledge) that the last ones they will deign to blame are themselves. If they feel their operation is beginning to border somewhat on the shaky side, it's likely as not they'll take it out on their station rep and attribute whatever shortcomings exist to the fact that they are not being properly serviced.

New and Old

The new feeling among the old standbys actually stems from several causes. To begin with, he has more competition today, what with more and more stations coming into the picture. Hence his audience gets divided.

Second, a number of smaller stations have been coming up fast and on the outside, plunking down lots of coin for promotion (typical example is WITH in Baltimore) and have been creating such a fuss as to actually make a change in community listening habits.

Third, the broadcaster has been hearing a lot of talk lately about a pending recession. He's been burdened with mounting labor costs. And he thinks the time is ripe for a general tightening up.

Fourth, the broadcaster today has become super-research conscious. He's got diary-study on his mind. Hooper, Neilsen, Bob Saulk's Audience Surveys, the multiple operations of the various universities — the intense drive to make the station manager buy a diary has had the effect of opening up his mind and making him dissatisfied. And the station operator will reflect on whether he's getting proper results from his station rep.

The full effect hasn't made itself felt yet— but it's fairly apparent that the coming months will see plenty of switchover activity.

Mutual Drops AP Service; Too Costly as Sustainer

Abe Schechter, Mutual news and special events veepee, has dropped use of Associated Press service in the newsroom. Deal with AP was on a straight payment basis rather than a share-the-profits percentage from commercial accounts using AP service.

Decision of Mutual not to renew is based on fact that network, currently without any commercial accounts, figured it a costly item, since it's used strictly on a sustaining basis.

Vallee Definitely Goes Off

Rudy Vallee definitely bows off Philip Morris show March 4. He's likely to be replaced by Milton Berle, though there is talk Biow may do some time switching as "Pays to Be Ignorant" is also pink-slipped.

CBS Fiddles as 'Liberals' Burn; Network Dissolves 'One World' Into Schism of Faith, Hope and McCarthy

Corwin-Hope Boxscore

Hooper poll of listeners for the premiere performance of the new Norman Corwin "One World Flight" series made especially for CBS shows that Corwin grabbed himself a 3.6 rating.

Bob Hope, in the NBC opposition corner, tallied a 30.6 rating.

The question of whether it makes more sense to wind up "behind the Hope ball" or play stooge to Charlie McCarthy is one of the posers being tackled by Norman Corwin.

KNX, the powerful CBS station on the Coast, yanked the new Corwin "One World Flight" series out of the Tuesday night (opposite Hope on NBC) time, on which it's heard elsewhere coast-to-coast. KNX is taking it off the line, recording the show, and broadcasting it Sunday afternoon at 5—at the same time the rival NBC station, KFI, is airing the Charlie McCarthy show.

The fact that CBS has been subjected to criticism from a number of sources for giving the Corwin series the opposite-Hope treatment apparently hasn't been resting too well with network executives in Manhattan. To them it's been a considerable annoyance over what is regarded as over-glib "liberal" fault-finding. CBS execs resent criticism of this arrangement.

"We gave Corwin carte blanche, invested lavishly in time, staff and preparation expenses. We broke our own policy against recordings in order to facilitate a good show. All this adds up to a considerable outlay and a first-class gesture to socially-conscious broadcasting. Yet the liberals pipe up that we ought to cancel 13 half-hours of commercials, too. This is downright ungrateful." That's the way one CBS exec characterized it.

That Limited Audience

To which some critics of the Tuesday-at-10 segment have argued back: "Why, then, go out on limb, policy-wise, and go to all that expense, when it's a foregone conclusion that you're only guaranteeing a strictly limited audience?"

CBS-ers argue that the Tuesday night spot opposite Hope is prime time and no slougheroo for Corwin. One comment was along these lines: "We're criticized. Sometimes because sustainers are scheduled on marginal time; but when we assign a cream period, then it's no good because there's a strong show on another network at the same time." Slant here, it's pointed out, is that no show, sustaining or commercial, can be guaranteed a major share of audience or protected against competition. Feeling is also expressed that liberals should have shown more appreciation that such a series was scheduled and CBS was willing to pay the piper.

The "One World" issue is seen in some quarters as the prelude to a major controversy which ties in a growing impression that the networks are veering closer and closer to the right. It's the contention of some of the so-called "liberals" that CBS, after years of "showcasing" Corwin as its top concession to liberalism, now finds itself stuck with him—and wishes it wasn't.

Kate Smith's 5G Wkly. Co-op Deal Set for Mutual

Deal has been set for Kate Smith to move her noontime show over to the Mutual network on a co-op basis, starting June 23. Under terms of negotiations completed Monday (27) Miss Smith is reportedly guaranteed $5,000 a week for the daytime commentary stint, which means the web would be required to do plenty of sales hustling to meet the $250,000 annual tab.

General Foods is dropping both the daytime and Sunday night Kate Smith shows June 20, after an association extending over a decade. Originally it was the intention of Ted Collins, Miss Smith's manager and announcer on her shows, to offer the two programs strictly as a package deal. But the Mutual deal makes no provisions for the nighttime show. It's understood that the half-hour nighttime musical package might be abandoned for a while, unless a satisfactory client deal is arranged.

Emergence of Miss Smith into the co-op field points up anew the comeuppance in the past year of co-ops as a "big business" facet of industry operation, as reflected in the pacting of Fiorello LaGuardia by Mutual; the conversion of "American Town Meeting" on ABC into a co-op venture, etc.

GF Shops For CBS Noon Show

Although General Foods is parting company in June with the noontime Kate Smith show on CBS, the client has served notice that it will hold fast to its valuable franchise of the 12-12:15 time segment.

Meanwhile GF has extended bids to Foote, Cone & Belding as well as to Young & Rubicam, both of which handle accounts in the sponsor company's cereal division, to make program presentations.

GF is also retaining the Sunday evening CBS segment which Miss Smith vacates, and thus far F-C-B agency is eyeing a Mickey Rooney package as a possible successor.

JOLSON'S 15G SHOW FOR COMPACT OUTFIT

Hollywood, Jan. 28.

MCA's Hal Hackett trapped "sleeper" for Al Jolson sale to Elgin American Co., maker of compacts. He's now in Miami to close deal.

Price is said to be $15,000.

Elgin-American is no kin to watchmaker, now on air with spot-booked musical discs.

Waring to Exit If Not Sold in 13 Wks.

Unless NBC succeeds in selling Fred Waring's morning show on a cross-the-board basis, the network, it's understood, will drop him at the end of 13 weeks. He's currently sponsored two days a week by American Meat Institute, with the network picking up the tab the other three days. Current deal, negotiated at the first of the year, is for 26 weeks, but cancellable after 13 weeks, with the Meat Institute pact arranged to conform with NBC's own contract with Waring. Meanwhile, the sales dept. is still pitching, with a couple of hot prospects on the fire.

Waring show is one of the most costly in daytime radio, involving a $10,000 weekly talent nut, while the 11 to 11:30 a.m. period adds up to another $500,000 in billings on a yearly basis.

Van Curler Insists on WOKO Axe; FCC Has Killed Only Five in 14 Yrs.

Washington, Jan. 28.

If FCC follows through on its threat to take WOKO, Albany, off the air, it will be only the sixth time in 14 years the commission has resorted to such drastic action. A check of the records shows that although the Government has proposed to deny license renewals to approximately 20 stations since 1934, it has gotten around to actually deleting no more than five.

Historically, the commission has waved a big stick and won its point. Bulk of the offenders have managed to skin through with new licenses by promises to reform their programming or to switch management. And several broadcasters who now hold licenses were on the mat for offenses allegedly greater than WOKO's concealment of a 24% stock-ownership over a 12-year period.

In view of this, the Van Curler Broadcasting Corp., which put in a bid for WOKO's channel last January, moved last week to bulwark its claims and slap down a WOKO plea to FCC to remain on the air "under new management." (WOKO has bought out ex-CBS vice prez Sam Pickard who held the concealed stock, and proposes to convert to "non-voting" status the shares of station manager Harold Smith, who connived with Pickard).

Anticipating FCC's reluctance to actually void licenses, Van Curler last week hired additional legal counsel, Arnold & Fortas. Thurman Arnold, former Asst. Attorney General, was a onetime boss of FCC Chairman Charles R. Denny, Jr., and Fortas was well-known for his legal feats as Asst. Secretary of the Interior. (The company had already hired the firm of Fisher & Wayland).

'Reward Evil'

Concurrently, Van Curler filed a strongly-worded petition reminding FCC that, to continue WOKO's license would be "to reward evildoers...expose the commission to a charge of insincerity in its previous prosecution of the case, subvert the commission's procedures, and penalize an innocent person" (Van Curler) who has spent time and many thousands of dollars relying on the good faith of FCC's earlier statements on WOKO.

Van Curler hit hardest at WOKO's decision to retain Harold Smith as station manager and to publicly praise his work with the station. "Only the most naive would believe the mere making of Smith's stock 'non-voting' would have the effect of silencing his voice," the petition said.

Meanwhile, FCC has the backing of the Supreme Court in its decision to yank the Albany license. The court opinion, however, termed the case a "hard" one and reminded FCC it had not taken as harsh a line with other broadcasters who were found guilty of similar "lack of candor." Both the District Court and WOKO made much of the station's "excellent program service over an 18-year period" as an added reason why it should remain on the air.

FCC has not actually silenced a transmitter since 1941. In that year WARD and WLTH, both of Brooklyn, went off the air, though proceedings had been started against them several years earlier. WARD lost out on several counts: Failure to maintain control of the station and its programming, not programming in the public interest, defective equipment, financial irresponsibility, etc. WLTH was cited for specific programming counts and failure to assume responsibility for its programming.

Another programming failure resulted in deletion of KGBZ, York, Neb., in 1936. There, the station was claiming cure-all powers for Texas Crystals and herb teas concocted by the licensee. The applicant was also found financially incapable of programming in the public interest.

In 1940, two licenses were actually revoked by FCC. KUMA, Yuma, Ariz., lost its franchise because control and operation of the station was found lodged in a person other than the licensee. In the same year, FCC revoked the license of Frank M. Stearns to operate WSAL, Salisbury, Md., because of falsehoods on his financing arrangements.

Church Buys WKBW

Buffalo, Jan. 28.

The Churchill Tabernacle is closing a deal with WKBW, buying the latter station (if FCC approves) for a price of between $300,000 and $400,000. Price tag, however, includes consideration of various contracts between the church group and the station, some of the pacts ranging over a period of 80 years hence.

The transfer, if approved, will put the present owner of the WKBW license—Buffalo Broadcasting Corp.—entirely out of the radio biz.

Hearst Demands: Bleach the Book

Washington, Jan. 28.

In a last-ditch effort to head off a competitive hearing Feb. 24 and win a license renewal for William Randolph Hearst's WBAL, Hearst counsel last Friday (24) called on the FCC to correct Blue Book references to the station which have caused it "irreparable damage" and resulted in Drew Pearson and Robert S. Allen's decision to file for the WBAL frequency.

Littlepage & Littlepage and Dempsey & Koplovitz, Hearst lawyers, said that since Pearson and Allen have not answered their assertion that the Blue Book deliberately maligned WBAL's operation, the fact has apparently been conceded. Once the Blue Book is corrected, the Hearst counsel concluded, the reason for Pearson & Allen continuing in the fight will have disappeared.

At the same time, the Hearst petition questioned the financial showing made by Pearson & Allen's Public Service Radio Corp. Their corporate balance sheet shows $250,000 in existing capital with an additional $100,000 upcoming from a Baltimore bank.

More detailed program plans from Pearson & Allen were also demanded in the Hearst petition, which claims its own program proposals are fully recorded for FCC consideration.

Big Freeze Brings Hot Coverage as WTAH Cooks Quick Community Dish

Cleveland, Jan. 28.

Alert radio newscasting scored a major triumph in this city's cold wave that struck last Tuesday (21). The unexpected cold blast roared in with dailies and most stations sticking close to the usual weather reports.

However, Edward R. Wallace, WTAM news director, sensing that cold wave would, as it had in the past, play havoc on gas pressures to home and industry, began a citywide roundup of conditions both in home and plant.

By 6:15 p. m. news show time, the station had a complete summary, telling of plants laying off workers because of gas curtailment; of homes finding their heating units reduced to a trickle. At the same time, the Sohio Reporter was able to tell the East Ohio Gas Co. view.

The completeness of the roundup paid dividends as all persons involved, plants, homes, and gas company, turned to the station for both future developments and an overall picture of current events.

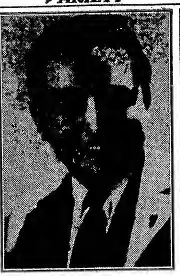
The following day the papers picked up the banner yarn, as did opposition stations.

WCPO'S NEW MBS PACT

Cincinnati, Jan. 28.

Renewal by WCPO of affiliation with Mutual for two years, effective Feb. 1, was announced Thursday (23) by Mortimer C. Watters, general manager of the station and a veepee of Scripps-Howard Radio.

WCPO became a Mutual outlet in 1945 after WSAI, which had been sold by the Crosley organization to Marshal Field, linked with ABC. Crosley's clear channel WLW, tied in with NBC, also carries some Mutual programs.



BLUE BARRON

Fresh from a successful jaunt over the southern leg of Lang-Worth's 400 station platter net, "Little Boy Blue" Barron has been taking bows at Frank Daly's Meadowbrook.

Tonight (Jan. 29th) his New York City fans will welcome him back for his seventh season in Hotel Edison's "Blue Room."

LANG-WORTH, Inc., NEW YORK

MBS Lifts Repeat Tabu For Series on Radio, Pix Influence on Moppets

Lifting the tabu against repeating programs that have clicked on earlier airings, the Mutual network is going to repeat a series of three shows next month, airing the series from platters made when the programs were on the air last April.

Series, involving discussion by experts of the influence upon children of radio, films and newspapers comics, was aired last April 5, 12 and 26. New dates are Feb. 1, 8 and 15, Saturdays, 11:30 a. m. to noon.

The series had been kudosed by various organizations, and copies of the discussions, taken from the air, had been put into a brochure which has been sold over the country by the New York State Committee on Mental Hygiene.

Moderator of the shows is Austin MacCormick, executive director of the Osborne Assn. and former N.Y.C. Commissioner of Correction. On the radio panel, opening the series, are Miss Josette Frank, radio consultant for the Child Study Assn. of America; radio scripter Raphael Hayes; psychologist William F. Soskin, psychiatrist S. Harcourt Peppard, and Judge Jacob Panken, of the Children's Court of N. Y.

Discussing films are Dr. Alice Keliher, prof. of education at New York Univ.; Paul S. Heard, executive secretary of the Protestant Film Commission; Eileen Creelman, of the N. Y. Sun; and Edwin J. Lukas, executive director of the Society for the Prevention of Crime.

The comics panel includes Dr. Ernest Osborne, professor of education at Teachers College, Columbia Univ.; Mrs. Frances Clarke Sayers, superintendent of work with children at the New York Public Library; Dr. Lauretta Bender, associate professor of psychiatry at NYU Medical School; and Dr. William Ward Ayer, pastor of Calvary Baptist Church in New York.

WHK, CLEVE., PREPS 25TH ANNI FIESTA

Cleveland, Jan. 28.

To mark its 25th anniversary on March 5, WHK, Mutual's outlet here, is planning a gala series of events.

Opening anniversary event for "Cleveland's Pioneer Radio Station" will be a luncheon, March 5, at Hotel Hollenden, with 500 leading northern Ohio citizens being invited. They will hear, through recordings, highlights of history which radio now is keeping alive for posterity.

At the same time, WHK has prepared a two-hour show of staff talent, to tour this area. Upon request, the entourage, with program director Pinky Hunter as emcee, will make personal appearances. Incorporated in the show will be the recordings of radio's role in historical events of the past 25 years.

WHK's trademark, "The Covered Wagon" has made much progress in its past 25 years. From a modest beginning as a shortwave station, the company has branched out to become one of the key Mutual outlets, and is continuing to experiment with the latest in radio engineering.

From the Production Centres

IN NEW YORK CITY . . .

Ed Kobak, Mutual prexy, has grabbed himself a new '47 Cadillac—his first car in four years. It has a radio with five buttons—but none of them tunes in WOR, the Mutual flagship station in N. Y. Cadillac people are resetting it. Kobak leaves in the car on a two-week vacation this Saturday through Georgia and Florida....Recording of the new Flit transcription series starts next week with Jimmy Atkins, Hal Kanner's band, and Ken Roberts announcing. Marty Goodman is supervising the show with Carlo D'Angelo directing. Wm. Morris office has pacted Jolson's signature to three more guest shots on the Bing Crosby stanza, following Jolson's Florida vacation.

Brad Bransford, radio actor and announcer, out of Army and making the freelance rounds in Manhattan. Best known to Baltimore radio....American Civil Liberties Radio Committee met last week to discuss FCC upholding of atheist's right to Sunday time on West Coast station....UAW-CIO "Races of Mankind" cartoon film drew big turnout of broadcasters and agency personnel to Museum of Modern Art last Thursday....Pasadena reports marriage there of director Richard Sanville, ex-CBS, and D. J. Thompson, the actress....Steven R. Carlin, former script editor of NBC Thesaurus and currently with Phillips Lord package division, married this month to Peggy Sanford....Dell Chandler profiling William S. Paley in forthcoming American Mercury mag.

Murray Forbes, one of the leads in the "Ma Perkins" cast, recently arrived from Chicago, has just sold the picture rights to his published novel, "Hollow Triumph," to Charles R. Rogers, Hollywood indie producer....Elaine Rost now a cast member in the part of Patti on Elaine Carrington's "Rosemary"....Frank Telford, director of Molle Mystery Theatre, off to Havana for a three-week vacation....Mary Hull doing the "Dorothy Dix" transcription series....Al Barker, "Terry and the Pirates" author, gifted the cast members with hand-made Chinese scarves on the occasion of the 1,000th episode on ABC....Richard Widmark joins "Rose of My Dreams" players....Dorothy Francis and James Lipton added to "The Strange Romance of Evelyn Winters"....Cathleen Cordell into "Lora Lawton" cast....Warren Parker new to "Just Plain Bill."

"Aunt Jenny" program to air an original penned by Bret Morrison beginning Feb. 7. Story deals with a French singer. Morrison will star and also sing in the seven-day series....WWRL's "This and That With Mona and Pat" sold to seven participating sponsors for 13 weeks beginning Monday (27)....YMCA radio director Henriette K. Harrison addressing public relations confab conducted next week (31) by N. Y. State Office Against Discrimination, subject being "Use of Radio to Combat Discrimination"...."High Jinx" show on WNBC now has another sponsor, Doubleday, Inc., on behalf of Literary Guild....Joseph P. Braun now veepee of Kenyon & Eckhardt agency...."ABUG" and "CRAC" new alphabetical combos bothering radio unionites on both coasts. First, in N. Y., stands for Associated Broadcast Unions and Guilds; second, on Coast, means Council of Radio Arts and Crafts. Both have same purpose, to bunch radio unions for common action.

Grace Moore's death was commemorated on the air by WNEW the day she was killed in the plane crash, Sunday (26), while WQXR did its memorial show next night, Monday (27)....Radcliffe Hall, NBC staff announcer, became father of second child, daughter, Saturday (25)....Hal Halpern, formerly of WNEW and WNYC, and Joe Franklin of WMCA, have formed Golden Age Productions....Harry Levin now radio consultant for Greek War Relief....Donald Richards, of "Finian's Rainbow" legiter, to guestar on Hildegarde show Feb. 9....Samuel R. Zack, who runs the WMCA "Labor Arbitration" show, has written a book titled "Arbitration of Labor Disputes," being published by Doniger & Raughley. Foreword to the tome was done by former N.Y. State Gov. Herbert H. Lehman.... Jeanne O'Brien, in J. Walter Thompson promotion dept., effecting tie-ins on "Info Please Almanac" book store displays with Wednesday night radio show.

IN HOLLYWOOD . . .

Walter Lurie here for Mutual to prowl the marts and put together some comedy shows. He'll be around for two months....Harry Ommerle returning to New York for the Lyons agency so he can be closer to clients and buyers. Joe Donahue takes over the Hollywood operation....Flipped Jack Benny at the 10th anni dinner for Edgar Bergen; "NBC means let's make all the money we can in the next few years because Crosby started something"....Kay Kyser insists his only interest in North Carolina's Health Plan is to further his pet charitable project and that he seeks no political reward....Despite all the rumors abroad, Texaco doesn't have to make a decision on Eddie Bracken's option until Feb. 23. The next four shows should shift the balance his way, what with Producer Nat Wolff given carte blanche on the production and scripts and bearing down....

Adrian Samish cutting a record this week of Jack Kirkwood's comedy capers for half-hour daytime strip on ABC....There'll be a double NBC signoff Feb. 12 when National Biscuit Co. tags off its opener of a thrice-weekly matinee opus on NBC's Coast skein....Thelma Ritter, N. Y. radio actress, here to complete her picture role in "It's Only Human," which she started back east, and then back east to resume in "McGarry and His House"....Edgar Harrison Wileman, who has been doing "Background For Living" for 20 years, on and off, gets a testimonial dinner from CBS this week....Claude Sweeten recovered from his long ticker siege and back directing the music on KFI's "Favorite Story"....Gag writers are receiving cartons of Idaho spuds from the guv in the hope of getting some free plugs for his state....Writing team of Hugh Wedlock and Howard Snyder still at it after 17 years, which is some kind of a record....New fathers of the past week are Charlie Herbert, producer of Mark Warnow's "Sound Off," and Bob McAndrews, sales promotion boss at NBC....Dick Cutting left CBS for post of program chief at KFAC and Stuart Novins replaced him as assistant to Chet Huntley, special events and news head at KNX...."Those Websters" optioned for another 13, thereby putting "30" to the rampant rumors....John Bates, radio head of the Mathes agency, admitted he came out to talk to Meredith Willson but to tell him he's doing a great job for Canada Dry.

IN CHICAGO . . .

Quaker Oats has renewed "Those Websters" on Mutual for 52 weeks through Ruthrauff & Ryan....After gabbing on air about getting lost on a street car, Ernie Simon, WJJD disker, received compass and street guide from car company....Rita Ascot gets role of Fay in "Ma Perkins" again after leaving in 1944....Sherman Marks, WBBM producer, huddling with comic Jerry Lester on new play....New addition to WHBF, Rock Island, news room is Lucille Shawgo....Studs Terkel goes ABC network in new show set for Jan. 30 preem, "Barbecued Riffs"....WBKB set to televise Central AAU swimming meet at hotel Continental Feb. 1....ABC "Breakfast Club" goes to Oklahoma City Feb. 15 for Boy Scout benefit....Hudson-Ross, local radio retailer, take sponsorship of disk jockey Dave Garroway via WMAQ....Louis Jordon set for guesters on "Supper Club" March 6, and Camel show on Feb. 8....Radio Writers Guild hosted cocktail party last week....Allexis Tellis new sales promotion director at WIND.

Johnny Olsen still set to bring "Ladies Be Seated" to Chi, ironing out contract gimmicks....Hildred Sanders, former Mitchell-Faust radio veepee, joined Dancer-Fitzgerald-Sample Chi office....Oliver Morton, NBC national spot sales manager, taken to bed with flu....Ade Hult, Mutual Central Division veepee and general manager, and wife on Cuban vacation....Board of Education FM station, WBEZ, shut down Friday (24), returning to the air on Feb. 17, after converting its transmitter from 42.5 megacycles to 44.5 per new FCC assignment....Scores of radio reps and ad agencies, tenants of London Guarantee building, are in a lather over what to do now that sale of building has caused rents to spiral from 10 to 50%.

DURR HITS PAPERS' RADIO TIES

Saga of 'Georgia's Other Governor' A Field Day for Atlanta Stations

Atlanta, Jan. 28.

Georgia radio stations have given listeners first-hand information on activities of the state's 1947 General Assembly since its opening in the capitol Jan. 13. Newsmen and engineers of the Atlanta stations have been active and on the alert since the hottest session in the history of Georgia's politics began two weeks ago.

Present for the opening events of the sessions during the initial week were newsmen from Atlanta's four stations, WAGA, WATL, WGST and WSB, and Macon's WMAZ. The five have continuously been on the alert for any developments of interest to the public, and have aired all major events. WRGA of Rome was up for one day.

Walter Paschall has been doing on the spot broadcast for WSB. General Manager John Fulton headed his full announcing staff with Francis Harden, Percy Hearle, John Gray and Ken Wilson. CBS assignments were handled over WGST by Fulton, Hearle and Wilson. WMAZ news director Ben Chatfield and production chief Frank Hobbs made special broadcasts to their Macon station through facilities of WGST. Engineers Ben Ackerman and Ivan Miles did first class engineering jobs over WGST programs, and the WMAZ specials.

Reporting for WATL, Atlanta's Mutual outlet, were Jim Hardin, Stan Raymond, Ray McKay and Zera Sears.

Friday, Jan. 24, Herman Talmadge, one of the claimants to the governorship of Georgia, bought radio time with personal funds to attack former Gov. Ellis Arnall and the Atlanta Journal. He paid $1,600 for a 30-minute statewide hookup, during which he urged the public to put the pressure on legislators during their weekend recess from the Assembly.

Early Friday, Talmadge wired the FCC that he had been refused time by WSB. Later in the day he was granted 15 minutes free time to answer criticism by an associate editor of the Atlanta Journal.

Saturday, Talmadge said that he had received contributions toward the statewide hook-up costs, amounting to between $600 and $700.

Down With—

Macon, Jan. 28.

WMAZ, Macon, Ga., received a letter last week signed by Middle Georgia College students protesting the station's carrying of Herman Talmadge's address to a joint session of the Georgia General Assembly. Overlooking the fact that the station carried "Aunt Bunie and the Dental Snuff Varieties" earlier in the day in order to carry the public service feature, the students wrote the following letter:

"We resent the fact that you interrupted our favorite program, "Aunt Bunie and the Dental Snuff Varieties," to bring us a broadcast from a bigger hick than she. We realize that he is an important man, but we are not in the least bit interested in listening to propaganda. We had much rather listen to some one who has our support."

Lone Wolf—With Sound

One lone sound-effects man in the NBC recording division is "stuck" with membership in the American Federation of Radio Artists, although 19 fellow soundmen working on live shows at NBC pulled out four months ago. The latter went to National Assn. of Broadcast Engineers and Technicians (NABET, Independent). According to George Heller, national exec sec of AFRA, they made the move before the current contract negotiations "because they considered AFRA demands on their half as too high." (CBS soundmen, incidentally, have switched from AFRA to IBEW).

In the case of the lone NBC wolf, he couldn't pull out of AFRA. Last week, he petitioned the National Labor Relations Board for a labor election on his contention that he would like to leave AFRA and join NABET. The NLRB ruled that this one man is not "a suitable bargaining unit."

It's Now Official, AFRA, Webs Sign

The national commercial contract between the four major networks and the American Federation of Radio Artists will officially signatured today (Wed.) by both sides, and the transcription code has been signed by two of the largest waxeries. Thus ends a four-month series of negotiations for new AFRA codes to replace those that expired last Oct. 31.

Fred W. Ziv and World Broadcasting Co. signed the transcription codes Monday (27), this starting the parade which will, without a doubt, include all other transcribers and eliminating any possible conflict on that end of the negotiations.

Actual signaturing of the net commercial code was held up until this morning pending settlement of the KFI holdout on the Coast, but that's been settled amicably by the intervention of ad agencies.

Earle C. Anthony, of KFI, never had signed an AFRA contract, having always insisted that he would not put his name to a union document. However, he has always in the past given his verbal assurance that he would live up to the current AFRA codes, and AFRA people both here on the Coast concede that Anthony never broke his promise.

In the case of the current contract, he has refused to accept a clause providing that L.A. stations pay commercial fees to staff announcers when they work on local commercial programs. In order to get the dispute over with, ad agencies have agreed they will meet the cost in the case of KFI. On that basis, the argument was settled.

ROGER BAKER ALSO VAMPS CROSLEY SETUP

Cincinnati, Jan. 28.

Roger M. Baker, account executive of WLW, announced his resignation from the Crosley Broadcasting Corp. last week after four other upper bracket men in the organization did likewise. In each instance the date of severance is indefinite.

Baker joined the Crosley staff in 1939 as baseball announcer on WSAI, succeeding Red Barber, who changed to WOR to start his airings of the Brooklyn Dodgers' games. Previously Baker was a baseballcaster in Buffalo for WGR and WKBW. He continued in sports with WSAI until the close of the 1944 season, when WCPO became Cincy's exclusive baseball station, and then transferred to the Crosley sales department, attaching to WLW after the sale of WSAI to Marshal Field.

LaGuardia to WNEW If WOR Doesn't Sell Him

Former New York Mayor Fiorello H. LaGuardia will air his Mutual network co-op Saturday night gabfest locally in N. Y. over the indie WNEW unless the web's flagship, WOR, sells him very soon.

Former mayor insists on having a New York outlet, and it was definite that he would not wait too long if WOR fails to find a bankroller.

Meanwhile, LaGuardia has no Chicago sponsor as yet, either, and WGN, Mutual outlet in Chi, is not carrying him sustaining.

ASKS LOOK AT CHAINS' HOLD

Washington, Jan. 28.

A motion that FCC seek comment from the industry and other interested parties on a proposed rule barring newspapers from owning more than one AM, FM and television station has been laid before the FCC by Commissioner Clifford J. Durr, it was learned today.

The revolutionary proposal failed to win consideration by the five other FCC members, but it is on the books and the Alabama commissioner can be expected to remind FCC from time to time of what he considers "the serious problem" of chain newspapers controlling equally strong radio holdings.

Durr said he has not made up his own mind that such a limitation is desirable but he would like to have the FCC open its doors to full discussion of what's right or wrong with the proposal. As he sees it: "The problem of growing concentration of control in the media of information is serious enough for us to go in and try to get such advice as we could from outside sources."

The commissioner said he was entirely sympathetic to a newspaper getting a radio station in its home town as a form of technological improvement in disseminating the news. His question strikes at the multiple radio holdings of several powerful newspaper groups.

Durr said he has not thought much about the ramifications of such a rule on the radio holdings of outfits like Scripps-Howard, Hearst, the James Cox radio-newspaper empire, Knight Newspapers, Gannett Publishing Co., Dorothy Thackrey's New York Post, and other papers with a string of radio affiliates. Newspapers' right to several facsimile operations is something else that would have to be considered in such a rule.

Third of AM

Commissioner Durr's recommendation is the sign of revived FCC interest in the penetration of newspapers into radio since dismissal of the newspaper-radio investigation in Jan., 1944. FCC statistics show that publishing interests are the largest single group in standard broadcasting, accounting for well over a third of the AM licensees. Aside from AMers they are the largest overall group entering FM, and comprise over one-third of the newcomers to FM radio. In television, again aside from standard licenses, publishers are the largest single group of bidders and permittees. And, naturally, they are responsible for 95% of present-day experimentation in facsimile.

Durr's motion was made last Thursday (23) as the commission approved the transfer of stations

(Continued on page 54)

WHOM Nixes Fund Raising By Religious Groups; Paid Obits, Weddings Also Out

Three religious organizations that have been soliciting funds on their shows over WHOM, N. Y., have been notified by the station that as soon as their current cycles are up—all by the end of this month—they'll no longer be allowed to ask for coin.

Station has also ordered paid obituaries and wedding announcements dropped from its Polish programs.

On the fund-raising end, the station has decided, under the new Fortune Pope management, that, while the organizations involved are thoroughly reputable—the practice of using the air for money solicitations does not make for good radio.

In regard to the Polish programs, listeners have assured the station management, through a special Pulse survey, that they welcome news of deaths, engagements, marriages, etc. —even though the latter are paid for by the families concerned. However, the station decided to drop them in the interest of uniform programming, since such sales are not allowed on other lingo programs on the station.

Commission Half-Supported, Part Slapped Down in Decision on WKBW

Washington, Jan. 28.

The U. S. Court of Appeals for the District of Columbia yesterday (Mon.) told the FCC it was 50% right and 50% wrong in its decision to revoke the license of Buffalo Broadcasting Corp.'s WKBW, Buffalo, unless it cancelled contracts it had held since 1931 with the Churchill Tabernacle of Buffalo.

As expected, the court unanimously upheld the commission's right to abrogate contracts with reserve radio time for persons other than the licensee over long periods, and provide for a reverter of license in case of sale. (In this case, the Churchill Tabernacle had the option of using 17½ hours a week on the station through the year 2027 A.D., and would have the first right to the WKBW license if the station were sold).

On the other hand, the court criticized the FCC for failure to specify a reasonable broadcast time, within the terms of the license periods, which the church might use for religious broadcasts and for invalidating those parts of the contract which insured the church payments of $150 a week and reversion of the physical property (not the license) of the station. (FCC General Counsel Benedict Cottone told the court FCC was not voiding any agreements which the church had with WBKW other than those on use of time and reverter of license).

The court, however, ruled: "We think the case should be remanded to the commission to determine whether a contract, modified as to the length of its existence but allowing a reservation for a reasonable broadcast time, would be contrary to the public interest. We find nothing in the present rules or practice of the commission to forbid some such arrangement on these lines."

The court concluded: "Its (the church's) objective was and is the reasonable use of the facilities of its formerly owned radio station and the propagation of its religious doctrines. To deprive it of this is to destroy the bone and marrow of its being . . . It would seem to us the facts justify—if not require—the commission, in recognition of those rights, to offer the church the opportunity to substitute for the objectionable provisions modifications that would not be contrary to the public interest . . ."

James Lawrence Fly argued the case for the church, which has been reported ready to close a deal to rebuy WKBW.

The right of a station to maintain control over its own time was recently upheld by a Denver court in the case of KOB, Albuquerque. Similar contracts are the subject of FCC scrutiny at WAIT, Chicago, and WJOL, Joliet.

Flack Plaque

New Friends of Radio Press Agents, formed recently in New York, is prepping its first annual award to the person or organization contributing the most toward the advancement of publicity.

Initial flack plaque goes to A. B. Dick Co.—the mimeograph outfit.

Is AM 'Standard'? Nay, Nay, Sez FMA

Washington, Jan. 28.

First official act of the newly-formed FM Assn. was a request last week (23) that FCC rewrite its rules to wipe out what was described as an unfair description of the type of broadcast service delivered by FM.

FMA prexy Roy Hofeinz asked FCC chairman Charles R. Denny, Jr., to delete all references in commission forms and regulations to "standard" broadcast stations and to substitute the phrase "amplitude modulation" or AM.

Hofheinz said: "It is generally recognized in the industry and by the commission that frequency modulation offers an improved quality of broadcast service and it is, therefore, quite misleading to the public generally to have any reference to an inferior service as a standard service."

FCC officials admitted they had no wish to keep AM as the "standard" radio service of the future, but pointed out it would require a new radio treaty before the offending terminology could be wiped off the books. The North American Regional Broadcasting Agreement and other treaties now in effect refer to the 550-1,600kc band as the "standard broadcast" band.

Commission men added that the language appears so many times in so many places in FCC literature that it could not be changed immediately, in any event, without a lot more money than FCC has or is likely to have at its disposal.

'Sell Michigan' Drive Ready for WJR Preem, Backed by Governor

Detroit, Jan. 28.

Gov. Kim Sigler of Michigan will inaugurate a new program, "Know Your Michigan," over WJR (CBS) on Feb. 9. The new Sunday afternoon show will feature the Wayne Univ. band and will incorporate a five-minute talk on Michigan. The governor has endorsed the program as one that will sell Michigan to the people of the state.

Also in line with the governor's appeal to Michigan stations to "sell Michigan and keep Michigan abreast of the political picture" the station has scheduled a series of "Tour Congress" programs during which Michigan Congressmen will report direct from Washington. The first broadcast (26) featured Rep. Howard A. Coffin. This program will shift to 7-7:17 p.m., Saturdays on Feb. 8.

Gov. Sigler soon after his inauguration launched a bi-monthly broadcast over WJR, directly from his executive office, during which he reports to the people.

Sigler recently told radio executives they are destined to play an ever increasing part in politics, especially in bringing to the people the behind-the-scenes movements. "Radio can do more to clean up politics than any other medium," he said.

Cleveland—Reg Merridew, WGAR chief announcer, named production manager.

Sterling Drug's 'Zeke' Buy on ABC Cues Ayem Opening Time Revamp

A 52-week contract for a cross-the-board 15-minute morning show, to be sponsored by Sterling Drug, has brought about a change in the ABC's net opening time, moving the coast-to-coast hook-up time forward by a half-hour to 7:30 a.m. beginning Monday (3). Net has been opening its lines until now at 8 a.m.

Drug outfit, which already sponsors "Bride & Groom" on the net for a half hour, Monday-Friday, at 2:30 p.m., has bought the "Zeke Manners Show" for coast-to-coast airing. Sponsor has been bankrolling the show on the ABC's Pacific web for a year.

Under the new arrangement, "Zeke" will be heard live in the east, through Hollywood origination, 7:30-7:45 a.m., Mondays through Fridays. Show will be repeated live an hour later for the Central Division, and will get live repeats for other areas in accordance with each zone's time schedule.

Network will open its lines at 7:30 a.m. for "Zeke," and close down again between 7:45 and 8 a.m., leaving that time to the affiliates for their own programming.

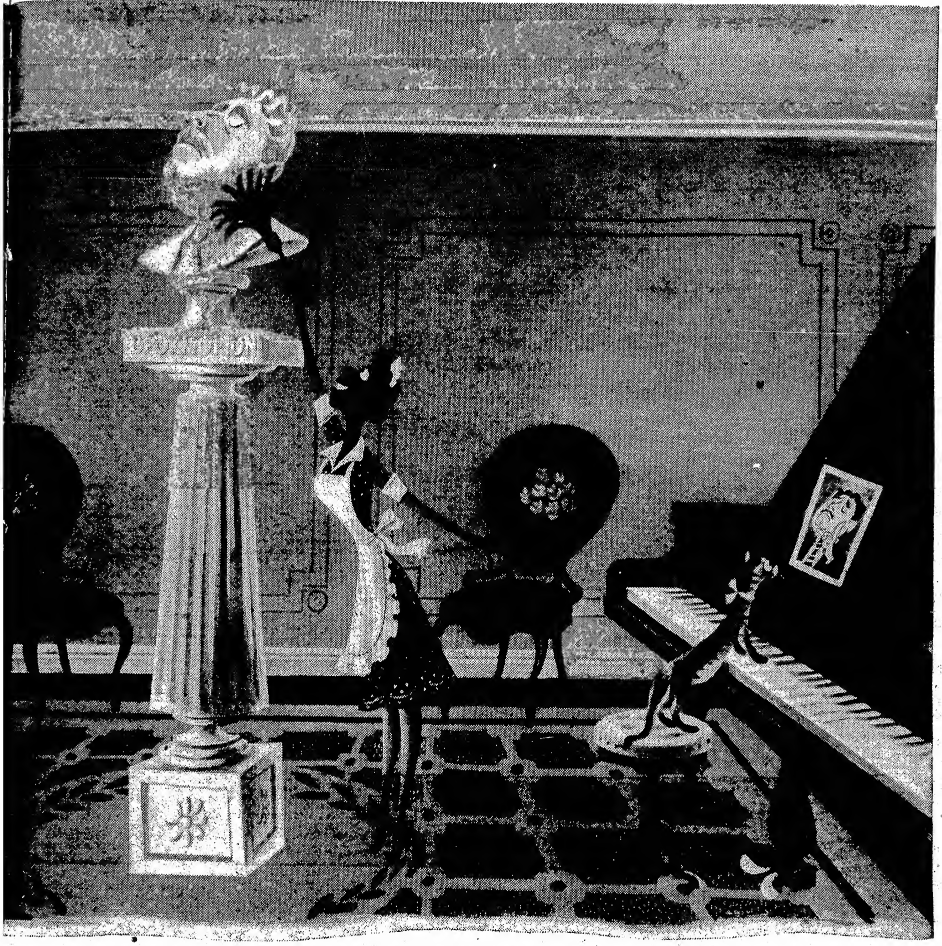
It happened on NBC

STORY OF THE GREAT MAN HIMSELF ★ The Great Gildersleeve is still a bachelor because his listeners won't permit him to marry. Back in 1943 the writers of the show introduced a romance for Uncle Mort. Listeners approved. But when the script writers took the bold step of having Gildersleeve become seriously interested in the red-haired widow Ransome, the reaction was immediate. Letters showered in stating that Gildy should remain single and devote his time to raising his niece Marjorie and nephew Leroy.

In their concern, listeners proved that the character of Throckmorton P. Gildersleeve had become as real as life to them. For Gildy is the eternal bachelor. He is continually attracted to marriageable ladies—but only to a point just short of the altar. In shrinking from the responsibilities of wedlock he expresses the immaturity of his nature. That inane laugh and absurd pomposity are a reflection of his arrested development. The Great Gildersleeve is caught between the day before yesterday and the day after tomorrow—a ludicrous but lovable figure of adult adolescence.

Harold Peary first played the role of Throckmorton

AMERICA'S NO. 1 NETWORK



P. Gildersleeve in 1935 on the Fibber McGee and Molly show. In 1941 he emerged with his own full-time show which, under the sponsorship of the Kraft Foods Company, has risen to a position among radio's fifteen top-rated programs. Every Wednesday night finds him surrounded by a cast as distinctive as his own colorful personality. Virtually the entire cast—Leroy, Marjorie, Judge Hooker, Mr. Peavy, Floyd the barber and Eve Goodwin have only one dramatic purpose—to build up and then deflate the Great Man's ego. Only Birdie, the colored maid, is no heckler. But even into her good intentions Gildersleeve manages to read cause for worry and mistrust.

How to make a Great Man? Endow him with a full share of human failings, lovable and recognizable to millions. Entrust the role to an actor of long experience and intuitive understanding. Bring to life his voice and character in the millions of homes served by the powerful facilities of the NBC Network. Put him in the company of other great personalities heard on NBC. The result: a life-size creation in sound as three-dimensional as your next door neighbor.

NBC

A Service of Radio Corporation of America

... the National Broadcasting Company

THE GREATEST STORY EVER TOLD

With Sydney Smith, Rod Hendrickson, John Sylvester, Henry Neely, Roland Winters, Eleanor Sherman, Karl Weber, Ben Cooper, Joe de Santos, Alan Hewitt, Karl Swenson, Jack Hartley, Ray Morgan
Producer: Fulton Oursler
Director: Marx Loeb
Writer: Henry Denker
30 Mins.; Sun., 6:30 p.m.
GOODYEAR RUBBER CO.
WJZ-ABC, N. Y.
(*Kudner*)

ABC network's new Sunday evening show, "The Greatest Story Ever Told," with its religioso format, for which Goodyear Tire and Rubber is picking up the tab without benefit of a single commercial save for a front and back identification as sponsor, rates accolades as one of the truly sock public service programs of the year. The web had been touting the Biblical-inspired series weeks in advance, and on the basis of last Sunday's (26) premiere performance, there was justification for its pride.

Whether the intent of the program is to dramatize episodes from the Bible in such a manner that its precepts gain a wide audience via ABC's coast-to-coast facilities, or whether it is to use Biblical incidents as an analogy for the presentation of present day evils, on both counts "Greatest Story" merits acclaim.

The first in the series, "The Good Samaritan," scripted by Henry Denker, was as forceful an indictment of intolerance and its henchmen, prejudice and bigotry, as any 20th-Century characterization could project. Using the parable of the Good Samaritan, the fundamental Commandment of Love Thy Neighbor was unfolded in such a manner as to instill an awareness that living in accordance with the Biblical and the human adage would outlaw most of the hatred and selfishness in the world today. As such the dramatization could stand as an emblem for ushering in universal brotherhood.

Revived by modern verbiage, the adaptation of the Bible tale was made meaningful. Similarly, the production itself struck the same tempo of timeliness with the clear diction of the cast, the bypassing of pompousness and unction, and the utter simplicity that permitted the tale of the Good Samaritan to speak for itself.

The orchestral-vocal bridges and songs that punctuated the program were in keeping with the ecclesiastic overtones of the stanza. *Rose.*

QUIZPARTNERS, INC.

With Gil Hodges, emcee
Producer-Director: Henry Felix
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
Participating
WTAG, Worcester
(*Paul H. Raymer*)

This is a routine afternoon quizshow that doesn't tax the advertisers' bankroll or the dialers' mentality. Show is built along elementary lines set by the average and participation program. A group of studio visitors are paired off as members of a "corporation" and each pair must answer a series of eight questions in order to win a prize. Prizes are inexpensive giveaways, and because of this, not much excitement is generated as the "corporations" edge up to the eighth question.

Gil Hodges handles the emcee chore brightly and pushes the show along at a nice clip. When a quizee falters over a question, he supplies the usual "hints" that make a wrong answer a practical impossibility. In addition, the questions are on the order of: what color hair has Veronica Lake? Plugs for participating advertisers are spotted not too frequently and are brief.

THOSE SENSATIONAL YEARS

With Quin Ryan, Harry Elders, Fern Persons, Cliff Norton; Lee Walters, announcer; Rex Maupin Orch
Writers: Roy Windsor, H. Y. Bingham
Producer-Director: Fred Kilian
30 Mins.; Thurs., 8:30 p.m. (CST)
Sustaining
WENR-ABC, Chicago

Absent from radio for the past two years, Quin Ryan, former Chicago Tribune reporter and pioneer ex-manager of WGN, returned to the air last week with weekly dramatizations of news stories that hit the nation's headlines during his career, going back to 1925 for preem (23) airer. Nostalgic news cavalcade has the essence of being welcomed by listeners looking for a taste of yesterday.

Placing time of occurrence vividly, Ryan builds up to story by recalling gimmicks of yesteryear, while orch makes with bits of music of the era in an effort to spot a certain time in the past for the dial twister.

Episode of Kentucky farmer Floyd Collins' death in an underground disaster, was probably the toughest workout a local sound effects man has had in many a month. Scripting was top quality and presented adequate portrayal. Ryan's observing narration throughout was well timed, though a few muffs found their way into his commentary probably because of some rust accumulated during the absence.

Harry Elders, in role of Collins, was easily topnotch, with supporters adding enough realism.

Twenty-five-piece Rex Maupin orch ran close with sound man in effort put forth as bridge music maintained a constant flow with nifty results.

HIT PARADE

With Dinah Shore, Andy Russell, Mark Warnow, F. E. Boone, Speed Riggs, others
Producer: Lee Strahorn
Writer: Glen Wheaton
45 Mins.; Sat., 9 p.m.
AMERICAN TOBACCO CO.
WCBS-CBS, N. Y.
(*Foote, Cone & Belding*)

The decade-old Lucky Strike "Hit Parade" has apparently only recently become aware of the fact that radio does change to some degree. Pet program of the late George Washington Hill, this Saturday evening standard has long hewn to a line established by the late tycoon and has long been saddled by the idiosyncracies of the magnate to the point where it resisted any encroachments of modernity in presentation.

Only recently has there been a few minor changes in the setup, which to many indicates that this session is FC&B's problem child and number one project. Program moved to the Coast, a few months ago, although commercials were still delivered from the east. Then Joan Edwards, for several years the femme chirper, was let out in favor of a series of guests, first of whom, Dinah Shore, premiered for a four-week stint on Saturday (26). Male singers are also skedded as guests, cueing speculation as to whether Andy Russell is to be retained when his option period expires.

Now that the program has been fully divorced from the east and commercials are no longer piped in, there's apparently an easier feeling in the session. The chatter between Miss Shore and Andy Russell was affable, Mark Warnow has noticeably tailored his arrangements so that there's counterpoint, and orchestral arrangements have achieved a degree of softness. Program's specialty is still selection of the week's top tunes.

But the trip-hammer commercial still goes on. This vestige of GWH theory is still in effect, and any mood created by the smoothness of the new layout is lost once the LSMFT spiel is on. *Jose.*

SKIP FARRELL SHOW

With Skip Farrell, George Barnes Trio, Honeydreamers Quintet; announcer, Jack Lester
Producer-Director: Phil Patton
15 Mins.; Mon., Tues., Wed., 7:15 p.m.
Sustaining
WENR-ABC, Chicago

This show on the ABC net makes it difficult to believe that really big time radio is forever gone from these parts. The names may not be big, but it's a cinch the quality is there, with Skip Farrell a definite cross between Bing Crosby and Perry Como.

Spot goes along in much the same manner as the Chesterfield Supper Club, and the between-song banter of crooner Farrell and announcer Jack Lester make you think the next thing coming will be a ciggie plug.

Although a large orch is absent, it isn't missed much, with the George Barnes trio doing a nifty rounding out job. Combo consists of Barnes and guitar, Mel Henke with 88, and Harold "Stompy" Siegel pounding bass. Trio offers one spot of original Barnes jive per show.

Show is dominated by Farrell's songs along with background of Honeydreamers' velvety vocalizing. Group of three boys and two gals is made up of Dick Lawson, Ardys Benson, Keith Texter, Sylvia Mikelson and Paul Montan, who come to ABC from music classes at St. Olaf College, Minneapolis. Definitely of high caliber among the groupers.

Farrell's easy-going manner, both in song and emceeing, go far in making this a worthwhile evening touch of lush interpretations of hit paraders.

SALVATION NELL

With Helen Hayes, Craig McDonnell, Bill Griffis, Florence Hallop, Grace Valentine, Ralph Bell, Stuart McIntosh, Kermit Murdock; announcer, Bob Sherry
Adapter: Jack Wilson
Producer-Director: Clay Daniels
30 Mins.; Sun. (26), 12 noon
Sustaining
WNBC, N. Y.

As a kickoff to the Salvation Army's 1947 maintenance fund drive, WNBC gave the SA its Sunday noon time this week (26) for a dramatization of the late Edward Sheldon's old-time legiter, "Salvation Nell." With Helen Hayes as star of the performance, it was difficult to go wrong on this one. And the expected payoff came through, making for an excellent pitch for the beneficiary organization through radio's best format.

The play is one which, without extreme care, could become a burlesque. All the elements for such treatment are in the original Sheldon piece, and it has often been played in just that broad manner—femmes banging tambourines, drunks badgering Hallelujah-shouting dogooders, and a couple of sinful sisters in the offing adding to the general hilarity. But to do this oldie straight and make it come off—that takes not only seriousness of purpose but also artistry of a high degree. Fortunately, the stuff was there on this one-shot.

From D. L. Provost's planning of the play, to Jack Wilson's scripting, and Clay Daniels' sensible production plus sympathetic direction—"Nell" was in the bag. Miss Hayes' acting was tops. But the rest of the cast was so good, down to the bits, that the whole shaped up as a genuine tribute to all concerned—the Salvation Army's work, Sheldon, and the station itself. *Cars.*

Ruth and Rudy

Ruth Etting came off a Colorado farm to resume, after six years, her professional career. That was last week (21) as guest on the Rudy Vallee show. She still sings a good song.

Miss Etting sang two numbers, an old one and a new one, and the paradox was that she sang the new one better than the old one. The tunes were "For Sentimental Reasons" and "Harvest Moon."

Consuming almost the entire second half of the program the reason it took her 15 minutes to unwind a pair of pops was that there was too much talk with Vallee about life on the farm. This was sandwiched between ditties and the time would have been better spent if Miss Etting had tossed in "Ten Cents a Dance" or "I've Got a Right to Sing the Blues" as a third entry. She sings the bejabbers out of these, too.

That "Harvest Moon" didn't stand up as it should was Miss Etting's fault. Her original recording of this song ranks among the finest pop vocals ever waxed. So what did she do? She left that arrangement flat for a newer musical background which did nothing for her. But it was fair enough and so for those who don't remember it probably made little difference. It just seemed a wasted opportunity and a chance for Miss Etting to have killed all the people.

On the other hand, her "Sentimental Reasons" was plenty good. It was enough to establish that Miss Etting can about go where she wants to go, do what she wants to do regarding radio—if she wants to do it badly enough. If she has also retained her appearance, and no doubt she has, that makes theatres certain as well. Her voice was strong and smooth on "Reasons," her diction fine and it got her away to a nice start.

As for Vallee, that talent digging genius (jg), it continues apparent that he knows the answers. And while the kidding about his voice rides for what it's worth, it remains a fact the guy delivers a tune. Those orchestrations behind him are seldom wrong. Vallee is no chump.

ABC's Showcasing Of Ideologies Puts CIO In Showmanship Lead

Again this year, the ABC net has skedded its battle-of-the-ideologies parlay—two 15-minute shows, back-to-back—one by the CIO and the other by the National Assn. of Manufacturers, on the accustomed Sat. evening time, 6:45-7:15 p.m. Shows bowed first Saturday night in January (4), and those cased for review (25) were fourth in the parade. Showmanwise, so far, CIO is still ahead, but NAM is fast catching up.

"Labor: USA," which opens the proceedings at 6:45 p.m., may owe its edge to fact that somehow it seems closer to the people for whom it speaks—i.e., the organized trade unionists in the country, particularly those who belong to CIO. Pete Lyon's scripting keeps the material down to earth. A remote hooked, this time, to Milwaukee, put on a Mr. & Mrs. pair who were mccoy. No actors these, but a CIOer who earns $58 a week and has to support a wife and eight kids on that sum. When he talked about take-home pay, it was credible. And when his wife conceded she may find bigger bargains in foodstuffs but can't traipse about town what with her progeny to look after—that, too, was anything but play-acting. And with Tom Glazer's balladeering on "I'm An American Workingman" rounding out the quarter-hour, the show was surefire.

NAM's theme song, done by Crane Calder, had a more stuffy quality, lacking warmth. The NAM scripter, Larry Witte, did well with a documentary showing the plight of school teachers who are underpaid, in an effort to drive home the feeling that the manufacturers are just as friendly to little people as any unionist could be. But somehow the piece, though competently acted by pros, didn't come off. It was not a slice of life but a vignette written for actors.

Fact, though, that NAM is doing this kind of thing—rather than straight propaganda like the CIO punches home—shows that the money boys have learned how to speak softly, making in their case for much better radio than their efforts of last year.

On the whole, the two stanzas make an interesting half hour. Neither show refers to the other. Net simply lays them end-to-end, and lets it go at that. It's up to the listener to judge, and both parts are undoubtedly attracting listeners. *Cars.*

SCOTLAND YARD

With Basil Rathbone, Anne Burr, Les Tremaine, Robert Dryden, William Podmore, Philip Clarke, Cathleen Cordell, Mary Orr, John Stanley, Alfred Shirley; announcer, Phil Tompkins; music, Sylvan Levin
Writer: Peter Barry
Producer-Director: Carlo DeAngelo
30 Mins.; Tues., 8 p.m.
Sustaining
WOR-MBS, N. Y.

Building a new whodunit parlay as back-to-back companion piece to its 8:30 p.m. "Adventures of the Falcon," Mutual has uncovered a new murder mystery piece, titled "Scotland Yard," which now fills the half-hour preceding the bird's entry into the blood-and-thunder arena. This one, spotted at 8 p.m. Tuesdays, is tabbed "Scotland Yard." Judging by the preem (21) it should snag both sponsor and the batch of listeners who seem to like their drama blood-drenched.

Smart casting put Basil Rathbone into this show as lead. Rathbone had done Sherlock Holmes on the air to sufficient kudos, and is familiar with the role he takes now, as "Inspector Burke," who outsmarts the crook.

By actual count, the opener contained four murders, not to mention a knifing that didn't prove fatal. But the action was fast, credulity was not strained too much, and a competent cast backed the "Inspector" thoroughly as he treaded his nonchalant way through the gore.

Show is supposed to contain a love angle, with the "Inspector" having a dame in the offing who hopes he could move a couple of corpses off his chest long enough to visit with her. But Anne Burr, in the role of the gal, was largely wasted on the opener, being given only enough lines to show that the "Inspector" too can be human. Like the rest of the cast, however, she carried her chore competently. *Cars.*

FOR PARENTS ONLY

With Frank Luther, Dean Dixon, Sidonie M. Gruenberg; George Brooks, moderator; Allen Strong, announcer
Director: Jack Grogan
Producer: Ted Cott
30 Mins., Tues., 9 p.m.
Sustaining
WNEW, N. Y.

Although this series admittedly is aimed primarily at parents, it's of sufficient general interest for the average listener. It also happens to be a better-grade half-hour, judged by the opener Tues. (21) subtitled "Your Child and Music," program turned out to be—largely, due to the type of people chosen for the board—a lively discussion of a pertinent subject by intelligent, informed persons concerned with what goes on about them. Discussion was lively though serious, and down to earth instead of pedantic.

Format has three experts discussing a problem (subsequent topics will include a child's relation to radio, books, school, films, discipline, prejudice, etc.). Board argues or agrees constantly with one another. Last eight minutes, studio audience is rung in with question. Premiere was handled very well by moderator George Brooks, while production details went smoothly due to Ted Cott's and Jack Grogan's efforts. But success of opener was due primarily to the trio who formed the board, and who kept ideas and arguments moving fast and vividly.

Mrs. Sidonie M. Gruenberg, of the Child Study Assn., set the theme. Music is in the child; it's a parent's job to keep it there and to make it grow. Frank Luther, moppet song expert, discussed the best way to introduce music to a child, the types of music to use, maintaining that what a child absorbed in his early months, in his babyhood, counted later in his cultural life.

Dean Dixon, orchestra conductor, went further. We must get rid of the idea of using music as a showpiece, he said. It's musical experience, not performing experience, a child should be guided towards.

There was more good stuff like this, on when to start kids practising, when to take them to their first classical concert, questions of censoring a child's taste in pop or longhair, etc. *Bron.*

RHYME WITHOUT REASON

With Bob Elliot, Gordon Ayres, Don Berkshire
Producer-Director: Bob Elliot
15 Mins.; Sun., 4:15 p.m.
Sustaining
WLIB, N. Y.

This musical session flashes some clever and original touches but these are buried in an indiscriminate welter of corny gags that are strictly smalltime. On last Sunday's show (26), Bob Elliot and Gordon Ayres showed their best side in a brief fantasy piece concerning a songwriter who has the whole world singing his nonsense tune. But this amusing satire was framed in such sample gags as: I was so shocked when I was born I was speechless for a year.

Program also features a song title-guessing contest and some nicely rendered vocals by Don Berkshire. Judging from the reviewed session, Elliot and Ayres could develop a neat little show out of their free-wheeling style—but only if they throw away their gag file. *Herm.*

THE OHIO STORY

With Robert Waldrop, narrator; Gloria Brown, Harry Ridgely, George Roberts, Tom Field, announcer
Writer: Frank Seidel
Producer: Stuart Buchanan
Music: Walberg Brown
15 Mins.; Mon.-Wed.-Fri., 6:30 p.m.
OHIO BELL TELEPHONE CO.
WTAM, Cleveland
(*McCann-Erickson*)

This show need not take a back seat to any network program based on a narration format. Expertly done, warm in presentation, colorfully written, the "Ohio Story" is one of the neatest means of institutional advertising to hit the Buckeye air—local or network—in many years.

True, McCann-Erickson dipped into New York's talent pool for Robert Waldrop as narrator and Frank Buchanan as producer. But without the deft and warm writing of Frank Seidel, the show would lack its distinctive sparkle. It's Seidel's tingling description of past events of Ohio's history that gives Waldrop a true medium to employ his outstanding ability to narrate—an ability that brought him fame during the storytelling phases of the "Treasury Salute" series.

A native Ohioan, producer Buchanan has chalked up a signal achievement with this program that is fed to six Ohio stations. Although the use of music as a tie-in for scenes is not novel, Buchanan has availed himself of all niceties of that medium to denote passing of time. In that respect WTAM's Music Director Walberg Brown has turned a neat trick in arranging proper scores for the three-piece musicale background of Ben Silverberg, violin; Nell Stack, harpist; Crandall Hendershott, electrical organ.

Blending those scores into the overall show makes the program a fast-moving vehicle that keeps audience interest high and furnishes the proper breaks between narration to avoid any dullness.

The actors who flit across the scene to highlight spots in the event being described do satisfactory jobs. George Roberts, former Play House member, takes honors in this respect. Announcer Tom Field, one of the best in the midwest, is at top quality in the series.

The show is good. If it will tackle, objectively, the economic and social forces that make Ohio a great state, and if those responsible for the actual production continue to have a free rein, then WTAM will chalk up a truly outstanding achievement in radio entertainment. *Mark.*

MUSICAL CARAVAN

With Eve Schoenholtz
Producer: Frank Rosa
30 Mins.; Tues., 8:30 p.m.
Sustaining
WNYC, N. Y.

One of this station's infrequent excursions into the pop music field, "Musical Caravan" is a disk jockey type program with a femme emcee up. Airer, which includes a weekly three or four-minute pitch for some charitable or public service organization, has a slightly overstrained catch-all flavor that jars with the station's general tone. Eve Schoenholtz, emcee, who calls herself Eve, is also inclined to be cute.

There's too much bobbysox gushing in her intros to numbers by Perry Como, Bing Crosby, et al. And as if platters by Spike Jones' City Slickers don't hash up the music enough, the gal spieler has the technique of interrupting the records to interject her comments. Last week's show (21) included a brief talk in behalf of the American Women's Voluntary Service fund drive. *Herm.*

Follow-up Comment

Fiorello LaGuardia's return to the ether via Mutual is more of the same that the ex-mayor had been purveying on ABC—that is, giving the "Dutch Uncle" routine to his listeners. In his characteristic high-piping voice, LaG got all excited over the housing situation, sugar rationing, living with one's mother-in-law, among other topics. Characterizing himself as the "unauthorized spokesman for unorganized Americans," he reminds one of the common scold who warns the malefactors that little Fiorello will get them if they don't watch out. It's different from the usual smooth, know-it-all flow of language of the garden variety of commentator. And still good listening.

"Here's to Ya" is the new title for the Hires' Sunday Party, transferred to CBS from ABC this week (26) without losing its format in the process. Louise Carlyle, Phil Hanna and the Phil Davis band dish out a pleasant enough show, which on this airing distinguished itself with a medley of tunes popularized by the late Glenn Miller. Tune collection was delivered very much in the style of the bandleader lost during the war to give the preem show a memorable closing. Miss Carlyle's rendition of "Rainy Night in Rio" and entire cast's takeoff on William Tell overture provided the other highlights.

THE 7th KEY HAS BEEN ADDED

WXYZ Sales Key to the Detroit Market

The latest key to be added to the ring of ABC SPOT SALES is WXYZ—Detroit. We are proud of our new addition. Proud because WXYZ comes to us with a rich heritage of national good will—inspired in great measure by the *Paul-H. Raymer Company,* which has represented it so capably during the past nine years. It is to your advantage to know that now, when you call ABC SPOT SALES, you can contact any or *all* of the 7 keys to America's top markets.

WJZ NEW YORK
ABC'S key to America's 1st market

WENR CHICAGO
ABC's key to America's 2nd market

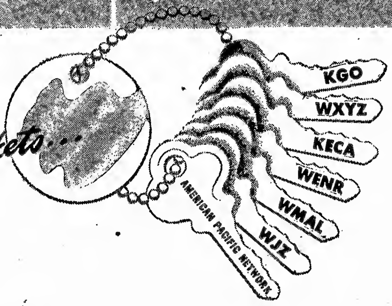
KECA LOS ANGELES
ABC's key to America's 3rd market

KGO SAN FRANCISCO
ABC's key to America's 6th market

WMAL WASHINGTON
The Washington Star Station
ABC's key to the Nation's Capital

AMERICAN PACIFIC NETWORK
ABC's key to the Pacific Coast

ABC has the 7 Keys to America's Great Markets...*



*SPOT SALES DIVISION

ABC American Broadcasting Company

NEW YORK	CHICAGO	SAN FRANCISCO	LOS ANGELES	DETROIT
33 West 42nd Street	Civic Opera Building	155 Montgomery Street	1440 Highland Avenue	Stroh Building

Justice Dept. Raps Chi Judge's Nixing of Lea Act As 'Arbitrary'

Washington, Jan. 28.

The ruling of Federal Judge Walter LaBuy in Chicago that the Lea Act is unconstitutional "represents an arbitrary denial of equal protection of the law to employers of radio stations," the Justice Department told the Supreme Court yesterday (27).

In appeal filed with the high court, George T. Washington, acting Solicitor General, urged the court to reverse LaBuy's ruling. The District court had found the Lea Act illegal on three counts—violation of the First, Fifth and 13th Constitutional Amendments.

The Justice Depart. argued that the Chicago court "misconstrued the 13th Amendment as guaranteeing an absolute right to strike." While LaBuy held that the right to picket is contained in the First Amendment. The Justice Dept. replied that the Lea Act "does not prevent picketing but only coercion by any means, including picketing."

The petition added: "Picketing is no more entitled to constitutional protection than are other forms of speech," and, when it clearly and immediately is designed to achieve an end which Congress has legitimately made unlawful, it may be prohibited."

"The radio industry," the Justice Dept. brief said, "is sufficently unique to be subject to special regulation in many of its aspects . . .The very fact that the decision here (the district court's) nullifies an act which Congress deemed necessary for the welfare of the nation, in itself establishes the substantiality of the question involved."

The acting solicitor went on to say: "The statute represents the deliberate judgment of Congress as to the existence of an evil affecting the broadcast system of the nation and as to the best method of remedying such evil."

Gun Moll Accommodates KRNT in Bank Stickup, But Station Is on Job

Des Moines, Jan. 28.

Lucky "on the spot" reporting enabled KRNT to score a scoop Jan. 22 when a woman bandit held up the Des Moines Bank & Trust Co. With a KRNT foursome lunching across the street from the bank during the holdup, they had a ringside seat for the excitement, and had the Cowles station on the air with the story in exactly 10 minutes after the robbery, complete with interviews from witnesses and police officials.

The "spot" boys were Tex Taylor, promotion manager, and Joe Hudgens and Bill Hippee of the promotion dept., plus Tom Dyer, continuity writer. A half-hour later, KRNT got another scoop with a flash on the "Ladies Be Seated" program that the woman bandit had been captured. Rejoining the ABC network for the "Ladies Be Seated" show, emcee John Olsen blasted "she got it!"

Being the first time a dame has attempted a solo bank holdup in Iowa, the story was plenty hot, and the station got a lucky break through quick manipulation on the part of the promotion boys to get a wire recorder and two special events men on the scene in less than 10 minutes. What helped the radioites was the fact that Des Moines police were able to get the woman in 30 minutes' time.

Seattle—Facilities for FM, television and facsimile will be permitted in first and second-class residential districts here if the recommendation of the City Planning Commission is approved by the City Council.

In Defense of Chi

Editor, VARIETY:

I see by VARIETY's edition of Jan. 22, that Chicago radio hits its lowest ebb. Half-way down the article, attention is called to "only one network origination—NBC's Grand Marquee."

I am well aware of the fact that Chicago radio is not what it used to be, but I feel that it's high time that someone started talking about the shows that are remaining in Chicago and consistently doing a good job. I am referring, of course, to our "Curtain Time" show, which has been a Chicago origination to the network since July, 1945, and without benefit of name talent the rating is now 10.1. This only goes to prove that shows can still be produced in Chicago. I think it is also interesting to note that we have a program called "Judy and Jane," a 15-minute transcribed five-a-week show on 26 stations which celebrates its 15th anniversary this coming Feb. 2. Also, it has been sponsored by the same client all of that time, which speaks volumes for a job well done. Chicago talent has been used exclusively. I am sure that you also know about our "Dr. I. Q.'" program—full NBC network, the entire operation of which is handled out of this Chicago office.

"How's about a little horn tooting for the Chicago shows, and the record shows many network originations, all giving many actors and musicians work, which are staying on the air here and doing a big job.

Harry Holcombe,
Radio Director, Grant Adv. Agency.

GOSDEN INTO HOSPITAL

Hollywood, Jan. 28.

Freeman Gosden goes into hospital after tonight's (Tues.) broadcast for kidney stone operation and may be off the "Amos 'n' Andy" show two or three weeks.

Bob Ballin of Ruthrauff & Ryan may try guest device while Gosden is resting.

Inside Stuff—Radio

One of the biggest talent agencies in the country dealing in radio packages will hereafter exclude the producer in the wrap-up. It's taken as a neat trick of buck-passing since it's the producer who gets whacked over the skull when anything goes wrong with the show. Direction of the program would pass to the ad agency which holds the account, thereby relieving the 10%er of a responsibility that has proven a migraine "and not worth it." Agents would rather wrap it up, sell it and turn it over to the admen as their baby. The commission, they hold, is too negligible for all the trouble it entails. And big-brother like, they pass it off as giving something for the admen to do to lessen their guilt in collecting the 15% commission.

The recently closed Don Lee hearing in Los Angeles for alleged violation of FCC regulations brought out the existence of an intense rivalry between Lee and ABC network for affiliates. The Lee chain takes the stand that it educated the trade to the desirability of the long-ignored "light bulb" and "coffee pot" stations, while the other three nets picked and chose their outlets. It was Lee that first stepped in and stepped up the value of the outlanders, they claimed. But now Johnny-come-lately ABC is in there pitching, and the race is on, and not altogether in Lee's favor either.

One of the best guidebooks on the use of the air for community programming, that should be of help not only to the chairman of a local ladies' auxiliary or the exec of a bigtime social welfare agency, but to local station people as well, has just been published under the title "Radio, When and Why to Use It." Done by Mrs. Beatrice K. Tolleris, chief consultant to the National Publicity Council for Health and Welfare Services, Inc., the 48-page booklet goes into every phase of public service programming in such a way as to make it possible for the harassed station chief, facing more and more demands for free time, to say to his local applicants: "Here, read this first, and then tell me whether I should give you time." Once they've read it they may bow out, but if they don't, they will at least know the rudiments of the station's needs for sensible radio that goes beyond the format of presenting the chairman of the fund drive for a half-hour of dull chatter.

Thirteen more weeks of star-studded platters on the "Here's to Veterans" series will be ready for distribution to 900 stations starting about Feb. 1, Charles E. Dillon, Veterans Administration Radio Chief announced last week. Dillon said this series has more big-name talent than any other offered by a Government agency since the close of the war.

Don Ameche, Jack Benny, Burns and Allen, Eddie Cantor, Bing Crosby, Bob Hope, Fibber McGee and Molly, Henry Morgan, Dinah Shore, Ginny Simms, and Red Skelton have been committed for 11 of the 13 shows. Negotiations are now in progress with Amos 'n Andy and the Prudential Family Hour to complete the 13-week package. One spot in each 15-minute show will stress the importance to vets of holding on to their National Service Life Insurance or to reinstate policies which have been allowed to lapse.

Frank Kingdon's audience pull on his local show on WOR (N.Y.) Sunday mornings, despite his recent dismissal from the same station's cross-the-board evening strip, was demonstrated last week when, in three days, 7,526 pieces of mail came in response to a request that the audience tell whether it likes him or not.

Idea, thought up by Joseph Wallace, prexy of Inkograph Pens, Kingdon's Sunday ayem sponsor, and by Sid Rubin, veepee of Emil Mogul agency handling the pen account, was to test the gabber's popularity with his audience. The mail showed 98% of those who wrote favoring Kingdon's type of spiel.

As soon as the first three days' batch of mail came in, the sponsor renewed Kingdon's contract for another 26 weeks.

While Peoples Radio Foundation, Inc., keeps rehearsing its talent in the hopes of getting an FM license in New York, outfit is becoming a source of radio scouting. Jerry Reed, whom outfit preemed at its first "Adventure Radio" over a month ago, has been taken on by WLIB. Some agency execs interested in new documentary material have let it be known they'll attend PRF's second "Adventure Radio" program, next Friday night (3). Piece de resistance that night will be a Franklin D. Roosevelt memorial show, written by Milton Robertson, with Gordon Heath in lead.

FCC Doors To Stay Put By Freeze Unless Late Bidders Tell Full Tale

Washington, Jan. 28.

Bidders for new standard broadcast stations who are rushing to get their requests on file before Feb. 8, when FCC's freeze goes into effect, were warned last week that, if their applications are not complete, particularly on engineering details, they can expect them back by return mail.

The FCC explained that it had every intention of standing by its promise to process by May 1 all AM bids received up to Feb. 8. Commission said, however, its whole freeze policy might be a flop if it were forced to go through hundreds of incomplete applications.

Accordingly, incomplete bids will not be allowed to hold back consideration of complete ones, FCC said, but following "established practice" will be returned to their owners.

HEARD by most

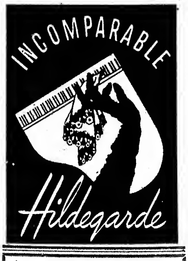
If you want to reach the $1,000,000,000 Ark-La-Tex, KWKH is your best buy. KWKH is the *only* station that can give *complete* coverage of *all* the wealth . . . take *your* product into *all* 47 counties of this great tri-state region.

PREFERRED by most

Unequalled CBS programming *plus* alert local schedules clinch KWKH'S position as the "exclusive" station in the Ark-La-Tex. Add to this a powerful 50 kw signal, and you see why it's KWKH for *preferred* listening in Ark-La-Tex radio homes!

Write for availabilities

KWKH
SHREVEPORT
50,000 WATTS

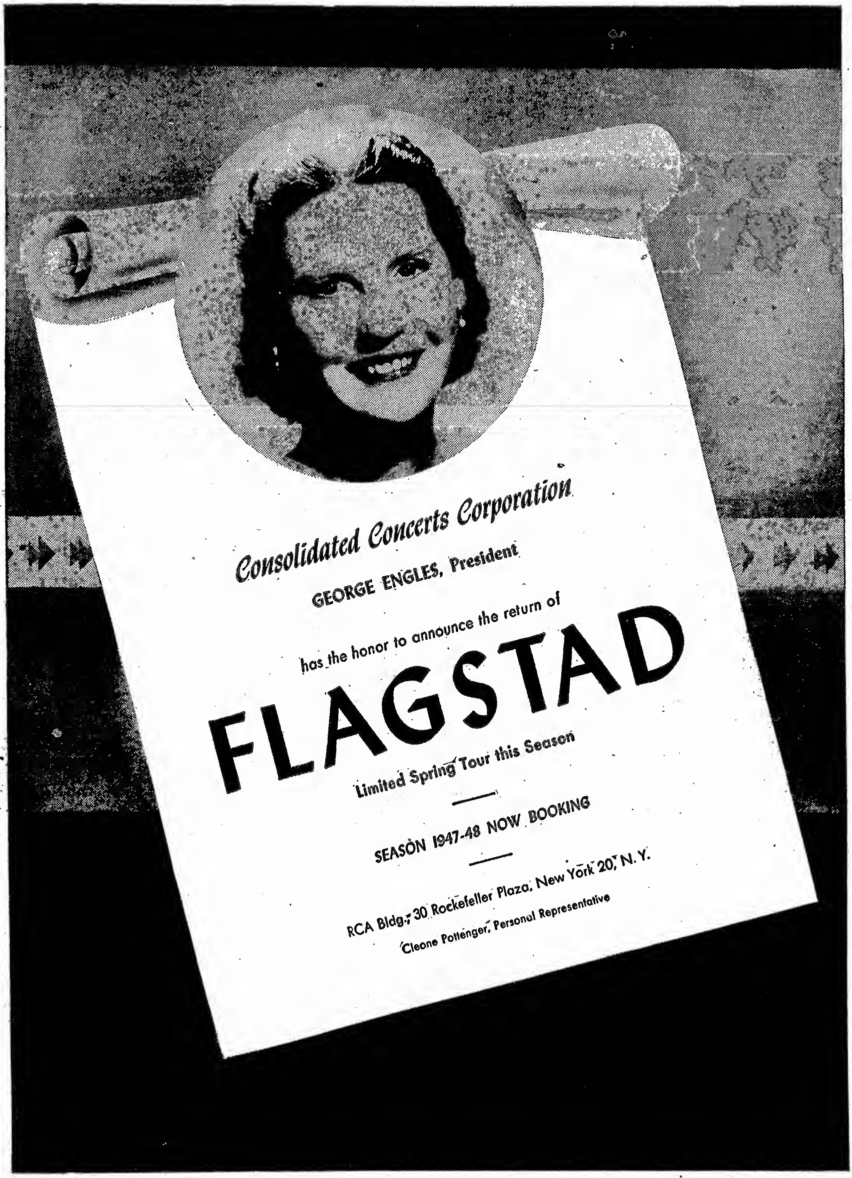


A GAL WITH IDEAS

For package shows; with experience as a commentator and network writer of musical continuity, dramatic scripts and commercial spots desires employment.

Write: BOX 443, VARIETY
154 West 46th St., N. Y. 19, N. Y.

EDDY MANSON
"THE HEIFETZ OF THE HARMONICA"
Appearing TONIGHT (WEDNESDAY, JANUARY 29TH)
9:00 P.M., WJZ-ABC, Coast-to-Coast
PAUL WHITEMAN'S
"STAIRWAY TO THE STARS"
Personal Management
BEN LIPSET


Consolidated Concerts Corporation
GEORGE ENGLES, President
has the honor to announce the return of
FLAGSTAD
Limited Spring Tour this Season
SEASON 1947-48 NOW BOOKING
RCA Bldg., 30 Rockefeller Plaza, New York 20, N. Y.
Cleone Pottenger, Personal Representative

Fundamental Issues Unresolved As Both Sides Jockey on Color; Bendix Set Breakdown No CBS Aid

As the second round of color and monochrome television demonstrations drew to a close before the FCC yesterday (Tuesday) at the Federal Courthouse, N. Y., it became apparent that both sides in video's color controversy were maintaining a strategic silence on most of the fundamental issues at stake, evidently reserving their strongest arguments for the final, decisive week of hearings starting in Washington, Feb. 10. Final demonstration, that of RCA's simultaneous color transmission,' is scheduled for today (Wednesday) at Princeton, N. J.

As in Monday's (27) hearing, the brunt of CBS' defense against objections raised by monochrome proponents of RCA and DuMont was borne by Dr. Peter C. Goldmark, chief engineer for the color applicants. While most of the comment centered about results of simultaneous black-and-white transmission by both DuMont and CBS, monochrome's strongest arguments came in a short statement by Dr. Allen B. DuMont which preceded the telecasts.

Dr. DuMont stated that he "feels the standards as proposed by Columbia are inadequate." He added that the present six-by-eight inch screen employed in the color sets represents the limit in size which the sequential system can use without enlarging the scanning disk to a point too large for any ordinary cabinet to hold.

Dr. DuMont averred that it wasn't the present small size that disturbed him, so much as the fact that CBS

(Continued on page 36)

GE Ready to Spring Telesets Come March

Albany, Jan. 28.

Nation-wide distribution of television receivers will be started early next month by the General Electric Co., which will send the first sets to distributors in areas where stations are now operating. This was the word that Philip Caldwell, sales manager for the GE transmission division, in Syracuse, brought to a meeting of Albany area appliance and radio dealers. WRGB, which has been operating in Schenectady on a continuous weekly schedule, for six years, is the GE video outlet for this section.

The first GE model will be a console of the three-view type. It produces a six-by-eight inch picture. The set also has the standard broadcast band for radio reception.

'Share-Skill' Trial Moves Borden Account In Tele Agency Shift

Kenyon & Eckhardt agency is slated to take over the Borden television account from Young & Rubicam sometime in March, under a unique arrangement between the two agencies, giving both a certain length of time to experiment with commercial techniques while tele is still in its developmental stage. Borden's ad exec will then decide which techniques are better and settle on either one agency or continue to split the account, as it's split in radio.

Y.&R. has been producing shows during the last year for Borden's, which has a franchise on the Sunday night 9 to 9:30 slot on WNBT (NBC, N.Y.). Under the supervision of Wes McKee, the agency has staged several variety shows on that time, and has also produced the "I Love to Eat" shows, a regular Friday night series on the same station.

K. & E. staff is reportedly still kicking around ideas for shows, with a video version of radio's "County Fair," which was favored several months ago, having lost interest in favor of something more novel. K. & E. execs stressed the deal was a matter of cooperation, not competition, between the two agencies, and the fact that Borden is in tele to stay.

BRITAIN SET BUILDING UP TO NOV. 1,725

London, Jan. 20.

Asst. Postmaster General Burke told Parliament that production of television sets in England rose from 375 last June, when the service was restarted, to 1,725 in November.

He also informed members that Alexandra Palace is now inadequate for video, with other premises not yet available. Same applies to BBC's other tele spot, in Birmingham.

SMPE Looks at Tele

Society of Motion Picture Engineers, believing theatre television will become an actuality before the end of 1947, has decided to make a pitch for the allocation of proper frequency channels for theatre video at the next FCC frequency hearings, scheduled for next Tuesday (4) in Washington.

"Theatre television is the most complex and the most difficult of the modern scientific arts," according to SMPE spokesmen. "It may therefore be slower in accomplishment. The plea of the motion picture engineers is that science be given a chance and the time to develop theatre television as an instrument of entertainment, and the FCC retain frequency bands for this service." Paul J. Larsen has been named to represent the SMPE at the hearings.

(Further details on page 3).

Small-City Tele Remote As NBC Stalls in Cleve.

Washington, Jan. 28.

Reason behind an NBC request for a 16-month extension of time in which to build its Cleveland television station is currently the subject of speculation at FCC offices here.

Speculation centers on the question of whether RCA-NBC cannot meet its construction schedule or is not over-anxious to get on the air in Cleveland.

Ordinarily the FCC gives a permit specifying that construction must start within 60 days. Another six months is allowed in which to complete a station, though in the case of television, many additional reprieves are given. In effect, what NBC has done is to seek twice the normal construction time before it has even broken ground on its Cleveland operation.

The questions being asked are: "Does this mean RCA-NBC itself cannot promise television service in Cleveland—and presumably other similar markets—for at least another two to three years? Or is it NBC's plan to concentrate its energies on pushing black-and-white station construction in a few big markets like New York, Washington and Los Angeles, where several stations are in prospect?"

Other observers point out that if NBC wanted only a reprieve until FCC decided the color question, it was bad strategy to ask for so long a stay on construction. They question the company's campaign to "push television now" when the RCA-NBC combination itself cannot put a station on the air in the country's ninth largest market before mid-1948.

NBC spokesmen said they did not know the reasons advanced in the FCC request, but pointed to difficulties with the Civilian Production Administration and inability to get building materials.

Another reason for the slowdown in Cleveland, advanced by Government observers, struck at the ceiling of 350,000 television receivers predicted for 1947. With such small production and RCA-NBC frankly admitting a bottleneck in set output, the manufacturing company may naturally be concentrating on feeding sets to New York, Philly, Washington, Chi, and the Coast cities of Frisco and L. A. where several stations will be programming. In this event, there is no use pushing station construction in the hinterland cities since there won't be enough sets to go around.

Result of the speculation has observers here predicting that television is still a long way off for the smaller markets, with or without color.

With barely enough sets in prospect to keep up with demand in the big markets where better programs can be expected, the conclusion is that holders of video station permits in towns like Johnstown, Pa. (population: 151,781); Albuquerque, New Mexico (77,492), and Stockton, Calif. (79,337) may run through the life of several FCC permits before they get into operation with black-and-white stations or have sufficient receivers in their respective communities to put on a decent program service.

Par's First Commercial Tele Show Lays Egg All Over Coast Video

By JOHN HURLEY

Hollywood, Jan. 28.

Television got a setback on Jan. 22 when it went commercial here for the first time over Television Productions, Inc.'s (Paramount) KTLA. And in addition to being an extremely poor telecast in every sense for the 500-odd receivers hereabout, it fell flat on its face before a picked house of trade and press representatives, the majority of whom thought they were back in their high school auditorium.

Tupman Motors, local Lincoln-Mercury outlet, sponsored the debacle, anteing some $4,000 for the privilege of being the local pioneer—and, in this instance, a virtual martyr. But Tupman was not alone in being hurt; it hurt everyone and everything. Television in general got a slap. Paramount suffered, J. Walter Thompson agency, which produced it, lost prestige, and all concerned with its handling lost face.

If nothing else the show served as a severe object lesson to all who ignore television, or who hope to jump on the bandwagon when it's rolling. There is a crying need right now for production and direction brains and know-how. Too long has video nestled in the laps of conscientious engineers here, and this was the death rattle of such a situation. It was also the S.O.S. for showmen; for it came off badly in comparison with its show business brethren due to uninspired production, technical failures, very lightweight writing, flimsier direction and low grade camera work. From take to transmission it was amateurish, if not an unintentional travesty, due to oversight, omission, accident and ignorance of shows and showmanship.

The opening of the 45-minute clambake was given over to dreary inaugural talks by civic leaders, et al. Cecil B. De Mille came off best with a lively address and manner of delivery, thanks to his own showastuteness. The show proper which followed developed into a very poorly timed, confused and generally scared type of variety show that was a deplorable waste of name talent. Employed were such primitive measures as a patterned drape on a pulley, meaningless and cheap backdrops, against which and through which performers fumblingly worked, with Keith Hetherington announcing, and Bob Hope, m.c.'ing in a slipshod manner, though toting a script.

Nothing Right

Unprofessional runoff of talent, cold entrances, stage waits, etc., put a positive chill on what was already intrinsically drab. Mel Shavelson's writing, except for a few mild laugh lines, was sad. The efforts of director Klaus Landesberg, local head of Teleprod, were equally lacking, as was overall production job of Leon Benson, of Thompson agency, which permitted two singing acts in succession. Lineup included in the order of appearance: Hope, Rhythmaires, mixed quintet; De Castro Sisters, girl trio; William Demarest and Eddie Bracken, in a pantomine checker game bit of an exasperated player and a kibitzer; Bill Bendix, burlesquing a commercial announcement; Bracken again in another pantomime; a frustrated baseball pitcher; and Jerry Colonna, comic vocalizing, with Hope interspersed, uncertain and generally wasted.

Particularly poor was the handling of commercials. Tele lost round one on the Coast at showing a new way to handle the necessary plug.

Damm Permit Set For Monochrome

Washington, Jan. 28.

The nation's 51st television permit went to Walter Damm's Milwaukee Journal last Friday (24) when the FCC okayed the No. 3 video channel for use in Milwaukee.

Damm, who has wavered in his judgment of black-and-white tele yanked his original application last winter after seeing a CBS color demonstration. He refiled the monochrome request last month and FCC, without waiting for another change of heart, promptly gave him a permit. The publisher also holds a franchise for an experimental station to test ultra-high-frequency color transmissions in Milwaukee.

Concurrently, it was learned last week that the Philadelphia Daily News, whose application for black-and-white tele has been held up for engineering deficiencies, will shortly file a completely new bid and follow through on plans for a Philadelphia video outlet. The Philly Inquirer (WFIL) and the Evening Bulletin WPEN already hold permits for tele operation there.

'Dance' Kicks 'Face'

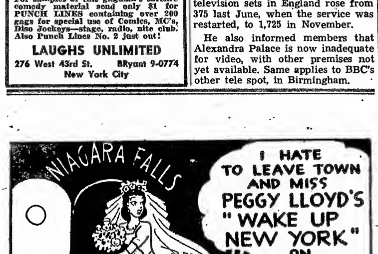
"Shall We Dance?", featuring instructors from the Fred Astaire dance school, goes in as replacement for the "Face to Face" television show in the 8 to 8:15 p.m. slot on WNBT (NBC, N. Y.) next Sunday (3).

COMICS!
GAGS JUST FOR YOU!!!

A top-flight radio gagman (he has sold thousands of sock gags) will write you 20 original gags for $10. Send $10, tell what type of gags you want, on what topic or topics. No duplicates.

For samples of this gagman's surefire comedy material send only $1 for PUNCH LINES containing over 200 gags for special use of Comics, MC's, Disc Jockeys—stage, radio, nite club. Also Punch Lines No. 2 just out!

LAUGHS UNLIMITED
276 West 43rd St. BRyant 9-0774
New York City



RALPH N. WEIL, General Manager JOHN E. PEARSON CO., Nat'l Rep.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—9:30 p.m., EST
M-G-M—"This Time for Keeps"
"It Happened in Brooklyn"

JACK ROURKE
Productions
6331 Hollywood Blvd.
HOLLYWOOD

First Aid for Weak Routines!

SKIP THIS . . . if you like corn. But if you can use just 4 pages of fast, sock, topical gags (over 100) by an ace network comedy writer, send TWO DOLLARS NOW to: THE GAGSMITH

191 West 10th Street, New York 14
WA. 9-3608

"He used to be a marbles champ, but now he eats Wheaties."

Let's stop short-changing radio!

Case #28

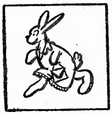
—one of a series to show the men who build programs, and who buy and sell time, how sound radio research is revealing new values of the medium—and new opportunities in its use.

—the story of "a great wrong" done "a great medium."

Nobody's exactly to blame—but read on—

"The Odd Tale of the Missing Multiplier"

Let's take a look at certain facts of life—and radio



Radio reaches people. This one basic fact makes it an advertising medium. But how many people does radio reach? That's the question. And right along it gets an odd answer. Men who sell time, and men who build programs, almost always fail to include all the listeners that radio really reaches. Thus they not only short-change themselves, and the medium, but fail to report to advertisers the true and total impact of radio.

Here's how this happens.

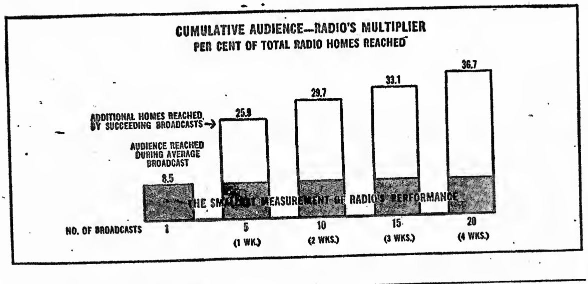
The power of radio comes from two main factors:

(1) the pull of the program during each individual broadcast

(2) the power of a *series* of broadcasts to spread radio impacts over a large percentage of the total market for a product.

Unfortunately, habit and custom have fastened upon radio the measurement of radio's power in terms of *single broadcasts only*. This single-broadcast measurement, even though repeated week after week, fails to reveal the force of the *cumulative* factor—which creates the true, much larger coverage of the total market for the product. To leave out this cumulative measurement of the total audience, gained over a series of broadcasts, is unfair to the medium, and can prove costly.

Take a look at the chart.



It diagrams the impact of radio as it actually happens, and as you use it. It supplies the "missing multiplier" and evaluates the build-up of audience by each succeeding broadcast. When this is done, as indicated, we move from radio's *smallest* measurement (a rating of 8.5% per broadcast) over a period of time to 5 broadcasts, then 10, then 15, and finally to the 20 broadcasts that (combined) have reached 36.7% of radio families in an interval of 4 weeks.

If confined to a series of single-broadcast ratings, the *seller* of radio is handicapped in making comparisons with other media; the work of the radio *producer* stands in an unfavorable light; and the *buyer* of radio underestimates the true value of his purchase—and remains wholly in the dark regarding the percentage of his market that is adequately covered, and the part which, not being covered, is wide open for unopposed invasion by competitors.

Only by the research service of Nielsen Radio Index can this total cumulative force of radio ("market coverage") be measured—on a continuous basis, over selected periods of time.

This is still another example of the unduplicated service of NRI, disclosing the true values of radio as a medium — for those who sell — to those who buy.

Our experienced service executives are ready to describe many such examples to you. We will welcome your inquiry.

NRI

Nielsen Radio Index—*A Complete and Accurate Research Service which provides, on a continuous basis, the vital facts needed in solving the problems and capitalizing the opportunities of programming, time buying, time selling, of Radio.*

A. C. NIELSEN COMPANY • 2101 HOWARD ST., CHICAGO • 500 FIFTH AVE., NEW YORK

WORLD'S LARGEST MARKETING RESEARCH ORGANIZATION

High Court Takes Up Radio Plea, Vinson Asks for Details of Bans

Washington, Jan. 28.

Placing of radio mikes in court press rooms will be discussed by the Supreme Court Justices and by the Conference of Senior Circuit Judges which meets here in the spring, as a result of a parley between the Radio Correspondents Assn. and Chief Justice Fred Vinson last week.

Rex Goad, chairman of the Assn. and Washington chief of Transradio Press, said Mr. Vinson invited the radiomen to draw up a petition requesting placement of mikes in the Supreme Court building itself which he would take up with the full court. A second petition detailing the discriminations exercised by courts against radio correspondents in contrast to newspaper reporters was asked for submission to the Senior Circuit Judges. Goad emphasized the correspondents were not seeking to invade the courtrooms themselves, but merely wanted adequate provision made for radio coverage of court trials.

Justice Vinson is Chairman of the Conference of Senior Circuit Judges which will consider the petition.

The radio men who met with Mr. Vinson in addition to Goad, were: Albert Warner of WOL-Mutual; Bill McAndrew, WRC-NBC; Bill Neel, WMAL-ABC; Eric Sevareid, WTOP-CBS, and Pete Tully, representing the indies. The correspondents decided to go to Mr. Vinson when they were denied access to mikes in covering both the District and Supreme Court arguments on John L. Lewis.

Washington — Arthur Casey, assistant to Merle Jones, manager of the Cowles-Mutual station WOL, is seriously ill in the Georgetown Hospital here following an internal hemorrhage last week. Casey was taken sick following an address before a meeting of the Women's Broadcasters Association.

1. 2. 3.
ed cashman
HOLLYWOOD

Mugg Clipped by Furrier

Pittsburgh, Jan. 28.

Sharp retrenchment by Jerome Wolk & Bro., Pittsburgh furriers, as a result of uncertain conditions in that business is costing Harold V. Cohen, Post-Gazette drama editor and VARIETY mugg in Smoky City, his weekly WJAS commercial "Cohening the Town," after nearly three years. Show, a regular quarter-hour Saturday evening feature since July, 1944, fades at the end of this month.

Short notice of cancellation caught station unprepared to make another pitch for "Cohening the Town" and local CBS outlet has asked Cohen to hang onto the time for few more weeks on a sustaining basis until it can work on other prospective sponsors. Columnist-critic, however, was undecided about that over weekend.

Suit No Joke, Delmar Characterization Goes To Guild Arbitration

Suit against Kenny Delmar, alleging that he "stole" his "Senator Claghorn" character, was postponed last week by New York supreme court Justice Benedict Dineen, pending arbitration by a board of members of the Dramatists Guild. Action was entered by playwright Dayton Allen, who said that the "Claghorn" character came out of a play that he and Delmar wrote in 1943, called "It's a Gift."

Allen's suit claimed that the two had a writing agreement for "Gift" in which 55% of the proceeds were to go to Delmar and the remaining 45% to Allen. Latter asked an accounting and share of the money Delmar has made from use of "Claghorn." Judge Dineen stayed the suit on petition of Delmar's attorney, Jacob Gerstein, who pointed out that the alleged agreement was made under Dramatists Guild writers contract, which calls for all suits to go to Guild arbitration before court decision.

Guild board is expected to sit on the case within the next few weeks. Suit contradicts the existing impression that "Claghorn" was a creation of Fred Allen, who merely used Delmar to give the "unreconstructed secessionist" a voice.

Philadelphia — Armand Hunter, chairman of the department of radio, speech and theatre at Temple University, has been named educational consultant for WFIL and WFIL-FM.

Grauer Vice Mel Allen As 'Supper Club' Emcee

Ben Grauer takes over emcee chores on the Perry Como portion of the Chesterfield "Supper Club" beginning Feb. 23, following Mel Allen's departure for southern climes.

Allen, who has been handling that part of the program, leaves for Florida and various Latin American points with the New York Yankees baseball team when they go into spring training. American League club leaves Feb. 22 for a short limbering-up spell and then a 42-game exhibition tour which is scheduled to take them out of the country. Allen will follow the team for radio coverage.

'Cycle-Less' Policy On ABC Programs

"Cycle-less" scheduling of public service shows — a system under which a subject is given the kind of time treatment it's deemed to deserve, without regard to strict cycles — has been developed by the ABC network.

Latest illustration of this new policy—developed by public service chief Robert Saudek, with the backing of exec veepee Bob Kintner—is a series of three shows skedded for the middle of next month, titled "School Teacher: 1947." Opener will air on Sunday night, Feb. 16, at 7:30 o'clock. Following night (Feb. 17), No. 2 of the series will go on at 9 p. m., and third at 9:30. But, though back-to-back, second and third stanzas will be distinct shows, each done by a different scripter, produced by a different producer, with different casts, etc.

This group of three, however, is actually the sixth in the "cycle-less" sked attempted by the net, with only one of the programs taking on a definite cycle character. The others were given just as much time as the net felt they should get.

The plan teed off last spring with a series on juvenile delinquency, called "We, The Guilty." Subject was deemed interesting for six sessions, and was given just that number. Then came a one-shot on world government by Larry Menkin, backed by Americans United for World Government, Inc. The John Hersey "Hiroshima" readings, on four consecutive nights, came next. On election day eve, there was a one-shot, "The Shame of the People," trying to hypo registered voters to go to the polls the next day. Then came the "World Security Workshop," being given a full 13-week cycle, again with the backing of Americans United. The teacher series is next, and there are others in the offing, Saudek said.

"The idea is," he said, "to figure out, with the advice of experts on the various subjects, just how much radio there is in the particular topic. Then we give it what it's worth—no more, no less."

RWG

Continued from page 24

tion was made that, under the "Guild shop," non-members of the Guild will be acceptable in Guild-contracted situations, but such writers will have to join the Guild within a specified period. Practice will parallel the similar clause enforced by Dramatists Guild.

Meanwhile, the RWG was pushing its demand upon the nets to negotiate a contract for sustaining freelancers. After waiting until yesterday (Tuesday) for the nets to recognize the RWG as a competent bargaining unit for sustaining freelancers, the Guild filed action with the National Labor Relations Board. Guild is citing the Hearst case in which newsboys were permitted, after the case had been fought up to the Supreme Court, to bargain collectively on behalf of "independent contractors."

DESMOND'S E. T. SHOW

New Johnny Desmond air show, the Carr Melody Bakers, which preemed Jan. 13, is being broadcast via E. T.'s. Programs are recorded before live audience reaction, and featured with Desmond are John Reed King as emcee, the Clark Sisters (formerly Tommy Dorsey's Sentimentalists), and Tony Mottola orch. Program is written and directed by Richard Marvin.

Sponsor is Carr-Consolidated Biscuit Co., with Lynn - Fieldhouse, Wilkes-Barre, as the agency.

Both Sides Jockey On Color

Continued from page 34

engineers have evidently been unable to increase the area of the viewing screen in seven years of experiment, since the system was first demonstrated by them in 1939. He also enlarged on the previous monochrome testimony that the loss of 90% of the light, through filters, made color viewing in an ordinarily lighted room impractical and no method had been found to correct the high light requirements of color. In his answers, Dr. Goldmark omitted mention of the picture size.

The CBS color receivers, one of them made by Bendix, came up with canopies in the second demonstration, yesterday, to prevent specular reflection from overhead lights. When questioned by FCC chairman Charles R. Denny, Jr., on the present cost of one of the machines, a Bendix engineer answered that there are 50 of them, all hand made, which will sell now at $1,820. During the simultaneous transmissions, the three DuMont models received from the NBC studios a Paramount film short of fairly recent vintage, while CBS' ubiquitous Patti Painter moved around in color.

When questioned by Denny on exactly when CBS would be ready to go into fulltime commercial color transmission if the petition were granted, Dr. Goldmark answered "from a purely technical standpoint, eight weeks, if all goes well." Denny also asked exact information on the extent of outdoor live pickup tests with the color Image Orthicon camera. Goldmark replied that CBS had "pointed the camera out of the window, focused on Madison avenue" one entire afternoon. FCC chairman wanted to know who had been present, and Dr. Goldmark said that it hadn't been a demonstration, only a test for the laboratory.

When pursued on the fact that color transmission requires six times as much light as monochrome, and might not be able to pick up late afternoon portions of sporting events, Dr Goldmark stated, "If late afternoon proves too dark for color transmission of remote pickups, we would switch to black and white."

CBS pitch during the first day's hearings on Monday (27) resulted in hardly more than a pitched battle of innuendos, as the web gave a repeat performance of its live and film teletint and spokesmen for both RCA and DuMont tried to break down its testimony. Opening session was marked by the periodic breakdown of a color receiver built to CBS specifications by Bendix, and a display of more color breakup and fringing than had been seen in any previous CBS demonstration.

Bendix breakdown, according to Dr. Goldmark, resulted from the heavy load put on the power outlet by the installation of two DuMont black and white receivers on the same voltage. CBS engineers straightened out the set during the noon recess, but it went beserk again during the afternoon session, with the color disks giving the semblance of vari-colored windshield wipers sweeping across the screen.

Apparently pulling all stops for its showdown demonstration of live color, CBS presented the most ornately-produced program to date. Images were transmitted from the CBS laboratory via coaxial cable to its Chrysler Tower transmitter and then sent out over the air to the Court House receivers. Pictures were also cut in periodically to the coax link between N. Y. and Washington, with only a slightly duller tone visible on the link setup. Dr. Goldmark turned down the request of RCA's research director Robert Shelby that a demonstration utilizing Image Orthicons also be put on the record, claiming the I. O. equipment had been taken apart and would require too much time to reassemble.

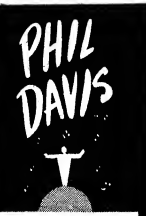
Bulova Deal

Continued from page 25

Charles R. Denny, prior to filing a formal sales application.

FCC acquiescence to the Bulova deal might well land the Commission on another hot seat on Capitol Hill, where Rep. Richard Wigglesworth (R. Mass.) keeps a sharp eye out for anything that looks like concentration of control in radio. Wigglesworth has already indicated he may seek an FCC investigation. He could be expected to be particularly inflammable on Bulova's participation in the WOV deal judging by the way he took out after the watch king during the hearings of the Select Committee to Investigate the FCC in 1943-'44. Wigglesworth went after Bulova then on his dealings with the Paulist fathers over WNEW and the difficulties of his partners, Harold LaFount and Sanford Cohen, in running WORL, Boston to FCC's satisfaction.

On the other hand, Bulova may be relying heavily on precedent to win FCC approval of his contract. For, a couple of years ago the FCC resolved the joint ownership of radio stations WGES and WAIT, Chicago, by the Dyer family by letting Gene Dyer take control of WAIT, the English-language station, and his brother Dr. John Dyer become principal in WGES, a foreign-language watter. At that time, however, the AVCO rules were not in effect and no outsiders were encouraged to bid on either of the stations.



"HIRES TO YA'"
FOR SECOND YEAR
CBS, COAST-TO-COAST

BEGIN THE BIG GAIN with
CLEVELAND'S
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STATION

To begin the big gain—to give more weight to your sales—choose the station that carries plenty of weight in the nation's fifth greatest market . . . WJW in Cleveland. Long term advertisers have found that better local programming planned for top interest has made steady gains in listener acceptance . . . has made sturdy gains in sales for advertisers. . . . .
ABC Network WJW 5000 Watts

ON TARGET

Being there at the right time is no accident in any fast-moving game. Thorough coverage, backed by 251 years of combined experience, enables Weed and Company representatives to score consistently in the high geared business of time-selling.
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RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ATLANTA • HOLLYWOOD

DATELINE WASHINGTON . . .

Washington, as the news capital of the world, provided radio its greatest opportunity and responsibility in 1946—to report, speedily and impartially, news of the tremendous economic, social and political postwar upheaval.

The WOL-Mutual Washington Radio News Bureau (organized just a year ago) met this responsibility squarely: *broadening the overall scope of capital news coverage—pioneering in the effective use of the wire recorder—relentlessly exposing intolerance and political immorality—scoring radio's most impressive list of news "firsts."*

LOOK AT THE RECORD ➡

BILBO Senate Investigation: FIRST

to crack the ban against broadcasting Senate investigations VARIETY said: "WOL-Mutual newsmen for the second time this year pioneered in opening hitherto closely guarded Government sessions to radio mikes."

ICKES RESIGNATION: FIRST

to crack the ban against broadcasting Cabinet press conferences. VARIETY said: "Big-time news scoop * * * Mutual's WOL broke the first tabu when it took a wire recorder into former Secretary of the Interior Harold Ickes' bow-out press conference." This program was named by RADIO DAILY one of the six outstanding broadcasts of 1946.

JOHN L. LEWIS CAPITULATION: FIRST

(over all services) with the complete eye-witness story and text of Lewis's sudden cancellation of the coal strike

GEORGIA LYNCHINGS: FIRST

with an on-the-spot wire-recorded survey of the Georgia scene following the Walton County multiple lynchings. WOL reporter Macon Reed flew direct to the scene

Congressional Record Citations: FIRST

radio news bureau ever to earn consistent Congressional Record references—seven times within seven months!

Railroad Strike Settlement: FIRST

(and only) with the immediate broadcast reply of A. L. Whitney to President Truman's denunciation of the railroad strike

CONGRESS TODAY: FIRST

to provide regular daily comprehensive reports on Congress broadcast direct from Congressional galleries Reported by WOL's Ray Henle called by THE BILLBOARD one of radio top commentators

CAPITOL QUOTES: FIRST

in Washington with the extensive use in news programs of wire-recorded direct quotations from personalities in the news

$3,500,000 UMW FINE: FIRST

with the news of Justice Goldsborough dramatic ruling and fine against the United Mine Workers

This partial review of the record of the WOL-Mutual Radio News Bureau is published not in a spirit of boastfulness but in tribute to the accomplishments of its distinguished chief, Albert L. Warner, and his staff: Ray Henle, Russell Turner, Loren Pope, Macon Reed, George Reedy, Lou Brott, Winthrop Sherman, Dale Morgan, Steve McCormick, Bill Brundige and Helen Keller . . to the members of the Cowles Publications Washington Bureau including Richard Wilson, William Mylander, Nat Finney, Marr McGaffin and Jack Wilson . . . and to Mutual's Fulton Lewis jr., Bill Hillman and Fred Morrison.

IN SERVING THE NATION IN 1946, MUTUAL ORIGINATED MORE PUBLIC SERVICE AND NEWS BROADCASTS FROM THE NEWS CAPITAL OF THE WORLD THAN ANY OTHER NETWORK!

BASIC MUTUAL

A COWLES STATION

WOL

"THE VOICE OF WASHINGTON"

Represented nationally by THE KATZ AGENCY, INC.

Cosmo Records Into Receivership; New Policy Outlined to Salvage Firm

Cosmo Records' new regime has begun plans to reorganize the company by going into receivership under Chapter 10 of the Bankruptcy Act (77B). Move was made to protect creditors of the firm, which for months has been tottering on the brink of oblivion due to the mess of its financial operation, and also to protect the company itself from the few creditors who had refused to go along with reorganization plans, which meant waiting for their coin. It's claimed 80% of them were in favor, 20% against.

In the papers filed in the reorganization move, Cosmo is cited as owing some $642,000. On March 7, the company's new operators, headed by president Les Roberts, who was assigned that position under the papers, will submit a plan to the court for the liquidation of the debt over a period of years. So far, over $1,000,000 has been sunk into Cosmo, $435,000 of it by Rubin Uslander and Harry Weiner, $75,000 by Henry Reichhold, Detroit business man. etc. No receiver was named, incidentally. Roberts is in full charge.

Coincident with the attempt to salvage something out of the financial wreck of what at one time was termed a most promising indie record manufacturer, the current regime has outlined a policy completely divergent from the company's recent course. None of Cosmo's artists is left; it will institute instead a plan to market certain albums left over from the old operation ("Tubby the Tuba," "Cluny the Clown," "Song of South," by Tony Pastor, et al.) develop non-pop song ideas and press recordings for other manufacturers at its Massapequa, N. Y. plant.

BMI's Offers For E. B. Marks Deal

Broadcast Music Inc. has been the recipient of some unusual offers in regard to the option it has until the end of next year for the purchase for $1,000,000 of the E. B. Marks catalog. There have been all sorts of one-sided offers exemplified by one that suggested BMI pick up the option, pay the required coin, turn the catalog over to the suggestor at a minimum down payment. In turn the latter would lease the catalog's performance rights to BMI and, presumably, pay the remainder of their obligation from the income from such a deal.

That's only one of many. And BMI isn't biting.

Joan Edwards will record four new sides for Vogue Records on the Coast this week.

20th Disks Expand

20th Century Records, Philadelphia plattery is now turning out disks on 10 presses with eight releases per month scheduled. Firm has inked Mac Ceppos as recording director while Albert Black will handle talent and flacking.

Newly pacted by the company are the Jesters, formerly with Decca. Other newcomers are Dick Todd, Larry Vincent and Vin Roddie.

Tex Beneke to Preem Glen Island Casino's Summer Season May 15

Shep Fields, new operator of the Glen Island Casino, New Rochelle, N. Y., has signed Tex Beneke's orchestra to open the spot's first full-week summer season. Beneke opens May 15 for two weeks and is to be followed for a like period my other top names. Beneke is drawing an undisclosed guarantee and percentage.

In buying Beneke to open, at a fairly stiff price, Fields aimed at two things, (1) to buy the best possible name available at that time and (2) for the value of the Glenn Miller name, which is still prominent in the band's billing. Miller gathered the momentum that eventually made him one of the hottest orchestral properties the band business has ever seen, at Glen Island back before the war.

In buying top bands for two weeks at a time, although others may be set for three- and four-week periods, Fields is following a policy that departs radically from the booking practices of the suburban spot's former management. It was their aim each summer to buy a new band at the cheapest quotation possible with a view toward the band improving its reputation as it went along and, incidentally, improving business.

Last spring, Glen Island was for a while barred from doing business with bookers due to coin deals for talent that the American Federation of Musicians didn't countenance.

Burton Back to School

Bob Burton, attorney for Broadcast Music Inc., goes back to teaching at City College of New York next month, the school having deemed his experimental fall course in "Copyright in Business Practices of the Entertainment Field" valuable to the curriculum.

Registration for the new semester occurs Feb. 4-6 at CCNY's downtown (23d street) building and classes, held in the evening, begin Feb. 13.

British Best Sheet Sellers

(Week Ending Jan. 16)
London, Jan. 17.

Five Minutes More	Ed. Morris
Old Lamplighter	Dash
To Each His Own	Victoria
Pretending	Wood
You Always Hurt	Wood
Sweethearts Never Old	S-M.
Till Then	Chappell
Dream Again	Box & Cox
Someday You'll Want Me	Dash
Go Home	Yale
Anniversary Song	Connelly
It's All Over Now	Connelly

Second 12

Too Many Irons	Connelly
Zip-A-Dee-Doo-Da	Sun
This Is Always	Wood
Stars Will Remember	Feldman
Night, Darling	Macmelodies
3 Beautiful Words	World-Wide
Somewhere in Night	New World
World Belongs to You	Strauss-M.
Sooner or Later	Sun
Sleepy Serenade	Leeds
Things We Did	Edwin Morris
Rumors Are Flying	F. D. & H.

Calif. Disk Jocks Unite to Combat Maestro Trend

Hollywood, Jan. 28.

When is a musician not a musician? When he becomes a disk jockey.

That's the opinion generally expressed by the top platter pilots here who have openly rebelled against the intrusion of name bandsmen into their ranks. It was brought about by the perhaps temporary step for Woody Herman, bandsman into jockey, as Saturday substitute for disk jock vet Al Jarvis, on KLAC here.

Situation has galvanized the jocks into forming an organization for the first time. So, when Herman started his new chore in radio Jan. 18, at AFRA scale, incidentally, on the indie station, he also started what may develop into a trend. To circumvent it, the jockeys are forming a united front, and meet again tonight (Tuesday) to assess the latest developments.

Herman kickoff apparently prodded the boys into a little self-assessment as well. They are houseclean-ing. All suggestive lyrics are out, and wholesale rechecking of libraries is now in progress to eliminate all disks of the color school. They also plan "regulated" use of guests to prevent press agent abuses, many of which have crept in over the past year as jockey biz soared.

Peter Potter was first chairman of the Disk Jockey Assn. of Southern California, which will reach out for national coverage and protection. Bill Anson will be second chairman in rotating officership. Bob McLaughlin will be treasurer and Carl Bailey secretary. Latter two are permanent for six months.

Lyman Adds Voice to Palladium Buyers

Hollywood, Jan. 28.

Latest in the long line of bidders for the Palladium is Abe Lyman. Within past week the ex-batoneer has had three huddles with Maury Cohen, interpalace op. Lyman wants to buy lease on site, as many others in past have wanted.

Palladium site is owned by Los Angeles Times, with Cohen and associates paying yearly rental of $65,-000 and maintenance costs on a 14-year lease, which still has five years to run.

Musician Files $25,000 Suit Vs. Oriental, Chi

Chicago, Jan. 28.

With a scar on his forehead to show for injuries sustained when a reflector mirror fell 25 feet, landing on his head as he sat on the Oriental's stage tooting sax for Woody Herman's band, Stanford DeSair, of Albany, N. Y., last week filed suit for $25,000 against Iroquois Management Co., theatre operator.

Ben W. Gleason, attorney for DeSair, said the mishap, which occurred last April 16, necessitated hospital treatment for the musician. Gleason also charges the mirror was unscreened.

Jocks, Jukes and Disks

By George Frazier

"Open the Door, Richard" is one of those confounding dittles—nonsensical upon close investigation, but somehow a reverberating phrase to which the public is and will take to with a frenzy.

In certain quarters, "Richard" is even being viewed with considerable alarm. Fred Robbins, for example, has banned the Dusty Fletcher two-side National pressing from his 1280 Club (WOV, N.Y.), on the grounds that it is flagrantly Uncle Tom. This decision provoked a heated reply from Frank Conniff, the N.Y. Journal-American columnist. As it happened, this did nothing to clarify the situation, but, instead, added new aspects to the controversy. Conniff, who, only a week or so before, had blasted "Finian's Rainbow" for what he regarded as slams at the Irish, insisted that Robbins frequently plays "I'll Be Glad When You're Dead, You Rascal, You," a disk which he, Conniff, considers extremely offensive to the Negroes.

Result of this bickering is that "Richard" is receiving an added sales stimulus. As matters stand, it would appear that the controversy has even warmed up. Tune's authorship, for one things, seems as involved as that of "Rum and Coca Cola."

Apparently, Jack McVea waxed the number for Black-and-White some time ago, but we have yet to hear his version (except on Crosby's show last week.) At any rate, it has yet to cut any great swath on Eastern juke boxes. Fletcher's National of the number came out last week and its sales potentialities are enormous. It has great humor, but we are inclined to agree with Robbins. Fletcher fractures colored audiences with the material and there seems no reason why he won't continue to do so via the race location Wurlitzers.

First release of "Richard" which will receive good distribution is Count Basie's for Victor. His first cutting under his new RCA contract, this may turn out to be the best-selling platter the Count ever made. It is a superb job—and its taste is above reproach.

Vocal is by Harry Edison, Basie's great trumpet man, and Bill Johnson —and handled, by the way, very competently. Basie's extraordinary piano is heard throughout the proceedings and is extremely effective. If you must have "Open the Door, What's-His-Name," Basie's is the version to get. We do not consider it deep crystal-gazing to predict it will be a terrific seller. For one thing, it is virtually without competition. It is coupled with "Me and the Blues," which has a vocal by Ann Moore. Side is a nice job, but it doesn't appear as if many people will get a chance to hear it on the nickelodeons.

Now we'd like to put in a word or two about Joe Alexander. Working at the Pecos, Los Angeles, this young Negro baritone, makes his shellac debut with a Capitol bracketing of "At Your Command" and "I Keep Telling Myself." Alexander, who has power and enunciation, evidences great promise. If he has a flagrant shortcoming, it is his lack of ease (an understandable fault in anyone's first recording.) His chanting of "Command," an old warhorse of Crosby's, is impressive, although scarcely up to the standard set by The Master on his Brunswick face. Flip-over is less exciting. But in any event, here is a singer who may possibly develop into the most accomplished Negro retailer of pops since Harlan Lattimore used to give out with the old Don Redman band.

Among the other releases of the week, these are outstanding: Frankie Carle's "We Could Make Such Beautiful Music" (vocal by Marjorie Hughes and Greg Lawrence) and "Too Many Times" (Hughes vocal). Both are strong juke possibilities, with the Hughes-Lawrence chirping giving a slight edge to "Music." Johnny Desmond, a young man who, with the Miller band overseas, came to be known as the G.I. Sinatra, is out on Victor with "Guilty" and "I'll Close My Eyes." He sings nicely and the Page Cavanaugh Trio provides a highly effective background. (A trio, as proved by this and Bob Eberle's Decca with the Frank Froeba threesome, can be more enriching than a full band.) "Guilty" should be big on the machines as well as getting a big play from the pancake turners.

Buddy Clark (whose "Linda" with Ray Noble looks like a tremendous smash) is out on Columbia with a coupling from "Finian's Rainbow"-"How Are Things In Gloccamora?" and "If This Isn't Love." They are far and away the most proficient versions of these tunes on the market. Clark is a very, very talented warbler.

"I Want to Thank Your Folks" is being lacquered by just about everyone and his sister, but one of the three wow versions (the others are Perry Como's Victor and King Cole's Capitol) would seem to be Eddy Howard's Majestic. It (and, to a lesser extent, its backside, "Too Many Times") will receive gratitude from every coin box in the land... Bobby Doyle, who manifests a little of Sinatra and a little of Haymes (which ain't bad at all) has a signature of "Love Is a Random Thing" (the Wandering Irish's battle song) and "That's the Beginning of the End." He does them very pleasantly and, provided Signature can get the disk around, you'll hear them on the machines. Doyle and Monica Lewis team up on another Signature in "By the Light of the Silv'ry Moon," which has considerable appeal. Miss Lewis may not be the best distaff thrush around, but her voice has S. A. plus. Backing has her soloing "Makin' Whoopee," an old Eddie Cantor specialty which it's high time they arrived...If you have the slightest interest in fine blues singing, you'll want Joe Turner's National of "I'm Sharp. When I Hit the Coast" and "Miss Brown Blues"...They're just about as exciting blues as you'll ever hear. Sale, however, is clearly limited to hot fans and race nickelodeons... Sibelius might not relish what Gene Krupa does to his "Valse Triste" (Columbia), but we feel otherwise. The "Valse" is one of those things like "The 1812 Overture," which is a real problem to sit through. It's a good thing to have Krupa invest it with some vitality. The backside is "Opus No. 1," which the superb Anita O'Day sings.

Best Bets

Ballad—"How Are Things In Gloccamora?" (Buddy Clark), "I Want to Thank Your Folks" (King Cole Trio) and "At Your Command" (Joe Alexander).

Not—"Miss Brown Blues" and "I'm Sharp When I Hit the Coast" (Joe Turner).

Novelty — "Open the Door, Richard" (Count Basie).

Dance—"I Want to Thank Your Folks" (Eddy Howard), "Too Many Times" (Frankie Carle).

Suggested Program

"Meet Me in St. Louis"—Judy Garland (Decca).

"Chattanooga Choo Choo"—Glenn Miller (Bluebird).

"Atchison, Topeka, and the Santa Fee" — Johnny Mercer (Capitol).

"Dallas Blues"—Ted Lewis (Columbia).

"San Antonio Rose"—Bing Crosby (Decca).

"Way Down Yonder in New Orleans"—Frankie Trumbauer (Okeh).

"I've Got a Gal in Kalamazoo" —Benny Goodman (Columbia).

Local 47 Pays 1G War Death Benefits to 22

Hollywood, Jan. 28.

Musicians' Local 47 is giving $1,000 death benefits to beneficiaries of each of the 22 members who lost their lives in service in World War II. Along with their dues, all members pay in on an automatic insurance policy, but the standard form used never has had a war clause in it.

For past four years execs of 47 have tried to get as many as 300 members to a monthly meeting, thus constituting a quorum which could legislate the matter of death-in-uniform. After being unable to promote a quorum in all these years, board of directors apparently decided the try was hopeless, so now have acted on their own. No squawks are anticipated.

10 Best Sellers on Coin-Machines

1. For Sentimental Reasons (10) (Leeds)	King Cole Trio	Capitol
	Charlie Spivak	Victor
2. Old Lamplighter (11) (Shapiro-B)	Sammy Kaye	Victor
	Kay Kyser	Columbia
3. Huggin' and Chalkin' (4) (Hudson)	Hoagy Carmichael	Decca
4. Old Buttermilk (16) (Burke-VH)	Kay Kyser	Columbia
	Connee Boswell	Decca
5. Managua Nicaragua (1) (Encore)	Freddy Martin	Victor
	Kay Kyser	Columbia
6. Zip-a-Dee-Doo-Dah (8) (Santly-Joy)	Sammy Kaye	Victor
	Johnny Mercer	Capitol
7. Gal in Calico (7) (Remick)	Tex Beneke	Victor
	Bing Crosby	Decca
8. Oh, But I Do (2) (Remick)	Dinah Shore	Columbia
	Margaret Whiting	Capitol
9. Sooner or Later (3) (Santly-Joy)	Sammy Kaye	Victor
10. Sonata (1) (Oxford)	Perry Como	Victor
	Carmen Cavallaro	Decca

Coming Up

Open Door, Richard (Duchess)	Jack McVea	Black & White
	Count Basie	Victor
Anniversary Song (Mood)	Al Jolson	Decca
	Tex Beneke	Victor
Guilty (Feist)	Margaret Whiting	Capitol
	Johnny Desmond	Victor
You Can't See Sun (Simon)	Vaughn Monroe	Victor
Mammy (Bourne)	Al Jolson	Decca
Miserlou (Colonial)	Jan August	Diamond
Best Man (Vanguard)	King Cole Trio	Capitol
	Les Brown	Columbia
Just Squeeze Me (Robbins)	Paul Weston	Capitol
	Dick Jurgens	Columbia
This Is Night (Jefferson)	Frank Sinatra	Columbia
	Andy Russell	Capitol

TRANSCRIPTIONS FACE TEST SUIT

Easy Lesson in Success

Jack Robbins, who recently resumed as a music publisher when he set up J. J. Robbins & Son, launched a fast one in New York last week that has the entire music industry discussing and eyeing him. He devised an idea to cash in on the popularity of the "Anniversary Song," from Columbia Pictures' "The Jolson Story," and withdrew his idea only after considerable pressure was brought to bear on him by Columbia execs in Hollywood, et al.

Music to the "Anniversary" tune is in the public domain. Version used in the "Jolson Story" has a lyric by Saul Chaplin and is published by Shapiro-Bernstein. At the moment, it is making a bid for the No. 1 slot in sheet sales. Robbins took the music, had his own lyric written and subsequently wired music jobbers to the effect that "this is the tune from the Columbia picture." His wire was true, it was the tune, since the melody is p.d., but it was not the S-B best-seller. Columbia and Shapiro blew up. Robbins finally decided to withdraw.

T. Dorsey, Burned Anew at MCA, Appeals to AFM to Break Pact

Tommy Dorsey went to the American Federation of Musicians during the past week in an effort to enlist their help to pry him loose from his contract with Music Corp. of America, which still has four years to run. His move came at a time when he was on the verge of alleviating his difficulties with the agency and was caused, it's said, by a move made by MCA execs against him from another quarter.

Burned anew by the agency effort, Dorsey appealed to the union and is said to have offered hard cash to get loose from MCA. To top off the situation, what occurred prevented Dorsey's almost immediate return to the band business. He had been laying plans to reorganize his orchestra in six weeks or following a Florida vacation and had tentatively set an opening date on a location job. He dropped his ideas when he went to the union. What the latter told him, incidentally, is undisclosed.

Ross Sues Barton; Sez Pact Breached

Charles Ross, who recently left Barton Music and shifted to World and Republic Music firms as general professional manager, has begun suit against Barton in New York supreme court for alleged breach of contract. Ross, who occupied a similar position with Barton as he does in his current post, asks $37,500 on the basis of Barton's reputed failure to live up to the terms of a two-year contract, which expired just prior to the first of the year.

This agreement, claims Ross, gave him a copy deal and a percentage of the firm's gross for the first year and a percentage deal only during the second, in addition to salary and expenses. He claims he has received only about $4,000 of the money due him.

Ross left Barton because of his inability to get a "piece" of the firm, as he was promised, the plaintiff further charges. This was due to a muddle between Ben Barton, Hank Sanicola and Frank Sinatra, each one-third partners.

Astor Roof May Stay Open Summer Despite Metro Deal for Hotel

There is still a possibility that the N. Y. Hotel Astor Roof may be open to the public and name band bookings this summer despite the deal being negotiated for the property by Metro films, which would tear it down to make room for a new theatre, etc. Metro deal for the hotel with Viscount Astor, here from England to dispose of the property, is being held up. Meanwhile, Carmen Cavallaro and Sammy Kaye have contracts to play the Roof.

While the worries of name band bookers over the possibility that the Astor will pass out of existence are inconsequential in view of the deal for the property, it's felt that the circumstances, coming at a time when biz is n.s.g. and other rooms contemplate closing, will be another major setback for the band industry.

Warock Music on Block

Warock Music, set up and owned by Johnny O'Connor and Fred Waring, is for sale. O'Connor almost completed a deal for the catalog's disposal last week to Santly-Joy.

He's asking $50,000 for the firm, tax free, which would bring its price up to around $75,000.

Merger of Apollo, Musicraft Labels Seen Possibility

There have been consistent rumors around New York and the Coast for the past two weeks of a deal which would amalgamate Musicraft Records and Apollo Records, via arrangements made by investors in both, namely Atlas Corp. for Musicraft and Garwood Industries for Apollo. It was known that Garwood, which is said to represent Lehman Bros. in its interest in Apollo, has been investigating the Musicraft setup, but any deal or merger plans are flatly denied by John Bergen, chairman of the board of Garwood.

However, people from both Apollo and Musicraft have been guardedly predicting an ultimate alignment of the two groups. They feel it is a natural since Musicraft could use (1) a lot more coin beyond the amount Atlas has invested, and (2) the race and hillbilly catalog in which Apollo mainly was interested prior to its recent attempts to secure popular artists. Apollo, in the event a deal came about, probably would be submerged into the Musicraft organization, losing label identity, etc.

Milton Diamond, former attorney and member of the board of Decca Records, is prominent in the talks of a deal between the two organizations.

If and when Atlas and Garwood get together on affiliating their respective recording interests, the move will mark the first such arrangement the music industry expects will be duplicated many times by indie firms in the near future. These outfits are in trouble in many ways. Already dozens of the more obscure outfits have folded, but the more prominent figure to stave off the process of dissolution by joining hands.

COL. RECORDS BUYS NEW YORK BUILDING

Columbia Records has purchased the building housing its New York headquarters at 799 Seventh avenue. Price for the seven-story corner construction is undisclosed.

Columbia has occupied the space for years. It originally had only two floors in the building, but during the past couple of years spread out to three, one exclusively devoted to recording studios and the others to executive offices and production. Company has a small plant for plating, etc., on part of one floor, but does no pressing.

2C THEORY VS. COPYRIGHT ACT

A suit has been filed in U. S. District Court, New York, by Longine-Wittnauer against music publisher T. B. Harms which the music industry regards as one of the most important cases put up for adjudication in some time. If it goes to a finish, the case will finally decide the position of radio transcriptions in relation to Section IE of the 1909 copyright law and the right of publishers to quote their own terms for the use of their copyrighted songs in the production of such disks.

Section IE of the 1909 act, which the music business has for years regarded as outmoded, sets a fee of 2c per recording for phonograph records and piano rolls, but makes no mention of transcriptions, synchronization rights, and other modern uses unknown when the bill was written. For some time music publishers have been sidestepping test cases on the points not covered by the act. Last year, the film angle was decided up to a point during the "Rosie O'Grady" suit defended by 20th-Fox. Now the transcription angle is due.

Test Kern Tune

Longine-Wittnauer's suit asks the court for a declaratory judgment which will force T. B. Harms, publisher of "Smoke Gets in Your Eyes," to accept a "notice of user" license for the performance of the Jerome Kern tune on a royalty basis of 2c per transcription in its "World's Most Honored Music" series, presented on over 200 stations of the Mutual network. Longine's began the action by recording the tune on 200 transcriptions and sending T. B. Harms a check for $4 along with a normal request for a license. Publishers returned the check and the suit was instituted.

Music publishers have been for years charging transcription makers

(Continued on page 44)

Connee Boswell In Decca Roster Exit

Connee Boswell asked for and drew a release last week from a Decca Record contract that still had some time to run. Cause of her self-requested exit from the company's roster are obscure although it's known that she and Decca executives have not gotten along for some time.

Miss Boswell is currently on a theatre tour. She has no ideas at the moment about records. Currently at the Adams theatre, Newark, she's due at the Chicago, Chicago, for three weeks and perhaps four, opening Feb. 21.

Signature Showcasing Talent at Cuffo School Shows in Teen-Age Bid

Signature Records is employing an unique method of showcasing talent it has under contract. Company inaugurated last week a plan of packaging its artists and staging cuffo shows in high school auditoriums around New York, presumably with the idea of quickening interest in its product among the age-group known to be heavy disk buyers.

Initial show, put on last Thursday (23) afternoon at the Scarsdale High School, consisted of Monica Lewis, vocalist wife of Bob Thiele, head of Signature; Bobby Doyle, and a six-piece group of musicians from Johnny Bothwell's orchestra. Other dates are being set up.

ADDY SWITCHES TO MOOD

Mickey Addy, on the Campbell-Porgie publishing staff in New York for eight years, shifted Monday (27) to the new Mood Music as professional manager. Mood is owned by Columbia Pictures, Decca Records and Shapiro-Bernstein, who operates the company.

Addy was at one time on S-B's staff.

Producers of 'Finian' to Get Decca Royalty for Use of Music, Cast

Decca Records is for the first time paying a royalty to the producer of a Broadway show in return for the privilege of marketing a score in album form. Show involved is "Finian's Rainbow," produced by Lee Sabinson and Lee Katzell, who flatly refused to allow the use of the music and cast of "Finian" for the cutting of an album until assured of some revenue from its sale.

Not only did Sabinson and Katzell draw a royalty deal, said to call for approximately nine cents per album, but Lynn Murray, who wrote the vocal orchestrations (Russell Bennett arranged the music) is also participating. This is on the theory that the arrangements are uniquely necessary to Decca's plans since such albums are sold on the premise that they are exact duplications of the performance of them in the show. E. Y. (Yip) Harburg and Fred Saidy apparently have no extra deal for their rights other than their normal income from mechanical rights and sheet sales through the publishers of the score, Chappell music company. Latter, incidentally, refuses to make any comment at all on the Sabinson deal, stating it's none of its business.

Sabinson and Katzell's demand for a piece of Decca's income from the sale of the "Finian" albums came close to killing the deal. Recording of the tunes was held up while Decca wrestled against the producers' demands, but finally gave in. Decca's usual procedure in such cases is to give royalty deals to prominent stars in the casts of the shows the music of which they record, but if there are none, or minor ones, flat payments are arranged. Unimportant people in the casts are paid scale.

La Conga, N.Y. Cafe, Sued On Song Infringements

Four music publishing firms last week filed injunction and damage suits in New York Federal court against La Conga, nitery claiming unauthorized use of their tunes. Firms are seeking damages of not less than $250 for each performance claiming that on Nov. 15, the cafe gave public performances of tunes for which it had no performing license.

Firms filing the suit are Harms, Inc., for "Begin the Beguine"; Mills for "Between the Devil and Deep Blue Sea"; Irving Berlin for "You Keep Coming Back Like a Song," and Witmark for "South America, Take It Away."

Monte Gardner, La Conga boniface, has been operating without an ASCAP license for some time.

Leeds' Reverse Technique On 'Richard' Claims

Leeds Music last week slammed the widening legal doors in the dispute over the origin and ownership of the fast-spreading novelty tune, "Open the Door Richard." Leeds instead opened other doors wide to take into participation in its version of the tune every claimant who so far has reared his voice over the tune. In this way, the publishers figured to kill off all legal disputes and keep the way clear to whatever sales success the tune might achieve. And it is perhaps the fastest rising novelty to come along since "Music Goes 'Round."

Leeds was in the middle in the fight over the tune. Dusty Fletcher, who recorded it for National Records, claimed to be the originator by virtue of his use of the title phrase in a vaude skit; John Mason, another vaude comic, asserted he used it first and Fletcher got it from him. Then there was Jack McVea and Dan Howell, whose version Leeds bought back in November. Leeds believed it could have beaten any claims on its copyright by Fletcher, since the McVea version was based on his original music and it was this arrangement that started interest in the song.

At any rate, Leeds settled all disputes by giving both Fletcher and Mason equity in the song and placing their names, as writers of the lyrics, on all sheet music hereafter printed. McVea and Dan Howell will be listed as music composers. National Records, which claimed ownership of Fletcher's version, is out of the picture unless it is in on Fletcher's piece.

Incidentally, the Black & White label record by McVea, which started the tune on the Coast, is being shipped east in 20,000 copy lots on chartered air freight planes to get a toe-hold in the east before the major record companies glut the market with their versions. So far, around 50,000 McVea disks have gotten to New York.

GEORGIE AULD TO OPEN RECORD SHOP IN L.A.

Georgie Auld, who sometime ago broke up his orchestra, next month is opening a retail record shop in Hollywood. Thus he joins company of maestri Freddy Martin and Sonny Burke, as well as the Pied Pipers and Andrews Sisters, all of whom are competing against each other in the Greater Los Angeles area with retail disk dispensaries.

Slim Gaillard for a period last year operated such a shop, but creditors closed him out.

Leslie Elected To ASCAP Bd.

Edgar Leslie, Double-A writer member of the American Society of Composers, Authors and Publishers, was elected to the Society's board of directors last week, replacing Richard Rodgers, resigned. Leslie assertedly was not anxious to take the position, but was pressed into service by the writer faction of the board, who decide on and nominate their man, exclusive of interference from the publisher faction, when one of their number is to be replaced.

Unusual angle of Leslie's election is that he was originally a member of the board, but resigned about four years ago in protest against the Society's bypassing of his plan, developed with associate Fred Ahlert, for distribution of income to writer members. At that time Rodgers replaced him; now he again replaced Rodgers. Leslie will hold his position until the annual April elections, when he must compete for the spot with other nominees.

N.O. Group Plans To Construct $1,000,000 Ballroom on Main Stem

New Orleans, Jan. 28.

A huge ballroom, with restaurant and lounge, will be built here at a cost of $1,000,000, William Gruber, attorney and state senator, revealed. Skyliner, Inc., a group of local business men headed by himself, will let the construction contract in 190 days. Project will be locally financed, he added.

Ballroom will hold 5,000 persons and will be the largest in the South, Gruber said. It will feature "name bands" and will try to broadcast on a national hookup. Building will be of two stories with mezzanine, fronting 115 feet on Canal street, the main stem, by 256 feet in depth. Completion is expected in 1948.

Gruber also heads group which operates the swank Pre-Vue Vodvil lounge in the business area.

Music Notes

Jack Fina band will wax four sides for Mercury Feb. 4....Majestic Records prepping a first album by Eddy Howard, its top seller....Pee Wee King oatuner, pacted by RCA-Victor for cactus chanting....Harry P. Somerville in Hollywood to set up a two-man staff for BMI nitery and ballroom licensing office....Leith Stevens composing special 88 concerto for RKO's "Memory of Love"....Trenier Twins pacted for platters for Mercury....Majestic Records has tabbed Bob Driver as its Coast rep.... In Hollywood this week Joan Edwards will slice two sides for Vogue label, backed by 30-piece orch....Bill Richards, Columbia Records' Coast chief, back at his post after flyer to N. Y. for huddles with Manie Sachs.... Mercury Records teaming Connie Haines and Harry Babbitt as a tonsiling twain. Formerly the label featured each soloing....Steve Sholes, RCA-Victor chief of hillbilly and race departments, to Coast from N. Y. to record sessions with Roy Rogers and Sons of the Pioneers... Harry Myerson, artist-and-rep chief of forthcoming MGM label, due in Hollywood.

Lithographers in Strike Vote, But Defer Action

Members of the Amalgamated Lithographers Union, Local 1 in New York, voted to strike last week (24) in meeting, but withheld application of their decision for further talks over their salary demands. Following the strike vote, union delegates, shop stewards, et al, prevailed upon the men not to go out pending another meeting schedule for last night (Tuesday).

In the event the strike is called, music publishers will be vitally effected. Their material is printed mostly by a lithographic process.

Songs With Largest Radio Audiences

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast on Radio Networks. Published by the Office of Research, Inc.

(Survey Week of Jan. 17-23, 1947)

A Gal In Calico—†"Time, Place, Girl"....Remick
A Rainy Night In Rio—†"Time, Place, Girl"....Witmark
All By Myself....Berlin
Among My Souvenirs....T. B. Harms
And So To Bed....Famous
Anniversary Song—†"Jolson Story"....Mood Music
Bless You....Shapiro-B.
Cuban Pete....Sam Fox
For Sentimental Reasons....Duchess
For You For Me Forever—†"Shocking Miss Pilgrim"....Chappell
Girl That I Marry, The—*"Annie Get Your Gun"....Berlin
Guilty....Feist
I'll Close My Eyes....P. Maurice
I'll Never Love Again....Peer
It's a Good Day....Capitol
Life Can Be Beautiful....Melrose
Managua Nicaragua....Encore
Oh, But I Do—†"Time, Place, Girl"....Witmark
Old Lamp-Lighter....Shapiro-B
Ole Buttermilk Sky—†"Canyon Passage"....Burke-VH
Rickety Rickshaw Man....Southern
September Song....Crawford
Sonata....Oxford
Sooner Or Later—†"Song of South"....Santly-Joy
There Is No Breeze....Robbins
Things We Did Last Summer....Morris
This Is the Night....Jefferson
Whole World Is Singing My Song....Robbins
You'll Always Be the One I Love....Sinatra Songs
Zip-a-Dee-Doo-Dah—†"Song of South"....Santly-Joy

Following songs are those that did not have enough performance credits on the week to be included in the top group. They mostly are tunes rising in popularity.

Anybody's Love Song....Miller
Best Man....Vanguard
Blue Skies—†"Blue Skies"....Berlin
Either It's Love Or It Isn't—†"Dead Reckoning"....Mood Music
Gotta Get Me Somebody To Love—†"Duel In the Sun"....Morris
How Are Things In Glocca Morra—*"Finian's Rainbow"....Crawford
I Haven't Got a Worry in the World....Williamson
If You Were the Only Girl....Mutual
It's All Over Now....BMI
There Is No Greater Love....World
Oh Why, Oh Why, Did I Ever Leave Wyoming?....Feist
On the Other End of a Kiss....Beverly
That's the Beginning of the End....ABC
This Time....Dorsey Bros.
To Each His Own—†"To Each His Own"....Paramount
Too Many Times....Advanced
Uncle Remus Said—†"Song of the South"....Santly-Joy
What More Could I Ask For....London
Years and Years Ago....Bourne
You Broke the Only Heart That Ever Loved You....Chappell
You Keep Coming Back Like a Song—†"Blue Skies"....Berlin

† *Filmusical.* * *Legit Musical.*

From the Paramount Picture "LADIES MAN"
"What Am I Gonna Do About You"
Words: Sammy Cahn Music: Jule Styne
Recorded by:
PERRY COMO....Victor
HARRY JAMES....Columbia
MARGARET WHITING....Capitol
BOB CROSBY....Decca
SKIP FARRELL....Mercury
JOAN EDWARDS....Vogue

"You Are Everything To Me"
Words: Mack David Music: Manuel Sanchez
Recorded by:
FREDY MARTIN....Victor
BUDDY CLARK....Columbia
BOB EBERLE....Decca
ANDY RUSSELL....Capitol
EDDY HOWARD....Majestic

PARAMOUNT MUSIC CORP.
Songs from Paramount Technicolor Feature "CALIFORNIA"
"Said I to My Heart Said I"
"California"
"California or Bust"
Words: E. Y. Harburg
Music: Earl Robinson

"And So To Bed"
Words: Johnny Mercer Music: Robert Emmett Dolan
Recorded by:
DINAH SHORE....Columbia
VAUGHN MONROE....Victor
HILDEGARDE....Decca
SKITCH HENDERSON....Capitol
HARRY BABBITT....Mecury

From the Paramount Picture "LADIES MAN"
"I Gotta Gal I Love"
(In North and South Dakota)
Words: Sammy Cahn Music: Jule Styne
Recorded by:
FRANK SINATRA....Columbia
PERRY COMO....Victor

From the Paramount Release "MY FAVORITE BRUNETTE"
Starring Bob Hope and Dorothy Lamour
"Beside You"
Words and Music: Jay Livingston and Ray Evans
Recorded by:
FREDDY MARTIN....Victor
ZIGGY ELMAN....MGM
ANDY RUSSELL....Capitol
(OTHER OUTSTANDING RECORDINGS TO FOLLOW)

FAMOUS MUSIC CORP.

VICTOR YOUNG'S
Outstanding Standard Composition
"STELLA BY STARLIGHT"
Words: Ned Washington
Music: Victor Young
Recorded by
VICTOR YOUNG and Orchestra
on Decca Records

"DON'T TELL ME THAT STORY"
Words and Music: Joseph J. Lilley
Recorded by:
EDDY HOWARD....Majestic
JUDY GARLAND....Decca
BETTY HUTTON....Victor
MATT DENIS....Capitol

PUBLISHERS TO PARAMOUNT PICTURES
1619 BROADWAY • NEW YORK 19

Palladium in New Name Suit on Coast

Hollywood, Jan. 28.

Maury Cohen, operator of Palladium ballroom, has sought a restraining order in Seattle Superior Court to enjoin a terpalace in North Seattle from using the name. The upcoast site, operated by Howard Crow and Byron H. Scobey, has been tagging itself "Palladium" for over a year in what plaintiff terms "unfair competition" with hoofing hall here which has borne name since 1940.

Last spring Cohen sought injunction in N. Y. Superior Court to prevent a Manhattan dancery from using the tag, but lost the case, with court ruling that name meanders far back into history. Especially cited was existence of the London Palladium.

$50,000 Judgment Asked

Seattle, Jan. 28.

Injunction to restrain Seattle company from using the name Palladium for a dancery here is being sought in Superior Court.

Judgment for $50,000 is also asked in the complaint, filed by Southern California Enterprises, Inc., operators of the Palladium, Hollywood, against Byron H. Scobey and Howard R. Crow, co-partners of the Palladium Amusement Co. here.

10 Best Sheet Sellers

(Week Ending Jan. 27)

Old Lamplighter....Shapiro-B
For Sentimental Reason....Duchess
Zip-A-Dee-Doo-Dah....Santly-Joy
Anniversary Song....Mood
Gal in Calico....Remick
Ole Buttermilk Sky....Burke-VH.
I'll Close My Eyes....Maurice
Oh, But I Do....Witmark
Sonata....Oxford
Sooner or Later....Santly-Joy

Second 10

Managua Nicaragua....Encore
Guilty....Feist
Huggin' And Chalkin'....Hudson
World Singing Song....Robbins
Uncle Remus Said....Santly-Joy
Things We Did....Morris
For You For Me....Chappell
Girl That I Marry....Berlin
September Song....Crawford
Rainy Night in Rio....Remick

TOP HITS OF YESTERDAY
GREAT POPULAR STANDARDS TODAY
THE FABULOUS SONG
From the Charles R. Rogers Production
"THE FABULOUS DORSEYS"
AT SUNDOWN
Words and Music by Walter Donaldson
Recorded by Ted Meyme-Lee Pepper
Harmonia Record 1908

The Newest, Fastest Growing Revival Hit
SUGAR
Words by Sidney Mitchell and Edna Alexander
Music by Maceo Pinkard

For new artist copies and arrangements, write or phone
PHIL KORNHEISER, Manager,
Standard Exploitation Dept.,
The Big 3, 1619 Broadway,
New York 19, Circle 6-2939

3 GREAT SONGS

by ace writers . . . featured by top radio-record stars . . . on important programs

The big program favorite!

CONNECTICUT

by Hugh Martin and Ralph Blane

Recorded by Bing Crosby-Judy Garland (Decca), Herbie Fields (Victor), The Modernaires (Columbia), Artie Shaw (Musicraft), Martha Tilton (Capitol)

A new ballad by the co-writers of "Stormy Weather" and "You'll Never Know"

ME AND THE BLUES

lyric by Ted Koehler • music by Harry Warren

Recorded by Mildred Bailey (Majestic); Count Basie (Victor); others soon released.

Just Published! — An ear-catching, quick appealing novelty

POSSUM SONG

(Six, Tall, Slim, Slick, Sycamore Saplin')

lyric by "By" Dunham • music by Terry Shand

Now being assigned on major record labels!

HARRY WARREN MUSIC, Inc.

1619 BROADWAY NEW YORK 19, N. Y. • 54 WEST RANDOLPH ST. CHICAGO 1, ILL. • 1520 NORTH HIGHLAND AVE., HOLLYWOOD 28, CALIF.

Radio, BMI, Films Back ASCAP In Bid for Coin Machine Revenue

American Society of Composers, Authors and Publishers will have the support of radio broadcasters, Broadcast Music, Inc., its rival performance rights society, and possibly the film business in its forthcoming attempt to wrest revenue from the performance of its music in coin machines. This assurance is claimed to have been given ASCAP within recent weeks and the Society is banking on it in laying plans for the introduction of legislation to the current Congress for a law permitting it to collect for coin machine performance of its catalog.

There are several reasons for the support of radio, films, et al. Primary one, however, is that if ASCAP is able to push through the required legislation it will benefit to the tune of $3,000,000 to $4,000,000 at least, depending in what sort of a fee is demanded annually per machine. This coin, added to ASCAP's current revenue, will make the Society less tough to deal with in regard to its income from radio and films.

That the coin machine men are already laying plans to combat ASCAP's attempt to collect revenue from their industry, is evident in a offer recently given BMI. Latter was told that if it would help the coin machine industry fight ASCAP that all recordings of ASCAP melodies would be barred from machines and BMI's used exclusively. This offer was rejected.

Hike Conn. Juke Tax?

Hartford, Jan. 28.

Bill to raise fees on juke boxes from $10 to $50 per year will be introduced to the Common Council in neighboring New Britain. Bill is to come up next month.

Always Sung—All Ways Popular
MILLS PROGRAM SUGGESTIONS
THAT'S MY DESIRE
Sensational Mercury Record 5007
By FRANKIE LAINE
SIDEWALKS OF CUBA
WHEN YOUR OLD WEDDING RING WAS NEW
MILLS MUSIC, INC.
1619 Broadway New York 19

Fred Waring Setting Up New Pub Firm at Shawnee

Stroudsburg, Pa., Jan. 28.

Fred Waring will establish a music publishing firm at Shawnee-on-Delaware, where he owns a good deal of real estate. Charter for the new corporation is being sought under the name of Shawnee Press.

New outfit plans to publish educational music for schools, colleges, along with material for choral groups, churches, et al. Ed Lee, Waring's manager is v.p. of firm, with Waring president. Headquarters will be at Shawnee-on-Delaware, where offices and shipping center will be located.

Waring owns Shawnee Inn and about 30 acres of mainland along the Delaware River and the 160-acre Manwalamink Island in the river.

Christensen, Facchine, Whittemore, Thayer Mull Alliance; No Decision

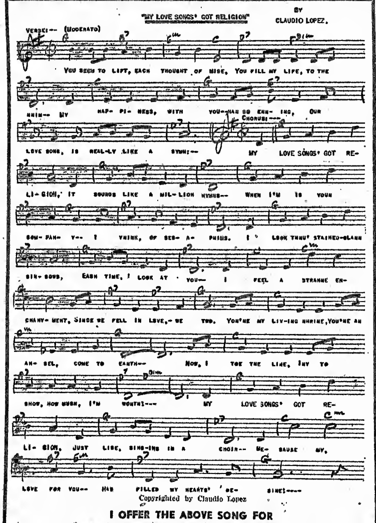
Chicago, Jan. 28.

Howard Christensen, Russ Facchine, Jack Whittemore and Lyle Thayer were here all last week, huddling over the details of a possible alliance of their band business talents. ...oup hid out at the Eastgate hotel to wrestle their problem to a fall and assertedly broke up th. end of the week without accomplishing anything. Spokesman for the quartet stated that nothing had been decided one way or another and isn't likely to be within a couple weeks.

Thayer and Facchine remained in Chicago following the confab, while Christensen and Whittemore returned to New York. Former two, and Whittemore, all ex-Music Corp. of America executives, have been contemplating the setting up of a management agency partnership.

Jack Whittemor., on his way back from Chicago and th. above huddle, was aboard the Pennsylvania Railroad train that cracked into a freight near Pittsburgh Sunday (26) morning. He was unhurt in the crash, i. which the passenger train's engineer was killed.

Bob Harvey band, a fixture at the south end nitery, The China Pheasant, Seattle, for several years, goes into Olympic hotel's Bowl and Georgian Room on Feb. 11.



I OFFER THE ABOVE SONG FOR PUBLICATION—RECORDING—TRANSCRIPTION
CLAUDIO LOPEZ, 15 Hett Ave., Staten Island, N. Y.

It's Only Started

Phrase around which the new novelty tune, "Open the Door Richard," is built, is exerting such influence on people that an increasing number of comical situations are being set up. Let an actor in a film playing Broadway houses knock on a door and some wag in the balcony will howl the title line.

Same applies to stage shows, etc. where an opportunity presents itself. And it's already riding the top comedy shows on the air.

Bands Heartened By 1-Nighter Lift

Band agency executives are breathing a little easier currently in view of a noticeable pickup of b.o. returns by bands on the various one-nighter trails and on many location jobs. They claim to have indication, too, of better theatre b.o. reaction to musical talent.

This stirring in the band business coincides with a jump of approximately 20% in overall music sales by jobbers and a claimed spurt in the sale of records beginning the middle of last week and extending over the past weekend.

Sammy Kaye Hot In South

On its current southern p. a. one-nighters tour, Sammy Kaye's orchestra has broken three house records in Lynchburg, Va., Asheville, N. C., and Knoxville.

Working on a percentage against a $2,500 guarantee, Kaye took down $3,033 in Kingsport, Va.; $2,924 in Asheville; $3,994 in Knoxville, and $2,894 in Lynchburg. Kaye ends his one-nighter junket tomorrow (23) when he heads for Miami to play the Fox theatre there for one week. He'll vacation in Miami from Jan. 23 to Feb. 10 and originate both "Sunday Serenade" and "So You Want to Lead a Band" from there.

Mercury Cuts Off Flow Of Tony Martin Wax In Retaliation Move

Hollywood, Jan. 28.

Mercury Records summarily has ceased pressing or distributing Tony Martin platters, in retaliation for singer signing RCA-Victor contract, effective when present one-year pact with Mercury expires end of April. In making this move the odd-label is stopping circulation on its top seller.

However, Mercury is girding to flood the retail stalls with an avalanche of Martin sides as soon as Victor begins releasing. Stowed away on the indie's shelves are 15 Martin renditions of standards and he is still bound by contract to slash five more sides. Angle lurking behind delayed disking is that Mercury wants to pick five likely new tunes on eve of Martin's move to RCA, thus scratching them from possible Victor consideration, as his Mercury pact precludes him re-doing a tune for five years.

In withholding its Martin vocals until Victor is able to release in May, Mercury figures it will get a free whirl on the nationwide ballyhoo program RCA is readying to coincide with singer's appearance on its label.

Martin Buys Into Simon, Inc.

Hollywood, Jan. 28.

Tony Martin has bought into the music pub firm of George Simon, Inc., thus joining host of other name vocalists who own chunks of pubs. Company is relatively new, having been started by Simon last summer when he left E. H. (Buddy) Morris' combine.

Recently signed for spotting in two forthcoming Walter Wanger films, Martin will bring the ditties he introduces in the productions into the Simon setup for publication.

Harry Fox's N. Y. to L. A.

Harry Fox, agent and trustee for music publishers on mechanical and synchronization rights, leaves for the Coast Feb. 10. Trip is one of his periodic visits west lately made more important by the vast number of indie recording companies in that area on whom he checks for royalties due publishers.

Fox will be west three to four weeks.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	15	2,400	42,375
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	4	1,950	11,350
Chuck Foster	New Yorker (400; $1-$1.50)	4	1,475	6,700
Guy Lombardo	Roosevelt (400; $1.50-$2)	12	2,125	32,450
Ray McKinley	Commodore (400; $1-$1.50)	5	850	5,275
Johnny Pineapple	Lexington (300; $1-$1.50)	11	1,050	11,950

* Indicates Floor Show at Waldorf with Morton Downey.

Chicago

Henry Brandon (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Slipped way off to 3,800.

Don McGrane (Boulevard Room, Stevens; 550; $3.50 min.). McGrane replaced Clyde McCoy Friday (24) with a new revue and looks like fine 4,500.

Ramon Ramos (Mayfair Room, Blackstone; 350; $2.50-$3.50 min.). Bad week for this swank spot with 2,300.

Joseph Sudy (Walnut Room, Bismarck; 465; $2.50-$3.50 min.). Second week of new show up to 3,400.

Claude Thornhill (Panther Room, Sherman; 950; $1.50-$2.50 min.). Thornhill doing a fine job musically and at the b.o.; healthy 5,300.

Griff Williams (Empire Room, Palmer; 650; $3.50 min.). Fairish 4,300.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Never falters; bountiful 3,300 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). Brisk 3,100 tabs.

Location Jobs, Not in Hotels

Chicago

Russ Carlyle (Blackhawk; 500; $2-$2.50 min.). Fine 4,400.

Gay Claridge (Chez Paree; 650; $3.50 min.). Tony Martin, Pearl Bailey and Jack Cole. Couldn't be better; 6,500.

Dick Jurgens (Aragon; $0.90-$1.15 adm.). Hefty 19,000.

Sol Klein (Latin Quarter; 700; $2.50 min.). Ted Lewis just grows, like Topsy; boffo 5,500.

Lawrence Welk (Trianon; $0.90-$1.15 adm.). Solid 17,500.

(Los Angeles)

Al Donahue (Avodon, B, Los Angeles, 3d wk.). Only 4,000.

Art Kassel (Aragon, B, Ocean Park, 8th wk.). Xavier Cugat in for three-day weekend and with smart ballyhoo pulled spot to 9,000 stub-buyers; good.

Bobby Sherwood (Casino Gardens, B, Ocean Park, 3d wk.). Fairish 6,200.

Charlie Spivak (Palladium, B, Hollywood, 5th wk.). Slid to 12,000 after month of good biz.

AVODON BEEFS TO NO. 47 OVER SCALE

Hollywood, Jan. 28.

Avodon ballroom over weekend filed a squawk with Musicians' Local 47, complaining that scale union has in force is excessive. Terpalace minimum currently is $82 per man, plus the 10% tax per musik on traveling bands.

Beef is based on scale at Aragon and Casino Gardens, rival spots out at Santa Monica, where Local 47 scale is but $70 per windjammer, plus tax, although both beachfront halls have far larger floor capacity than does Avodon.

Sylvia Fine, Flock Of Others on ASCAP Roster

Sylvia Fine, wife of comedian Danny Kaye, and the new music publishing companies set up by Frank Sinatra and Jack Robbins were among individuals and publishing houses admitted to membership in the American Society of Composers, Authors and Publishers last week. In addition to Miss Fine, pop writers taken in included: Leroy Anderson, Harold Barlow, H. O'Reilly Clint, Will Dulmage, Joseph Lilley, Leonard C. MacKenzie Jr., Harold Mott, Max Terr, Jaime Yamin. Standard writers: John Duke and H. Maurice Jacquet.

Pubs cited were: Argosy Music, Clay Boland, Goldmine Music (Nick Kenny firm), and Woodward Music.

STANDOUT TUNES
The Ballad Hit for 1947
Let's Put Our Dreams Together
Victor: CHARLIE SPIVAK
Columbia: ELLIOTT LAWRENCE
— with more to follow —
PAULL-PIONEER MUSIC CORP.
1657 Broadway New York 19, N. Y.

ATTENTION
TALENT SCOUTS
TALENTED SINGERS
COMBO. VAUDE AND MINSTREL
Lyric Theatre, March 2, 1947
Allentown, Penna. Two New Songs
"I AM LONELY" and "DREAMING OF YOU"
Annie Oakleys to All—Write or Wire
HENRY J. FREDERICK, Director
319 North 13th Street
ALLENTOWN, PENNA.

GIRL MUSICIANS
WANTED
ALL INSTRUMENTS ALSO MAJORETTES
Drummers, buglers. Ex-service only: either Wacs, Waves, Spars, Girl Marines. For large pro road unit now being assembled.
Write: AL SHEEHAN
625 Second Ave., So., Minneapolis 2, Minn.

The Girl With the Shy Voice Of "Oh, Johnny" Fame
BONNIE BAKER
LOEW'S STATE, NEW YORK
THIS WEEK (JAN. 23)
EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave New York 22 PL. 5-5572

QUIZ

Question:—Watcha working on?

Answer:—Where have you been? "Carnival in Costa Rica" of course.

Q:—And what, pray, is that?

A:—A 20th Century-Fox Technicolor Production.

Q:—Don't be so formal. Whose music?

A:—Ernesto Lecuona, the leading composer of all—

Q:—Latin-America. Yes, I know, and a very gifted gent, I must say. What was it he wrote again?

A:—Oh just about 500 magnifico songs and piano pieces, including "Malaguena" (the biggest of all those big Marks standards you hear so much about) "Andalucia" (which you, being no long-hair, may know better as "The Breeze and I") "Say Si Si," "Jungle Drums," "La Comparsa" (watch it, watch it) and a little ditty called "Siboney."

Q:—Which you don't publish.

A:—Don't rub it in!

Q:—Sounds very impressive but why be so verbose? Who wrote the lyrics for the score?

A:—Harry Ruby, veteran wordsmith (to coin a phrase) and ballplayer extraordinaire. A mighty fine job too!

Q:—What's the No. 1 plug song?

A:—I was afraid you'd ask that. Everybody does and we tell 'em the whole score is No. 1.

Q:—Don't evade the question. Give!!

A:—(hesitatingly) Okay, if you insist. "Another Night Like This" is the baby we've started working on. It should be the first to reach the Hit Parade Sweepstakes.

Q:—For once I agree with you, optimist, but don't mix your metaphors, especially in Variety. Who's recorded it?

A:—About 14 lovely people and the other record companies can't get too sore if I mention only Dick Haymes on Decca, because he's the star of the picture.

Q:—And why hasn't it been at the top of all those most-played, most-broadcast, most-overdone lists yet, friend?

A:—Because it takes time to get it up there, for the love of Peatman. Stop being so impatient.

Q:—All right, all right. How's about the second No. 1 song?

A:—It's called "Mi Vida," it's an American style fox-trot ballad despite the Latin title and it's recorded by 13 lovely people including the aforementioned Dick Haymes on the aforementioned Decca label.

Q:—Who else is in "Carnival in Costa Rica?"

A:—Oh, Vera-Ellen and Celeste Holm and Caesar Romero and—but wait a minute—you'll hear all about that from Fox—Marks is paying for this ad. Stick to the score.

Q:—Are there any real typical Lecuona Cuban tunes?

A:—Terrifeec! "Rumba-Bomba" and "Maracas," just to name two. You'll be hearing them both soon on Majestic Records by the Lecuona Cuban Boys and on Victor by its new sensation Jose Curbelo.

Q:—How about novelties?

A:—A great fast song named "Costa Rica" that ought to open every single commercial show, and an indescribably wonderful and unpronounceable tongue-twister—"Gui-Pi-Pia." And by the way there's still another ballad, "I'll Know It's Love," which—

Q:—Just a minute. You're taking just one page, not a double spread. Easy on the copy. One thing I'd like to know though: when does the film open?

A:—I'd like to know exactly when myself. Nobody's sure yet but they figure April 1st at the Roxy. With a big flourish too a la "The Razor's Edge." Don't forget "Carnival's" a top-budget musical and cost millions.

Q:—And this ad is costing you quite a few hundred and you're just a music publisher. Do you think it's a good ad, by the way?

A:—That depends entirely whether people read down this far and how soon "Another Night Like This" starts selling Lucky Strikes.

Q:—That isn't too far distant, DESPITE this ad. Here's to your Lecuona score anyway. Long may it prosper.

A:—Amen, Amen!!!

On The Upbeat

New York

Lew Wasserman, Music Corp. president, into Chicago and Detroit from Coast...Paul Salvatori becomes Chi rep of Frank Loesser's Susan Publications, not N. Y. professional manager...Joe Bushkin and Herb Ward, piano and bass, go to Rio de Janeiro with Bud Freeman for one year at Midnight Room of Copacabana, opening around March 1...Phil Braunstein to Coast Friday (30)...Jack Lawrence, songwriter, recording for new Rainbow Records in N. Y. as singer and leader of quartet...Eddy Howard into Frank Dailey's Meadowbrook March 18 for three weeks...Louis Prima plays Meadowbrook for one week Feb. 25...Sammy Kaye's new Monday evening time for "So You Want to Lead a Band" on ABC net turned up 4.2 Hooper...Ray Anthony's orchestra shifted from Music Corp. of America to General Artists affiliation...Rocco Vocco and Rube Bloom driving to California...Tex Beneke, Vaughn Monroe, Harry James and Stan Kenton running one to four respectively in Martin Block's WNEW, N. Y., annual band poll...Tony Pastor packed over 9,000 people into Armory, Newark, on one-nighter last week ...Doc Berger to head new "Special Material" department at Leeds Music.

Jack Spina, recently discharged from the AAF, joined Mills Music contact staff. He was with Embassy and Miller Music before the war.... Tempo Records now being distributed through the Far East by American International Trading Co.

Hollywood

Billy Eckstine crew set for indef stand at Billy Berg's, Feb. 26...Ex-maestro Bob Allen now chirping afront Carmen Cavallaro crew... Carlos Molina combo set for six weeks at Claridge hotel, Memphis, Feb. 14...Anita O'Day, ex-Krupa chirp, has bought piece of local nitery, Swanee Inn. She's featured in spot, working before trio embracing Max Miller on the 88, Tom Sully, bass; Jack Flannigan, guitar... Jimmy Atkins, ex-Waring thrush, set to work with Casa Loma crew on Mercury Records...Linda Lombard has joined Chick Floyd band as chirp...On heels of its "Open the Door, Richard" platter hit, Jack McVea's five-man combo now asking $1,500 weekly of niteries and ballrooms. Two months ago asking price was $500...Herb Jeffries set for fortnight at Cricket Club, Feb. 5, at $475 per week...Spike Jones opens new gig trek on Feb. 15 at Denver. He's asking $3,000 guarantee nightly for tour, plus 60% privilege...Barney Bigard has formed still another new combo, his third within a year. Clarinetist now is fronting a four-piece group which will debut at Melody Club, Feb. 2... For first time Benny Goodman will use an accordionist in a combo, with addition of Ernie Filice on squeezebox when the clarinetist commences cutting for Capitol.

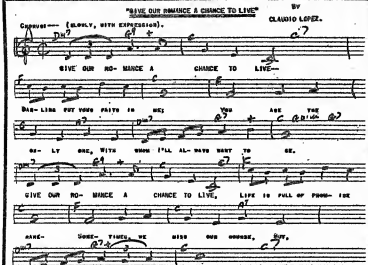
Chicago

Victor Lombardo doing two weeks at the Copacabana, Detroit Feb. 11 ...Jimmy James weekending Jan. 31 at Club Madrid, Louisville...Elliot Lawrence plays Indiana U., March 14 and U. of Missouri, March 22...Phil Levant also getting some college coin at U. of South Dakota, Feb. 22...Sonny Dunham doing a string of theatre dates in the midwest with Vivian Blaine...Billy Bishop opens at Schroeder Hotel, Milwaukee, Feb. 18...Ray Pearl at Prom Ballroom, St. Paul, starting Feb. 12 ...Ray Ponds, local orchestra leader joining Chi office of Frederick Bros. in club department . . . Charlie Fiske playing two weeks starting Feb. 18 at Rainbow Ballroom, Denver...Dick Jurgens set for month at Chase, St. Louis, March 2...Art Kassel into the Schroeder Hotel, Milwaukee, March 11...Jack Crawford, returning to the midwest after playing Coast for several years...Erskine Hawkins at Joe Louis's Rhumboogie...Joe Vera combo return to the Glass Hat, Congress hotel...Dick Stern joining band department of McConkey Chi office.

Pittsburgh

Gabe D'Amico, formerly with Raymond Scott, now on sax for Marty Gregor's band at Hotel William Penn's Terrace Room . . . Art Tatum opened Monday (27) at Mercur Music Bar . . . Frank Jarema, vet pianist with Mark Lane orchestra at Club LuMarba, to take his own outfit into Majestic Gardens; he's been replaced with Lane by Dave Tambouri, ex-Ina Ray Hutton keyboarder . . . Piccolo Pete has added a fifth man to band at Johnny Brown's East Liberty club; he's Carl

GIVE YOUR PROGRAM THAT LIFT
I FEEL A SONG COMIN' ON
Music by...
JIMMY McHUGH
ROBBINS



Copyrighted by Claudio Lopez
I OFFER THE ABOVE SONG FOR PUBLICATION—RECORDING—TRANSCRIPTION
CLAUDIO LOPEZ, 15 Hett Ave., Staten Island, N. Y.

Abe Olman to Coast

Abe Olman, general manager of Metro's "Big 3" music group, leaves for California Friday (31) on a periodic visit to Metro studios on music problems. There are two scores to be gone over, from the forthcoming "Summer Holiday," tunes from which will be marketed by the new Harry Warren Music Co., and two tunes from "This Time for Keeps" to be adjudged.

Olman will be west for two to three weeks.

Sonora's Royalty Rate Cues Beefs

There's quite a to-do at the moment in the music publishing and recording industries over the request to pubs by Sonora Records for a low royalty rate for its new 39c Black label series. Sonora has been seeking a quotation of 1¼c per side rate for the low-priced line and the major disk manufacturers, notably Decca, are squawking out loud.

Majors, who have been having their own troubles with publishers lately due to the increase in retail price of disks by all companies excepting Columbia, and resultant higher royalty rates, don't want to see Sonora's low-priced line get a break. They apparently feel that if the company's price makes any serious inroad, they in turn will be forced to reduce prices. And under current operating costs, which leave only a fraction of profit from the sale of individual disks, a price reduction is impossible. They don't want any break given the cheaper line. And if it's given, they feel they should get commensurate consideration.

So far, only one or two publishers have agreed to the 1¼c rate and they are endeavoring to reneg. Others have witheld comment in the face of major company beefs and aren't likely to accede to Sonora's bid.

Edwards' Shenanigans Into Mercury Disk Album

Ralph Edwards, conductor of "Truth or Consequences" airshow, has prepped new idea for a record album, which Mercury shortly will release. On wax, Edwards conducts parlor games designed to help guests amuse themselves at private soirees, or for family use in homes.

Album, which will be titled "Let's Have a Party," will be given to Sears, Roebuck exclusively for first 30 days following its release.

Sully Mason Cuts to 5

Chicago, Jan. 28.

Latest of orchestra leaders to cut size of their bands in order to meet operators' decreasing budgets is Sully Mason, Mason, alumnus of Kay Kyser, has been playing the southern territory and will move into the midwest with five piece combo.

Another bandleader who will front a five-piece group is Pinky Tomlin, who has also been playing the South and will come into the midwest to pick up bookings.

Test Suit

Continued from page 39

a minimum of 25c per tune per record with no disk to be used more than once without duplicate payment. Establishment of the 2c per disk theory contended by Longine's attorneys under the 1909 act would therefore mean a tremendous reduction in their transcription income if the point were to be sustained. Now that a test suit has been begun, major pubs are looking forward to its completion to establish once and for all the legality of their course on a subject not covered by the outmoded copyright law.

It's felt by some publishers, however, that even if the Longine point is won they still have recourse to added revenue via the licensing of "arrangements" of songs. While publishers do not interfere with or attempt to collect for special arrangements of tunes they publish they can legally demand payment for any performance of a tune other than the way it is written as published.

Super Disc records switching sales policy from direct shipments to distributors.

Inside Stuff—Orchestras-Music

Big four waxeries, Columbia, Capitol, Decca and RCA-Victor, joined arms last week in Hollywood and tossed a giant show to entertain 800 delegates to a regional meeting of members of National Assn. of Music Merchants. Platteries promoted host of their top performers, who happened to be on Coast, to entertain. Bob Hope emceed the lineup, which included Jerry Colonna, Jose Iturbi, Dinah Shore, Johnny Mercer, Pied Pipers, Allan Jones, Hoagy Carmichael, Jane Harvey, Paul Weston's orch. Occasion marked first time that the rival recorders' reps in Hollywood ever worked together in such a manner. Behind the effort was a plan to trot out such an array of talent that the association will want to hold one of its future national conventions in Los Angeles. The regional meet was the first gathering of any sort of members in the west and the platteries were out to impress the assn.'s toppers. Next June national convention will gather in Chicago, but L. A. is aiming for 1948 conclave.

Capitol Records is doing a perfect job of keeping the financial details of its recent deal with Benny Goodman a secret. There has not been one whisper about the coin involved, which in the band business is unusual. Such a grip on the terms is vital to Capitol since it is in a peculiar position; it has never before made a deal with a prominent artist from another company. All of its personnel grew up with the war-born Capitol label, struggled with it, etc., and Capitol would be in for a heap of trouble if it ever came out that B. G. was drawing a better advance, production guarantees or any terms better than those now on the label are getting. Incidentally, B. G.'s deal with Cap is for three years, not the five the company originally claimed.

Fox theatre, Atlanta, a 5,000-seat house, is in a peculiar position with stage shows. Willing to play only the very best names, the house rarely schedules them for the reason that rarely do any of those it wants travel in that direction. As a result, Sammy Kaye's orchestra has the place to itself. Each year he heads south and each year the house plays him. He's there currently and his is the first stage show to play the house since he was there last year. He set a gross record of approximately $28,000 last time around (taking out almost $14,000 for himself) and may improve on that this week. He's expected to do $30,000.

Carol Bruce christened the pleasure cruiser bought last week by Tommy Dorsey. Naming of the water jalopy took place at a New York shipyard where the boat is being fitted out. It's to be called the "Sentimentalist." Dorsey will take off in it, as soon as it's ready, for a trip to Florida down the inland waterway, after which it will be stowed on deck of a freighter and toted to California. Dorsey has thought better of bucking the Gulf waters and the Pacific in a 40-footer (he originally intended sailing it around, through the Panama Canal).

Ad copy on Barry Wood, in the Jan. 22 issue of VARIETY, erroneously read that the Elgin Watch Co. is Wood's radio sponsor; the sponsor is the Elgin American Co. Also, copy stated that it was a Monday-through-Friday show on the NBC network, coast-to-coast; actually it's a local WNBC, N. Y., 7:30-7:45 program, Monday, Wednesday and Friday.

Council of the Music Publishers Contact Employees, in meeting Monday (27) decided to hold over until future confabs any discussion of a "czar" for the music business and conversation pertaining to payolas, etc. Reason for the delay was the absence of three board members, two of whom, Rocco Vocco and Charles Lang, are out of town.

Norman Granz, producer of the "Jazz At the Philharmonic" package, inserts unusual clauses in his contracts for auditoriums in which to show his group. He demands that there be clear clauses prohibiting any attempts at segregation, either among his performers or among audiences.

Wallerstein, Manie Sacks To Coast for Col. O.O.

Ted Wallerstein and Manie Sacks, president and v.p. of Columbia Records respectively, leave New York for the Coast Feb. 21. They will attend the breaking of ground for the new Columbia pressing plant to be put up in Beverly Hills and otherwise look over the Coast situation.

Wallerstein is currently on vacation in Bermuda, along with Paul Southern, another Columbia exec.

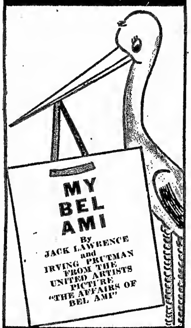
Cap Chiefs Easting

Hollywood, Jan. 28.

Glenn Wallichs, Capitol Records' exec veepee, and plattery's national sales manager Floyd Bittaker trained for N. Y. on Sunday (26), where they will huddle with eastern regional sales chiefs. Talks will revolve around product and promotion planned by waxery during their next six months.

During their fortnight fling in the east, the two execs also will check on current production pace of Cap's pressing plant at Scranton, Pa.

Music Born To Live



BOURNE, Inc
799 SEVENTH AVE NEW YORK 19 N Y

SANTLY-JOY Standards
MY FATE IS IN YOUR HANDS
RAZAF-WALLER
SANTLY-JOY Inc.
1619 Broadway, New York 19
Tommy Valando, Gen. Prof. Mgr

Jack Benny Slated for Vaude Dates In May on Guarantee, Percentage Deals

Jack Benny is being submitted for his first theatre date in many years by Music Corp. of America. Deal if consummated will be around the end of May, with comic likely to play Chicago, Boston and New York.

While no deal has yet been set for any house, it's seen that there will be considerable difficulties in setting up the dates.

Benny is reported unwilling to play more than two weeks in each house. Picture companies, so far, have refused to okay that type deal, inasmuch as they would like to hold Benny if grosses warrant. A Roxy theatre spokesman declared that house toppers once turned down a two week stint, but are now attempting to revive the negotiations. Benny subsequently has been offered to the Capitol and Paramount, but no deal has yet been made. All negotiations are on a guarantee and percentage basis. In Boston, deal is likely to be a straight 50%.

Benny, previously, was submitted to RKO for a date at the Golden Gate theatre, San Francisco, but deal had to be dropped because of difficulties. Problem of squeezing in the Benny, Phil Harris and Dennis Day shows between appearances couldn't be worked out.

It's likely that such problems will arise when and if Benny makes his personal appearance tour inasmuch as show generally starts its summer layoff around that time.

Negotiations will be resumed when Johnny Dugan, of MCA's theatre dept., returns from a Florida vacation.

Pitt Nitery Adds Acts

Pittsburgh, Jan. 28.

While most niteries are crying the blues and cutting down, at least one is going in opposite direction. Marie Dolan's Green Acres, which previously has gone in for dancing only with four-piece outfits, currently Billy Catizone's, is also putting in floor shows now.

New Owners Take Over Downbeat, Onyx, N. Y.

Two 52d street, N. Y., spots changed hands last week. The Downbeat has been sold to a corporation headed by Bill Levine, owner of the Dubonnet, Newark; Tony Collucci and Ralph White. Colucci some years ago owned a slice of this bistro, but sold out only to repurchase an interest last week.

The old Onyx club, which lately has been operating as a straight eatery, has been bought by Ralph Watkins.

Puleo Vamps Rascals Again in Florida But Ordered Back by AGVA

Johnny Puleo, lower-case comic of Borrah Minevitch Harmonica Rascals, last week repeated his disappearing act. Pint-size comedian vamped the unit a few days after winding up at the Colonial Inn, Hallendale, Fla., and rest of the troupe had to go on without him to play an Alabama theatre.

Puleo was subsequently located by a representative of the American Guild of Variety Artists, and pleaded illness. AGVA, as a result, ordered Puleo to state the amount of rest needed and rejoin the outfit.

Puleo pulled his first disappearing routine when he wound up an engagement at the Diamond Horseshoe, N. Y., several months ago. Comic was reported dissatisfied with the terms of his contract with Minevitch, and wanted to leave the outfit. Minevitch subsequently came in from the Coast and asked AGVA to clarify the situation. Union then ruled Puleo's contract with Minevitch to be valid.

Rudy Vallee Asking 10G For Roxy, N.Y., Vaude Date

Rudy Vallee may go into the Roxy theatre, N.Y., in April or May. He has been submitted at $10,000 by Charlie Yates of the Associated Booking Corp. Sole kink in the deal is the fact that Vallee has been set for April at the Copacabana, Chicago, and may not be through at the cafe in time for the proposed Roxy date.

'Vanities,' 'Star and Garter' Units Fold In Red; Lack of Consec. Dates Cited

Lack of consecutive theatre time throughout the country has caused the foldo of two vaude units within the week. Earl Carroll's "Vanities" closed in Philadelphia at the conclusion of its date at the Earle theatre, and Harry Howard's "Star and Garter" is due to bow out at the windup of its Capitol theatre, Washington, stint, tonight (Wednesday).

Sole large unit continuing vauders is Paul Small's "Showtime."

Both units lost plenty during their runs. Bobby Vernon, who leased the "Vanities" name from Carroll, declared that unit has dropped upwards of $40,000 during the 14 weeks show traveled, while Howard is reported to have lost $9,500. Small, because of the fact that he was able to get most major dates within a comparatively short time, said that he'll come out ahead on the venture.

Vernon attributed the fold basically to the fact that bookers are still afraid to take chances with unit shows. What's needed, he said, is sure dates before a unit is even assembled.

Vernon is said to have taken out the unit under too great financial handicaps. Carroll is reported to have received $1,250 weekly for use of his name, and retained the right to okay all dates. Consequently, when Vernon wanted to book the show into cafes, Carroll nixed the deal, although Vernon was able to squeeze two weeks into the 400 club, St. Louis. Unit was slated to go into Adams, Newark, Friday, but Vernon decided operation took enough losses.

AGVA Pays Off

When show folded in Philly, Vernon paid off some performers out of the bond he posted with the American Guild of Variety Artists, and paid fares to California for some of the chorus girls. Other fares were paid to Ohio and some to New York. Ben Yost singers and the Mercer Bros. were given promissory notes in lieu of salaries.

Howard's "Star and Garter" layout was similarly saddled with heavy expenses. In addition to leas-

(Continued on page 46)

STEVE EVANS
Offering
HAPPY TIMES & JOLLY MOMENTS
Jan. 31-Feb. 2 Bayonne
DIR.: MATTY ROSEN

HELENE and HOWARD
'Comedy Dance Antics'
365 CLUB, SAN FRANCISCO, CAL.
FOR THREE WEEKS
BEGINNING JAN. 23RD
Dir.: MATTY ROSEN

LEE NOBLE
THE GABBY DECEIVER
OPENING THURSDAY, JANUARY 30TH
LOEW'S STATE, NEW YORK
Management: PAUL SMALL ARTISTS, Ltd., Inc.
Personal Direction: JACK LENNY

MAXINE SULLIVAN
VILLAGE VANGUARD
NEW YORK
NOW
(Indefinitely)

A MESSAGE FROM LONDON

ISSY BONN

(Among the Top Radio and Vaudeville Names in England)

Leaves for New York on the "Queen Elizabeth" Jan. 29

IS INTERESTED IN ACTS WISHING TO PLAY ENGLAND FOR HIS VAUDEVILLE UNITS

Vaude Dept.: REUB. TOBIAS

DECCA RECORDS AND B.B.C. RADIO

Production Dept.: HYMAN ZAHL

LANGHAM PRODUCTIONS
12B, St. George Street, London, W.1., Eng.

C/o VARIETY, 154 West 46th St., New York 19, N. Y.

Night Club Reviews

Copacabana, Miami

Miami Beach, Jan. 25.

Danny Kaye, Paul Haakon, Mavis Mims, Ralph Young, Blentones (4), June Taylor Girls (7), Dave Tyler Orch (14), Noro Morales Orch (12), Production staged by Benny Davis, choreography by June Taylor: $5-$7.50 min.

It's been tough sledding for most spots this seas.n, with this swank room struggling for biz along with the others, b.t this time operators Murray Weinger and Ben Slutsky seem to have struck boxoffice pay-dirt in Danny Kaye, despite that $20,000 salary plus the high production and operating expense. New seating arrangement, which, allows for packing in 500 diners, plus the heavy beverage minimums for dinner and supper has gauged the room to in-the-black proportions. First five days saw sellouts for every session, but it's the second week that's going to tell the story, what with Kaye earning himself mixed reaction from first nighters and subsequent attendees.

It took Kaye several minutes to get over his opening show jitters. That nervousness may have led him into teeing off with his weakest number "Bali Boogie." Pacing, too, was off, with biz of conducting band a laugh maker at first, but later on repetition slowing up stint.

That he wa anxious to please is evidenced in the hour-long sesh which included some 14 numbers, most of them clicking. Brought on wife Sylvia Fine in middle and picked up pace, though there was still too much of that cute biz. They wanted to hear him sing, and the lulls were becoming too evident. With proper pruning of the interim biz between numbers and the reacquiring of the feel of a cafe aud, the guy should again be the sock nitery performer he was when he first clicked at La Martinique. In his current stint he turns in a satisfying performance for his fans—though how long they'll keep coming back at those heavy tariffs is a moot question. It's a one shot affair with most, and there's plenty of competish around to siphon off the repeaters.

Overall, the sesh adds up as highly satisfying class cafe entertainment. He sings all his film hits, plus some from his stage successes. Topper and new is his lullaby to dau ‹ter Dinah, which sends him off to palm-whacky reaction. Tightening in his second show was evident, and probably by now Kaye is the top cafe performer he should have been at the debut.

Rest of show builds nicely, with the Blentones handling production numbers in neat fashion, the June Taylor line impressing with imaginative routines and Mavis Mims sock in her brief tap turn. Ralph Young shows definite improvement in the song department and by season's end should be ready for the northern class spots. Paul Haakon purveys a new sesh of his class ballet type-terping with a Russian theme that earns him a begoff reception. Dave Tyler and his unit play the proceedings in top style. Noro Morales and his ace group of rhumbaddicts get them flocking on the floor in heavy numbers for the dance sessions. *Lary.*

Latin Quarter, N. Y.

(FOLLOWUP)

Headliner change in the current Latin Quarter lineup is of more than usual interest to the trade. The big item is the first Broadway date of Myron Cohen, whose fame as a raconteur caused him to abandon his former calling as a silk-salesman in favor of pro theatrical engagements. For more than a year he's been shuttling between bistros and clubdate appearances, and by now has established himself to a four-figure weekly earning capacity.

Cohen's LQ preem comes at a time when a controversy on dialectitians is raging. Center of the argument is the degree to which dialect material can go before it offends racial minorities.

In his Latin Quarter appearance, Cohen's material much of it in dialect, is clean and, according to his exit hand, the stuff is very much in demand by the audience. He drew two encores with his cloak-and-suiter stories. Having worked among the cloak-and-suiters for many years, he's gotten the knack of telling yarns about them very much in the manner of one telling a story on himself.

However, Cohen, on previous guest night and casual date appearances, has been guilty of offensive material, but as long as he sticks to the type yarn he did on his first LQ show, he's okay.

Other new acts on the current Quarter session comprise Chandra-Kaly and his dancers, Marina and Licla; Craddocks (3), Francis and Grey, and Moro and Yaconelli.

Chandra-Kaly dancers provide the artistic touch with their East Indian and South American terps. Costuming and routines are above par, and they collect a big hand for four numbers.

The Craddocks, a recent French importation, are an energetic trio of knockabouts whose work is an admixture of Three Stooges and the Ritz Bros. Their audience acceptance is okay, but they have a tendency to become wearing. Sterner editing of their material should improve their act considerably.

Moro and Yaconelli, Mex comics, are a bit too elementary for Broadway audiences. Their humor is mainly musical. Francis and Grey are veterans in this cafe. Their snake dance goes over with usual effectiveness. New house singer is Martin Kent, who does the production vocals competently. Vincent Travers, longtime maestro at the nearby Diamond Horseshoe, handles the show music neatly. *Jose.*

El Morocco, Mont'l

(FOLLOWUP)

Montreal, Jan. 24.

Though Bea Kalmus has been vocalizing her way around the nitery circuit for quite a while, it's the first time she's ever played this town and according to current reception, she can come back often.

Her delivery of the old time pops, "Sunny Side of the Street," "April Showers," etc., is done with plenty schmaltz and commerciability. Gal looks okay in nifty gowns, and she belts out the choruses with a set of pipes that gets attention even with noisy audiences. Special material also boffs 'em for solid response.

Archie Robbins is held over from previous layout as are Dino & Rosita, ballroomologists.

New line (6), featuring acro dance by Dorothy Douglas, makes nice impresh. Al Grant's orch (11) cuts show neatly. Biz okay. *Laza.*

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O&J Gross Nifty 49½G In 1st Wk. at Carnival, N.Y.

First week of the Olsen and Johnson show at the Carnival resulted in a higher opening week figure than any layout to play that spot. O&J show pulled $49,500.

Olsen and Johnson were originally set for the Carnival at a straight $10,000 weekly, but deal was revised when the comics started hiring some stooges on the show. Nicky Blair, the Carnival's operator, subsequently objected. Consequently, contract was revised which provided the cost of extras be shared between the comedians and Blair. New pact is believed to call for $8,500 plus percentages over $47,000 gross.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Jan. 28.

An orchid to Rosita Rios, Latin-American songstress of the El Chico, Greenwich Village N. Y., nitery for her weekly plug concerning this colony and it's members.

Charles Haufhold, who beat the Munaldi operation, is taking continued treatment like a veteran.

Joseph Lowey, Duo-Art Studio artist, after a two month period of observation upped for meals and mild exercise.

Sophia Medes cheered up by good clinic report and upped for meals and pix.

Helen Olsen Phelps doing nicely and flashing good clinic reports.

Ben Shaffer back to bed fighting off pleurisy.

Garry (IATSE) Vandermast appointed secretary and treasurer of "We, The Patients," Rogers monthly magazine, while Sig Mealy will replace editor Eddie Slagus, who is resigning.

Eddie Vogt, is producing a show for the Trudeau sanitorium patients and will also emcee the Catholic Daughters Charity Ball.

The family of Robert (IATSE) Connelly, including his mother, visiting him at the lodge.

Dr. George E. Wilson, Medical superintendent of the Rogers, back from Pittsburgh and Washington, Pa. his home town.

Helen (Republic Pix) Grupp licked recent set-back and up and around again.

Write to those who are ill.

Lecuona, Ed Sullivan Set For N. Y. Roxy March 5

Ernesto Lecuona, famed Cuban composer, and Ed Sullivan, N. Y. Daily News columnist, have signed for the Roxy theatre, N. Y., starting March 5 on bill with Sid Caesar. Date will be Lecuona's first theatre appearance. He cleffed, among others, "Malaguena" and "Andalacia" which are in the repertoires of nearly all concert orchs.

Sullivan, between his appearances at Loew's State, N. Y., with the Harvest Moon Ball winners, usually played one date annually at the State at $2,500 weekly. This will be Sullivan's first date at the Roxy in about 10 years.

Mardi Gras, N.Y., Drops Airer in Bond Row

Mardi Gras, N. Y., which last week started a series of broadcasts and recorded programs from the spot aired over WINS, was forced to suspend the shows Monday (27) because of the Mardi Gras' failure to post a $350 bond with the American Guild of Variety Artists. Bond was to cover the salary of Jack Eigen, who emceed the airer.

This type of broadcast show superseded the musical talent at the Mardi Gras. Harry Finkelstein, spot's operator, paid for time charges as well as Eigen because broadcasts were used as advertising stunt.

'Vanities'

Continued from page 45

ing the name from producer Mike Todd, Howard, like Vernon, had to pay chorus girl salaries, when troupe laid off, and frequently had to make long unprofitable jumps to fill dates.

It's also contended that the high price of acts makes it impossible for the units to play the small houses. There are towns that would like to get these shows, but are unable to shell out $8,500 weekly guarantees, and shows can not afford to play straight percentage dates in the smaller communities.

However, closings of these units won't put the kiss of death on this type entertainment. Howard is mulling another show, "Diamond Horseshoe" with title leased from Billy Rose, and may start work on that layout shortly.

Lou Cohan has resigned from the Al Borde office in Chicago, to go on his own.

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JACK LYNCH ANGLING FOR CORONET, PHILLY

Jack Lynch, former operator of the Walton roof, Philadelphia, is dickering for the defunct Coronet club there, and may reopen spot shortly. Lynch has been away from Philly nitery operations since building inspectors condemned the Walton hotel, which housed the cafe, last year.

Lynch, at one time, was reported negotiating for the Coronet site, but was unwilling to shell out the $80,000 asking price. Since then, price on the property has dropped considerably. Lynch at various times had been dickering for a Philly suburban site as well as a center-city property. Both these deals failed to jell.

Aussies Sign U. S. Acts

Tivoli circuit, Australia, has resumed signing American acts for work in Aussie houses.

Among first to be packed are Burton and Janet, who sail from San Francisco, Friday (31) on the SS Marine Phoenix.

Lucille & Eddie

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Retention of 20% Nitery Tax Prompts Reduced Budgets, Foldos in Midwest

Chicago, Jan. 28.

With the announcement by the Republican majority in Congress that it intends to retain the 20% nitery tax, club owners here are on the verge of abandoning entertainment unless the tax is reduced to the pre-war 5%. Bistro ops claim that the extra tab is the main reason for keeping cafe customers away.

Act budgets have been feeling the slash here with top rooms such as the Empire Room dropping lines and other acts and bringing in singles and a band. In this way, owner Connie Hilton expects to cut several thousand dollars off his amusement nut every week. Sister room of the Empire, Boulevard, Stevens hotel, cut its budget this week, replacing a name band with a 12-piece outfit and eliminating name acts for lower-priced performers. Panther Room of the Sherman hotel is changing to ice shows for a three-month test period, and if that doesn't do the trick room may abandon entertainment for the first time in 44 years.

Only three other hotels use acts, although many have cocktail lounges and use combos; Edgewater Beach with low cost bands and revues; Bismarck, which uses medium price acts with semi-name bands, and Blackstone, which has been doing poorly for the last several months. While most of these rooms are off, they are not as hard hit as other spots. Places like Colisimo's, Band Box and numerous swing spots have cut their name shows and swing bands to cheap package deals. Lounges along Randolph street and on the northern boundary of the city, which used two or three rotating bands now have a piano sans acts and dancing, as customers just won't pay the tax.

Milton P. Raynor, attorney for the Chi Cafe Owners Association, said that cutback in the entertainment budget of cafe owners in Chi area amounted to almost a third, and that if relief was not forthcoming, further cuts would follow. The group is banding together with other bistro ops across the country in an effort to kick out the 20%.

Unemployment of Acts

On the entertainers' side things look dark, with many acts out of work in the last few months. In the midwest area, Jack Irving, regional director of American Guild of Variety Artists, said that over $200,000 in bond money was being returned to owners, and that the union's welfare fund was beginning to be tapped by performers out of work. Although no bistros have closed in Chi, area in the midwest report closing of key spots. Top spots have folded in Peoria and Milwaukee, with many lounge spots also shuttering. One spot just reopened cut its talent budget from $4,000 to $500 a week.

While Chicago has been better off than the rest of the country, largely due to huge convention biz, mose of the continued good trade is reflected in not more than a dozen spots, while the rest of the niteries and lounges are taking a beating. However, for a few money-making spots like the Chez Paree and Latin Quarter, there are many other places desperately trying to make a go of things.

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GEORGE JESSEL DRAFTED AS NEW PREXY OF NVA

George Jessel has consented to take over the presidency of National Variety Artists, succeeding Lou Handin, who has held that post for the past 10 years. Post is honorary and he'll officially take over on Feb. 16 when annual election of other officers takes place. Nominating committee is now working on the remainder of the slate.

Recent change in by-laws of the organization will have all officers on honorary basis, with exception of treasurer and executive secretary. Handin has been nominated for latter post without opposition and will receive the same remuneration he had been getting as president, $50 per week.

A board of governors, numbering 12, will also be chosen.

Despite his activities as 20th-Fox producer on the Coast, Jessel is figured to give considerable time and attention to affairs of the NVA.

Harris Quits WM in Chi With Deber Succeeding

Sid Harris of the Chicago office of the William Morris agency, has resigned to go in business for himself. Harris has been with the Morris office for nearly seven years.

Spot will be assumed by George Deber, who formerly booked the USO-Camp Shows domestic circuit. Prior to that he was with the Arthur Fisher office.

400 Club, N. Y., Files Bankruptcy Citing Debts of Over $300,000

The 400 Club, New York, up until a few weeks ago one of the highest paying users of name bands, is expected to file petition in bankruptcy in New York today (Wednesday) citing debts of over $300,000. While that action has been taken on the operation under Nat Moss and his partners, the spot continues in business under the management of Louis Salzman, lessee of the cocktail bar and room the 400 occupies. He took over from Moss.

Listed among the creditors of the defunct operation is the U. S. Government for $80,000 in taxes; Stanley Cohen, an investor friend of Moss, $22,000; Bob Merint advertising agency, $12,000 et al. One bandleader listed as a creditor is Tex Beneke, who's owed $5,300.

The 400 went into business late in 1944 as a cafe, using acts and non-name music. Following year, Tommy Dorsey inaugurated a name band policy on a high scale of pay which never was completely successful. Dorsey was the only one to ever do really good business at the spot, which is out of the way at 43d street and 5th Ave. Since reopening for the current season last September the club has been the wonder of the band business in that it could continue to pay its nut and still operate with such poor biz.

Several weeks back, the 400 ceased the use of name bands and now has Billy Maxted's orchestra, a 12-piece group.

Chevalier Set for Canuck Tour After N.Y. Dates

Montreal, Jan. 28.

Maurice Chevalier is expected to open his Montreal engagement on May 22, run to continue for two weeks, according to Canadian Concerts & Artists who are booking his tour here.

Chevalier is scheduled to sail from Cherbourg on the Queen Elizabeth Feb. 28, to fill a series of engagements in New York and other spots. Canadian tour will last three weeks, arrangements now being made for p.a.s in Quebec and possibly Toronto.

ROSSI HEADING FOR U.S.

Paris, Jan. 28.

Tino Rossi, continental tenor, is sailing to America shortly. He'll be accompanied by his agent, Felix Marouani.

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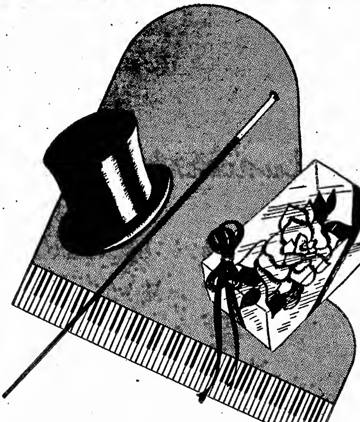

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Variety Bills

WEEK OF JANUARY 29

Numerals in connection with bills below indicate opening day of show, whether full or split week.
Letters in parenthesis indicate circuit. (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (W) Warner

NEW YORK CITY
Capitol (L) 30
Tex Beneke Orc
Gene Sheldon
The Fontaines
Music Hall (I) 30
Patricia Bowman
Charles Laskey
Gil Maison
Robert Marshall
T & F Valett
Corps de Ballet
Rockettes
Sym Orc
Paramount (P) 29
Elliot Lawrence Bd
Tim Herbert
Mills Bros
Olga San Juan
Renault & Rudy
Roxy (I) 29
Gracie Fields
The Debonairs
Beatrice Seckler
Arthur Blake
State (L) 30
J & J Brandow
Lee Noble
Ruby Hill
Lorraine Rognan
John Boles
Jim Wong Troupe
Strand (W) 31
Charlie Barnet Orc
Roy English
Coles & Atkins
BRONX
Windsor (I) 1-2
Lavere & Handman
The Kanazawas
Niles & Nadynne
Phyllis Willis
Bernie George
BROOKLYN
Flatbush (I) 1-2
Anthony & Rogers
Eric Thorsen
Robertas Circus
Primrose & Gold
Morgan Sis
QUEENS
Jamaica (I) 26-28
Lee Noble
Primrose & Gold
The Jansleys
Romana Lang
Don Corey
29-31
Sully & Thomas
Lee Mills & Powers
Nancy B Diamond
W Borden & Dad

Howell & Bowser
Fred Douglas
(two to fill)
HARTFORD
State (I) 31-2
Gene Krupa Orc
Mack & Desmond
Canfield Smith
HOLYOKE
Valley Arena (1) 28
Bob Chester Orc
The Kemmye
Sammy White
KANSAS CITY
Tower (I) 30
Raye & Pedro
Norman Nassarr
J & D Schaaf
MIAMI
Olympia (P) 29
Olsen & Joy
Diane Courtney
F Bartholomew
Sammy Walsh
Starless Night
MINNEAPOLIS
Orpheum (R) 30
Bob Crosby Orc
3 Dunhills
Town Criers
Eddie Rio
NEWARK
Adams (I) 30
Vivian Blaine
Don Rice
Gordon Mac Rae
3 Madcaps
The Jansleys
NEW BEDFORD
Bailes Sq (I) 30-1
Frances Urban
York & Pearce
Katherine Chang
Alan Ames
Julie Dey & Alva
PATERSON
Majestic (I) 30-2
Alston & Young
Betty Jane Moore
Bedini & Joe
Sasha Leonoff
Dudleys Midgets
3-5
The Sargents
Lynn Fader
Francis Renault
York & Pearce
M Louise & Charles
PHILADELPHIA
Carman (I) 30
Bob Sargent
Sherman B & Tess

BEN JANE
ROCHELLE and BEEBE
Playing Earle Theatre, Phila.
Week of January 31
Direction: EDDIE SMITH AGENCY
1501 Broadway, New York

Pierre Cartier
Harry Holly
Minda Lang
Russ Le Beau
(one to fill)
BALTIMORE
Hippodrome (I) 30
The Workmans
Diana Berry
Wally Boag
The Nonchalants
State (I) 30-1
Wyoming Duo
Lynn Fader
Danny Shaw
Mary McClanahan
2-5
J & B Paysee
George Ackers
B Holly & Denise
Barto & Stan
BOSTON
Keiths (R) 30
King Cole 3
Sue Ryan
Arnaut Bros
R & B Ambrose
BOUND BROOK
Brook (I) 1-2
Russ Le Beau
Don Corey
Joe Phillipps Co
(two to fill)
CAMDEN
Towers (I) 31-2
The Barretts
Minda Lang
Frank Paris
Ray & Nardo
Honey Bros
CHICAGO
Chicago (P) 31
Lane Bros
Bill Johnson
Diana Lynn
Bob Evans
Oriental (L) 30
Clyde McCoy
Maurice Rocco
Jack Leonard
B Wells & 4 Fayes
COLUMBUS
Palace (R) 3-5
Duke Ellington Or

The Vikings
Palmeros Canines
Earle (W) 31
Ralph Slater
Dave Apollon Co
Duke Art & Junior
Rochelle & B B
PROVIDENCE
Metrop'l't'n (I) 30-1
Raymond Scott Orc
Michael O'Shea
R & M Norman
The Jacksons
READING
Rajah (I) 30-1
Jimmy Lunceford O
Edwards Sis
Moke & Doke
Bobby Wallace
ROCKFORD
Palace (I) 30
Launer Twins
D & S Millard
Whaling & Yvette
3 Pretenders
The Whitings
Paul Walker Orc
SAN FRANCISCO
Golden Gate (R) 31
Wally Brown
Barr & Estes
Peggy Lee
SPRINGFIELD
Court Sq (I) 30-31
Larry Daniels
Montana Kid
Dick & Dot Remy
Rosalind Page
Alvarado Duo
Anthony & Alyn
WASHINGTON
Capitol (L) 30
Jans & Martell
Johnny Downs
Jean Carroll
Think Hoffman
WOONSOCKET
New Park (I) 3
Collins & Bailey
Katherine Chang
Akan Ames
Ferdinand the Bull
Vernon & Draper

Cabaret Bills

NEW YORK CITY

Blue Angel
John Buckmaster
Vicente Gomez
Mildred Bailey
Joan Nickol
Teicher & Terranti
Golden Gate 4
Cafe Society (Downtown)
Olivette Miller
Phil Leeds
Cliff Jackson
Cisco Houston
J C Heard Orc
Cafe Society (Uptown)
Jules Munshin
Dorothy Jarnac
Susan Reed
Roberta Leo
Dave Martin 3
Edmund Hall
Carnival
Olsen & Johnson
Beatrice Kay
Salici Puppets
C & T Valdez
Blackburn Twins
Michael Edwards
McManus Orc
Reid Orc
China Doll
George Wong Tr
Frances Chua

Tai Sings
Ming Ling
Jose Curbello Orc
Copacabana
Irwin Corey
Bill Shirley
Raye & Naldi
Steen & Tasher
Michael Durso Orc
Fernando Alverez O
Diamond Horseshoe
Siri
Imogene Coca
Herman Hyde
Turner Twins
Rosebuds
Jackie Gleason
Billy Banks
Hal Hunter
Tables Davis
Renald & Rudy
Jack Mathers
Noble Sissle Orc
Syd Strange Orc
El Chico
Rosita Rios
Miguel & Albaicin
Chelo Villareal
Embassy
Larry Marvin
Jose Melis
Ralph Font Or
Iceland
Ice Revue

Blimpy Blank Orc
P Whiteman Jr Or
La Conga
Irma Henriquez
Machito Orc
Pupi Campo Orc
La Martinique
Al Bernie
Ronny & Rey
Lillian Roth
Ernie Stuart Orc
Latin Quarter
Myron Cohen
Marion Carter
Francis & Grey
Chandra Kaly Dcrs
Craddocks
Chic Gladke
4 Esquires
Wanger Line
Leon & Eddie's
Eddie Davis
Jackie Whelan
Joan Mantell
Di Cosmos
Daurice Shaw
Shepard Chorus
Sherry Britton
Art Waner Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Romanian
Jackie Phillips
Sadie Banks
Nina Dover
Alice King
Bobby Harrell
Joe La Porte Orc
G'wich Village Inn
N T G Revue
Frankie Hyers
Johnny & George
Chavez Orc
Ned Harvey Orc
Havana-Madrid
Paco Reyes
Gloria Lebran
Margaret Phelan
Carmen Sol
Catalino Orc
Carlos Varela Orc
Belmont-Plaza
Blair & Dean
Frakson
Bob Russell
Eddie Stone Orc
Nino Bd
Hotel Commodore
Johnny Long Orc
Hotel Dixie
Don Bestor Orc
Kay Hammond
Lou Seiler
Dean & Rey

Hotel New Yorker
Sammy Kaye Orc
Merlon Spelman
June Arnold
Bissell & Farley
Alice Farrar
Bob Turk
Hotel Pennsylvania
Charlie Spivak Orc
Hotel Pierre
L & E Roberts
Chas Reader Orc
Hotel Plaza
Hildegarde
Hal Kanner Orc
Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Taft
Enoch Light Orc
Waldorf-Astoria
Morton Downey
Emil Coleman Orc
Mischa Borr Orc
Rogers Corner
Don Baker
Alomas Hawaiians
The Chanteurs
Barry Broe Orc
Ruban Bleu
Marais & Miranda
Muriel Gaines
Gloria King
Cedric Wallace 3
Leonard Elliott
4 Notes
Versailles
Jean Sablon
Emil Petti Orc
Panchito Orc
Village Vanguard
Maxine Sullivan
Josephine Premice
Don Frye
Dorothy Douglas
Eddie Gibbs
Vanity Fair
Gertrude Niesen
Jan Murray
Hal LeRoy
Bob Williams
Boyd Raeburn
Ginnie Powell
Wivel
Bob Lee
Kay Carole
Stuart Langley
Peggy Palmer
D'Quincey & Giv'ns
Zimmerman's
Gene Kardos
Janczi Makula
Zsiga Bela
Paul Arnold
Sinclair & Alda
Helen Wenzel
Olga Orlova

CHICAGO

Blackhawk
Russ Carlyle Orc
Geneve Dorn
Woo Woo Stevens
Chez Paree
Tony Martin
Pearl Bailey
Jack Cole
June Edwards
Gay Claridge Orc
Adorables (12)
Phyllis Gale
Lucio Garcia Orc
Colosimo's
Vivian Francis
Sherman Girl
Tito Coral
Garon & Bennett
Rohmer & Darrow
Sol Feola Orc
Copacabana
Dolores Gray
Frank Libuse
Chuy Reyes Orc
Arne Barnett Orc
Cerney Twins
Jimmie Burrell
Marianne
Hotel Bismarck
Joseph Sudy Orc
Roland Twins
Vela Montoia
Lenore
Annette Olsen
Montero & Yvonne
Eddie Fens Orc
Hotel Blackstone
Hartmans
Ramos Orch
Hotel Congress
Joe Vera Orc
Sam Bari
Hotel Continental
Za Bach's Orc
Marianne Fedele
Sheldon Reed

H Edgewater Be'ch
Henry Brandon O
Hild D'cers (16)
Donna Lane
Song Stylists
Los Hermanos 3
Ben Beri
Lathrop & Lee
Hotel Sherman
Claude Thornhill O
Carl Marx
In Models (8)
Hotel Stevens
Don McCrane Orc
Dennis Kelly
Bob Hall
Donita
Nelle Fisher
Boulevar-Dears
Latin Quarter
Ted Lewis Orc
Geraldine Du Bois
Paul White
Elroy Peace
Corwin Sis
Sol Klein Orc
Mack Triplets
Palmer House
Griff Williams Orc
Dorothy Shay
F & E Barry
Acromaniacs
Abbott D'ncers (12)
Rio Cabana
Jerry Lester
Berry Bros.
Terry Lawlor
Don Bradfield
The Lovelles (10)
Cee Davidson Orc
Vine Gardens
Al Zimmy
Ryan Bros
Joe Kish Orc
Mel Cole Orc

Irving Berlin

Continued from page 2

ence, meanwhile, is winding up plans for the Brotherhood Week campaign at its New York headquarters. Staff has lined up a number of network shows that will devote special mention to the campaign and has waxed an all-star transcription that will go out to every station in the country for spot announcements. NCCJ decided against a combined net show this year, believing it would not pack as much wallop as a series of spaced announcements.

Motion picture division of the campaign, chairmanned by 20th-Fox prexy Spyros Skouras, will plug for nationwide distribution of the special trailer produced for the Week by David O. Selznick. David Weinstock, prexy of Raybond Theatres, has been named chairman of the industry's financial campaign, which will attempt to raise $100,000 during the drive among film personnel.

Sablon's Frisco Date

Jean Sablon, singer current at the Versailles, N. Y., has been signed for the Palace hotel, San Francisco, starting March 20. Chanteur will get a guarantee and percentage of the couverts.

Sablon will continue his Richard Hudnut broadcasts while playing the Palace engagement.

New Acts

4 RAVENS
Songs
15 Mins.
Apollo, N. Y.

With vocal quartets pretty much a glut on the market, it's a surprise when a new one appears on the vaude horizon and shows individuality. Nevertheless, the Ravens have it in no small measure, and could probably have stayed onstage all night at their Friday (24) opener.

Foursome opens with "My Sugar Is So Refined," driven largely by a mellow, chanty-calling bass. Usual high tenor follows with "For Sentimental Reasons." Bass returns in "Ole Man River" rhythm riff and payees love it. Encores are "September Song" and "Bye Baby Blues." Spotting that syrupy bass in choruses while relegating the higher-ups to beat is unusual and good. Outfit would do well in any spot and looks like a good bet for records.

Tomm.

COLES & ATKINS
Dance
6 Mins.
Strand, N. Y.

Far better than average, the sepian dance team of Coles and Atkins looks like one of the best acts of its kind. Boys' smooth terping is marked by effortless precision and their short song and patter routine is just enough to prove interesting. They're equipped now for the best vaude or nitery dates.

Duo open with a slow beat, featuring well-executed slides, and segue into the patter stint. Precision terping is also done to a slow beat but they wind up with some fast tapping that's solid.

Stal.

BOB & AL
Dance
6 Mins.
Apollo, N. Y.

This was probably a last minute booking and it's a bad break for these two guys. With more rehearsal, routining and polishing they'd probably be a workmanlike tap team. As it is, they have trouble staying together and the discrepancy between abilities of the two is marked.

In their solo stints, one shows as a pretty good dancer while the other has little but flash twirls. The final jump and splits stanza could be omitted entirely. More practice needed here.

Tomm.

MARRIAGES

Ruth Newman to Abraham Ozer, New York, Jan. 12. Bride is with RKO Theatres publicity dept.

Florida Edwards to J. C. Lewis, Las Vegas, Jan. 25. Bride is an actress; groom a radio producer.

Peggy Sanford to Steve Carlin, N. Y., Jan. 16. Bride is stage-radio actress last seen in legiter, "The Rugged Path;" groom is radio producer.

Helen Ruth Ditta to Harry Mirsky, Chicago, Jan. 23. Groom is manager of "Student Prince" at the Blackstone theatre, Chi.

Dorothy Douglas to Robert Murlarkey, Austin, Texas, Jan. 21. Bride is actress with the Eagle-Lion Films.

Marilyn Elwell to Hunt Stromberg, Jr., Raleigh, N. C., Jan. 26. Groom is Broadway legit producer.

Joy Ames to Dick Landry, Hollywood, Jan. 23. Bride and groom are dance team.

Mrs. Evie Wynn to Van Johnson, Juarez, Mexico, Jan. 25. Bride is former wife of Keenan Wynn; groom is film star.

Laraine Day to Leo Durocher, El Paso, Tex., Jan. 21. Bride is screen star; groom is manager of Brooklyn Dodgers.

Jacqueline Lankershim Mutrus to Frank Sundstrom, Las Vegas, Jan. 19. Groom is a film actor.

Joy Ames to Dick Landry, Burbank, Cal., Jan. 23. Bride and groom are screen players.

BIRTHS

Mr. and Mrs. Louis B. Ross, daughter, Rockaway, L. I., Jan. 23. Father is a Confidential Reports exec.

Mr. and Mrs. Ben Barzman, son, Hollywood, Jan. 21. Father is a screen writer at RKO.

Mr. and Mrs. Eames Bishop, twin daughters, Los Angeles, Jan. 23. Father is chief of the MCA band booking office on the west coast.

Mr. and Mrs. John Carradine, son, New York, Jan. 23. Mother is Sonia Sorel, legit actress; father is stage and screen player.

Mr. and Mrs. Billy Michael, daughter, Pittsburgh, Jan. 18. Mother's the former Gwen Harding, nitery dancer.

Mr. and Mrs. Tom Shiels, son, New York, Jan. 27. Father is talent manager.

Mr. and Mrs. Richard Hoover, son, Pittsburgh, Jan. 24. Father's general manager and publicity director of Pitt Playhouse.

Mr. and Mrs. Kirk Douglas, son, Hollywood, Jan. 23. Parents are film players.

Mr. and Mrs. Freddie Fields, daughter, Jan. 22, New York. Mother is Edith Fellows, former child film-actress now in vaude; father is with the Abner Greshler agency.

Mr. and Mrs. Barry Kramer, son, New York, Jan. 12. Father is music pub photographer.

Mr. and Mrs. Ray Sax, son, New York, Jan. 25. Father's a vaude performer; mother is Nadine Gae, dancer.

OBITUARIES

GRACE MOORE

Grace Moore, 45, American opera and film star, was killed in an airplane crash near Copenhagen, Denmark, Jan. 26. Four members of the singer's staff, including her pianist, Jean Loup Peltier, and her impresario, Roland Fernand Malbec, were also killed, along with 17 others including Crown Prince Gustaf Adolf of Sweden.

Further details on page 2.

MARCUS A. BENN

Marcus A. Benn, 80, retired indie theatre operator, died Jan. 23 at his home in Philadelphia. In 1909, Benn opened the Belmont theatre, now the Benson, and continued actively as an exhibitor until his retirement last year. He operated a small chain of theatres which was absorbed by Warners.

HERBERT CORTHELL

Herbert Corthell, 69, stage comedian for half a century, died Jan. 23 at his home in Hollywood after a year's illness. His last public appearance was in "Arsenic and Old Lace" in Los Angeles.

For 40 years he was a familiar figure on Broadway, and was a featured comedian back in 1907, when he appeared with Lillian Russell in "Wildfire." In addition to stock and repertory productions he worked in such plays as "The Balkan Princess," "Strongheart," "The Vagabond King," "Seven Days" and several Winter Garden revues. On the screen he appeared in "Louis Pasteur," "Bombay Mail," "This Is the Navy" and others.

Corthell was a life member of the Lambs Club and belonged to the Players, the Actors' Order of Friendship and the old Green Room Club. Surviving are his widow, Marion, and a son, Edmund.

ALBERT C. CAMPBELL

Albert C. Campbell, 74, ballad singer, reputed to have made recordings in the experimental days of Thomas Edison on phonograph records, died at his home in Flushing, N. Y., Jan. 25.

Campbell as a member of the old Peerless Quartet, which had been a fave harmony group at the turn of the century, is said to have participated in the making of thousands of records. He had started out as a glasscutter, but when 20 years old met up with Henry Burr, who, with two other singers, organized the Peerless Quartet.

After making recordings for a number of years, in 1918 the quartet signed with Victor, and for the next decade Campbell and seven other singers appeared in concerts throughout the country, billing themselves as the "Eight Victor Artists." He later appeared with the Memory Lane Trio, organized during the past war, which entertained at service camps and hospitals.

Survived by widow, daughter and sister.

TOM REYNOLDS

Tom Reynolds, 67, veteran British producer and stage director, died in London Jan. 25. For many years he was associated with the late George Erwardes in production at the latter's Gaiety and Daly's theatres, London.

He later became connected with the Palace theatre, London, where he staged several revues, including "The Passing Show," "Bric-a-Brac" and "Vanity Fair." Subsequently he staged non-musicals at the Duke of York's and had also been associated with Walter Hackett in productions at the Whitehall theatre.

Among other London productions he staged were "By Jingo," "Follow the Crowd," "Thunder in the Air," "The Bachelor Father," "Take a Chance" and "The Woman in Room 13."

LULU SUTTON BELMONT

Lulu Sutton Belmont, retired legit actress, died Dec. 22 in Hollywood.

As a child player she appeared with Fred Stone and in later years trouped with Lady Diana Manners, and spent several seasons in vaudeville. Her last appearance was at the Orpheum theatre, Los Angeles, in 1929.

Mrs. Belmont was the daughter of Richard Sutton, early day theatre owner.

BARNETT WELANSKY

Barnett Welansky, 50, former operator of the Cocoanut Grove, Boston, died Jan. 27, in Boston. Welansky was pardoned from a 12-15 year sentence, two months ago, when it was evident that he would not live more than nine months because of a serious illness.

Welansky operated Cocoanut Grove at the time of its disastrous fire in 1942 in which 492 persons lost their lives. It was subsequently proved at the investigation that supposedly fireproofed materials were inflammable. Buck Jones, cowboy star, was among those who perished.

LARRY GINSBERG

Larry Ginsberg, 31, publicist, died Jan. 28 at Cedars of Lebanon hospital, Hollywood, from a virus infection. He had been ill for about a week.

Ginsberg went to the Coast about 10 years ago and became office boy for Harry Brand at 20th-Fox, ultimately being promoted to publicist handling trade papers. He left 20th about two years ago to enter independent publicity business with Jack Mulcahy.

Survived by mother and several uncles, including Henry Ginsberg, Paramount studio head.

ARTHUR L. BERNSTEIN

Arthur L. Bernstein, 62, Jackie Coogan's stepfather and executive for the Mike Lyman restaurants, died Jan. 21 in Hollywood, following a heart attack.

Coogan sued his mother and Bernstein in 1938 for an accounting of the $4,000,000 he claimed to have earned as a child actor. The case was settled by splitting $250,000, the remnants of "The Kid's fortune. As a result of this suit, Superior Court ruled that a percentage of the salary of a film moppet must be placed in a trust fund until the thesp reaches voting age.

LYSTER CHAMBERS

Lyster Chamber, 71, vet legit actor, died in New York Jan. 27. He made his last appearance in "Signature" at the Forrest theatre in February, 1945.

Chambers had been a leading man with Mrs. Patrick Campbell, Bertha Kalisch and Mme. Simone.

Survived by widow and sister.

MORITZ HILDER

Moritz Hilder, 81, former exec vice-president of Goldwyn Pictures Corp., died in Lenox Hill hospital, N. Y., Jan. 25. He was also a retired importer and manufacturer.

In 1917 Hilder helped organize the Goldwyn company with Samuel Goldwyn, and remained with the firm until his retirement from active business in 1924.

Survived by widow, son, daughter and brother.

OTTO KLIVES

Otto Klives, 80, veteran Toledo theatreman, first manager of the Valentine, Toledo, when it opened in 1895, died Jan. 21 in Brooklyn, N. Y. He also opened the old Casino theatre, giving Toledo its first legit house built over water. He also had been with the Auditorium, former legit house.

His widow and two sisters survive.

LOIS ARNOLD

Mrs. Lois Arnold, 84, retired actress died at the Edward Forrest Home in Philadelphia, Jan. 26. She had been an actress for more than 60 years.

She had been seen in New York in "It Is to Laugh," "Quicksand," "Conflict" and, lastly, "Overture," in 1930.

Mrs. Dora Freeman, mother of Isadore Freeman, Metro publicist, died Jan. 13 at her home in Hollywood.

Father, 83, of Roger C. Clement, Paramount International's secretary and counsel, died in New York, Jan. 23.

Mrs. J. H. Anderson, retired actress and mother of Hoot Gibson, died Jan. 22 at her home in Hollywood after a long illness.

Sonja Henie Scores Again in Dazzling Ice Revue at Madison Sq. Garden, N.Y.

By JACK PULASKI

Sonja Henie and her "Hollywood Ice Revue" always was rated the classiest attraction offered in Madison Square Garden and that goes for the present engagement, her 10th annual appe. rance, which started last Thursday (23). Again it's a $6 top show, the ticket price hardly a factor judging from opening night, when the audience virtually filled the arena's lower levels, but the top shelf was strangely bare.

The Chicag combo of Arthur M. Wirtz, the presenter, William H. Burke, the production director, and Catherine Littlefield, the stager, has topped previous showings in production splurge, the nut being quoted around $400,000. It required seven 70-foot baggage cars to bring the settings, costumes and props from the Chi Stadium. There are scene changes for every number on the revolving stage at the west end of the Garden, it requiring 18 deckhands to handle the scenic end, while the crew also has 20 spotlight operator: up among the girders.

The costumes are dazzling but Miss Henie doesn't count just on the duds desig ed by Kathryn Kuhn of New York. She is on the ice as often as ever before, dominating seven production numbers. She is billed the nonpareil of skaters, and that is conceded to be so, from the time the little, blonde Olympic champ came over and became a professional. Since she gave impetus to the ice show field there have been a number of crack rink stars developed, but none is on a par with dainty Miss Henie.

It has been said that there's little change in the art of exhibition skating but Miss Henie has added something new in several numbers and it's a thrill to watch such a faultless performer even though there aren't such fabulous trappings for her and the outfit. Miss Henie is doing plenty of solo work but is in action with three male partners, in pair appearances, as a rule, they being Geary Steffen, Harrison Thompson and Gene Theslof. Production number billed as "Primitive Ritual" has most of the adagio which the star started several seasons ago. Theslof, rated one of the strongest skaters, does the lifting.

In "Sleeping Beauty" she has Thompson as the prince and in "Happy Holidays" there's Steffen as consort. A novelty production number called the "Bon Bon Shop," is a standout with the principal men dancers participating, but Miss Henie finales the number stepping the length of the rink on her toes, or rather the front tip of her skates. The concluding number, "Circus Days," is reminiscent of the Barnum, Bailey, Ringling show, the biggest number of props being used. Star's hula number is her bell-ringer, however, and has been since she started it. New bit has the star simulating a tight wire artist in the circus number.

Freddie Trenkler on lend-lease from "Icetime," the theatre skating show in Radio City, which Miss Henie and Wirtz also present, is again the favorite clown. He is using one trick from that show, grasping a wire and swinging over the audience. First appearance is in the "Borden Family," a comic trio as walking cows, with Trenkler the smallest, partners being John Farris and James Carter. Trenkler's policeman and fireman numbers brought him back for plaudits many times, and although the first nighters seemed to be a cold audience there were a number of encores, such as won by Fritz Dietl (stilt and pair skating), Carter, Rudy Richards a former line skater discovered by Burke, Gretle and Robert Uksila.

There are half a dozen rhythm numbers, eight and 10 specialists working in some and the entire ensemble appearing in others. Costumes that touch the ice create allure to several ensemble evolutions but the pinwheel number with all the girls and lads in action is a real clicker as it previously was. This season there are 24 male line skaters, more than during the war, the bunch that walked out in Detroit evidently being easily replaced.

Musically the show is excellent both in the vocal and orchestral departments, latter having Jack Pfeiffer batoning. Miss Henie's revue is a fast, dazzling performance, the number one steel runner diversion.

Tower, K. C.

Kansas City, Jan. 24.

Tom O'Neil & Jewel Joyce, Al Dault & Beverly Hill, The Martells & Mignon, Tower Orch (9) with Jack Parks and Kenny Field; "Plainsman and the Lady" (Rep) and "Dangerous Millions" (20th).

Pace is only moderate on this show, and for entertainment value it stacks up similarly.

Medley of Gershwin tunes is the lead-off with specialties by Jack Parks, trumpet, Ted Greer, piano and Kenny Field, vocals, of the regular Tower crew. Tom O'Neal doubles in the m.c. spot.

Beverly Hill contribs boogie-acrobatic terp in followup spot. Her work is interrupted by Al Dault staggering on stage as a drunk who wants to climb on tables. He's appeased with four tables which he pyramids to put him in the flies as he balances atop two chairs and quartet of bottles. Climax of the act is okay, but couple could get there faster for increased audience approval.

Jewel Joyce offers a couple of songs, "He's Funny That Way" and "Donkey Serenade," giving way to O'Neal's own turn at chatter in comedy vein. Has a fresh line of comedy chatter and embellishes with harmonica playing and travesty on toe dancing.

Martells & Mignon offer novelty acrobatic act, with three burly gents tossing the petite gal about the stage. Routine is worked up into sequences during which Mignon is tossed and twirled between the trio without ever alighting to the stage. Act wins nice response. *Quin.*

State, N. Y.

Bonnie Baker, Johnny Downs, Lionel Kaye with Kathleen Ireland, Crosby Sisters, Meribeth Old; "The Jolson Story" (Col).

Despite the generally good calibre of the individual acts, State's bill fails to jell into a well-playing layout. One of the faults is the long-running film, "The Jolson Story" which necessitates the minimum playing time for each act. Ordinarily, this would be an asset, but in this case, several turns just about warm up when they're off.

As a result of inclusion of six acts when the house had to go into time-saving maneuvers, Barry Gray, is just doing a straight emcee job. The WOR disk-jock, is, as expected, not the most polished conferencier extant, but since he hasn't the time to make any kind of impression on the audience, it would have been better for him as well as the theatre if he were shifted to a bill where the time problem wouldn't be as acute. As it is he's getting $1,750 for doing next to nothing.

Rest of the bill has its moments. Meribeth Old, a comely contortionist, does supple backbends and cartwheels to send the bill off to a strong start. Continuing in the fast vein are the Crosby sisters (2) with broad and juvenile comedies which can be extremely boring or get across handsomely. At show caught, team affected the latter result.

The headline lure is in Bonnie Baker, who some years ago catapulted to name brackets on the strength of her vocaling "Oh, Johnnie" with Orrin Tucker's band. The slight-babyish voice isn't as evident today, but she still pleases an audience. Her three numbers topped by her inevitable theme, makes for a hearty exit.

Johnny Downs, similarly has a chance to show his entertaining potentialities in his song and dance work, but doesn't get a chance to fully carry out his aims because of the time element. Gets more than passable returns, nonetheless.

Lionel Kaye's auctioneering stint, with merchandise and cash giveaways, is still surefire audience fodder. He has no trouble in getting patrons to the stage for the opulent gifts. Assisted by Kathleen Ireland, he's able to accomplish a lot during his stint, via his fast chatter and bribes.

Louis Basil's orch is onstage this week, and it doesn't show up as effectively as in the pit. *Jose.*

Olympia, Miami

Miami, Jan. 24.

Gil Lamb, Vivian Fay, Lucille Barton, The Herzogs, Don Henry Trio, Les Rhode House Orch; "Sister Kenny" (RKO).

Layout this week adds to solid effect most of the way to make the regulars happy.

Gil Lamb toplines in good style with his comedy dances and patter. Works in engaging manner to get them from entrance and tops stint with his nursery songs ala Cole Porter, Vincent Youmans and Shostakovich.

Ballerina Vivian Fay comes in from her Latin Quarter engagement to score nicely with her toe terps. Garnered heaviest response with her bullfight number.

The Herzogs, four femmes, garner gasps with their trapeze work, with front rowers ducking as they swing out over stage. Added comedy sequence aids in rating the group heavy palm-whacking.

Lucille Barton got by with her song versions, which seem more suited to intime clubs, rather than in a large house such as this one. The Don Henry Trio round out the layout with their better than fair mouth-organing. Les Rhode and house orch handle the show neatly. Biz good when caught. *Lary.*

Music Hall, N. Y.

Patricia Bowman and Charles Laskey, Robert Marshall, Gil Maison, Ted & Flo Vallett, Rockettes (36), Ballet (28), Choral Ensemble, Symphony Orch conducted by Charles Previn; "The Yearling" (M-G), reviewed in VARIETY, Nov. 27, '46.

Russell Markert's current Music Hall production, labeled "Carnival," is generously spiced with socko turns, but poor routining and selection of numbers give an overall impression of dragginess and bad pacing. The layout is overheavy on ballet and vocalization. Distinctly on the credit side, however, are three of the acts supplementing the M. H. regulars. They are Gil Maison and his assortment of animals, singer Robert Marshall and baton-spinners Ted and Flo Vallett.

Ballet tees off the proceedings with a pleasant routine into which solo terpers Patricia Bowman and Charles Laskey are spotted. It's all up to top standard, but nine minutes of it starts to give it that draggy feeling.

Instead of a change-of-pace which should follow it, Markert brings on his choral ensemble and featured singer in Neapolitan costumes. They go through some semi-classics and occasionally break into life with a tambourine, but there's a lot more dash needed. Bruno Maine's set is excellent, incidentally, with a gondola floating on a very realistic water illusion. It's here that warbler Robert Marshall is introed and makes considerable impression, although pretty much buried under the set, costumes and choral group. He's a young tenor whose good looks equal his vocal ability.

Gil Maison's laugh turn, which could have been used earlier, is spotted here, between the Neapolitans and a New Orleans Mardi Gras with the Rockettes. Maison's act, long a standard, is always a topper, with his monkey enraged by the name "Frank Buck" and his assortment of big and little dogs. He's added a neat new gimmick, too, a Negro assistant who does a brief routine with a ventrilo dummy at the getaway.

Segued into the Rockettes' finale are Ted and Flo Vallett, who can do things with batons that will give American Legion drum majors nightmares for weeks. It's a fast and spectacular turn. Rockettes, in new and very legsy costumes, go through their smash precision work against the New Orleans set with the choral group backing them in attractive fluorescent costumes. *Herb.*

RKO, Boston

Boston, Jan. 24.

Kathryn Grayson, Johnnie Johnson, Dot & Dick Remy, Jan Murray, 4 Skating Macs; Larry Flint's House Orch; "Boston Blackie and the Law" (Col).

A little out of the RKO's slot, soprano Kathryn Grayson proves plenty capable of rousing enthusiasm among the raucous juveniles as well as with the more adult customers of later shows, and thus is ace in a profitable layout.

Screen star, one of few to come out with a fairly well-planned routine, does the operatic aria, "Sempre Libera" to click on the heavier side, then does "All of a Sudden My Heart Sings" and other pops for a beg-off. Later returns for duet with Johnnie Johnston, finishing with "Down by the Ocean" and "The Song Is You," to wind up the stage show very big.

Johnston, baritone with a nice stage presence and a lot of ease, does "Connecticut," "The Things We Did Last Summer" and a Kern medley, catching a big return from the audience. Show is emceed by Jan Murray, whose comedy chatter is distinctly okay. Other acts are Dot and Dick Remy, standard acro dancers, who keep the act in the air with cross talk, and the Four Skating Macks, roller skate artists, who pull fast and skillful stunts in a small rink. Show moves fast, the people look good, and the musical background by the house orch is okay. A nice variety layout and doing biz. *Elie.*

Chicago, Chi

Chicago, Jan. 24.

Diana Lynn, Bill Johnson, Lane Bros. (2), Bob Evans, Lou Breese Orch (18); "The Man I Love" (WB).

Although current show is better than its predecessor, acts have a tendency to milk, which slows up pace. This probably was remedied after initial session.

Diana Lynn, Paramount starlet, in making her first stage appearance has much more than the average Hollywood player has to offer on stage dates. Gal knows how to play piano and sticks to just that. Starts out with "Lover" then swings into "Clair de Lune" and ends with a Gershwin medley. She is simply dressed in a blue satin hoop gown and makes nifty appearance. Gets solid response.

Another refreshing change on the bill is a singer that dispenses with the mike. Bill Johnson, recruit from light opera and revues, does only one pop number, "Things We Did Last Summer," and the rest are show tunes ending with "Old Man River." Hefty reception follows, even from the bobbysoxers. Follow-up is Bob Evans, ventro, with his stooge, Jerry. Evans scores heavily with the dummy doing several songs but could build better with bits instead of fast quips, which throws much of his material away.

Lane brothers, tumblers, are standard and one of the best in the biz with their unusual acros and zany comedy. Band does a medley of top tunes of '46 and features the maestro, Lou Breese, on fine trumpet solo of "To Each His Own." *Loop.*

Strand, N. Y.

Charles Barnet Orch (17), with Billy Usher, Rex Stewart; Dorothy Claire, Ray English, Coles & Atkins; "Man I Love" (WB), reviewed in VARIETY, Dec. 25, '46.

Most satisfying aspect of the new Strand bill is the fine music of Charlie Barnet's orch. Maestro brought only six of his original combo back with him from the Coast, augmenting the group with 10 musicians from New York Local 802, but the fact that the new men have never played before with Barnet is nowhere noticeable. Band, although a little on the brassy side, sounds as good as ever. Balance of the bill is an okay conglomeration of songs, dancing and comedy, making for a well-rounded 50 minutes of entertainment.

Orch, with eight brass, five reeds and three rhythm, tees off with a hot jump tune featuring solos by Barnet on his alto sax and Rex Stewart's cornet. Singer Billy Usher follows with "Pretending" and "Only Have Eyes for You" in ordinary style. Lad has a smooth baritone but tries too hard to imitate Sinatra, resulting in a display of seeming nervousness marked by bad breathing technique. Stewart takes over next with a novelty cornet demonstration, drawing hefty applause via smooth work in the upper register and simulated talk on the horn.

Songstress Dorothy Claire, an attractive blonde who's back in N. Y. after a successful Coast tour, perks up the proceedings with her boisterantics on the musical comedy side. Gal still has a tendency to overdo the bantering asides to the audience but pleases with a raucous delivery of novelty tunes, including "Kansas City," "Coffee Song" and "Say Si." She encores with an excellent selling job on "I Cain't Say No" from "Oklahoma!" and begs off.

Comic Ray English gets the required yocks with his standard routine of pratfalls and hoked-up impersonations, although his gags are yellowing at the seams. Acro-dance windup, though, is good. Coles and Atkins, couple of top sepian terpsters (New Acts), complete the bill. Barnet orch backs the show well and closes it with a nostalgic medley of the band's faves, including "Cherokee," "Pompton Turnpike," "Smiles," etc., with Barnet in the groove on his alto and tenor saxes and clarinet. *Stal.*

Capitol, Wash.

Washington, Jan. 24.

"Star and Garter Revue" with Chaz Chase, Sparky Kaye with Vince Pellegrini, Helaine Jarrow, John Barry, Vanderbilt Boys (2), Bobby Winters, Ross Wyse, Jr., with Peggy Womack, Frank Brooks, Line (18); "Two Smart People" (M-G).

This is off the beaten path for the Capitol, and is first gander many of its regular patrons have ever gotten at a relatively big-time Broadway show. Parts of show seem a little on the rough side for family trade this house garners, but customer approval is unanimous throughout, with cash register ringing up hearty returns.

Tabloid edition of the show Broadway saw a few seasons back stacks up well with original. General trimming and tightening has improved pace, and effect is good. Show is weak on voices, strong on razzle dazzle, comedy, and specialty numbers. Girls are only so-so with the pipes and terping, but impress with looks and the original costumes, which still look okay. They do four production numbers, with "Girl on the Police Gazette," the finale, a standout. John Barry does the tenoring for parade numbers, registering okay.

In the specialty slots, Vanderbilt boys start out with precision terping and then surprise with some fancy hand balancing stunts, all for good returns. Frank Brooks follows, in combo with chorus and tenor John Barry, in a fast shuffle routine, which he handles well.

The Sparky Kaye-Vince Pellegrini fight scene proves roof raising, with pint-sized comedian Kaye knocking out ex-Golden Gloves champ Pellegrini, after plenty of funstering. This act and Chaz Chase get most mitt action. Chase does his usual eating stunts, swallowing everything in sight. But he clicks best in his take-off of Gypsy Rose Lee, and a gagged-up Russian dance.

Bobby Winter registers in a deadpan, comedy juggling act which impresses as being an improvement over usual run of the mill juggling routine. Ross Wyse, Jr., assisted by Peggy Womack, do an adagio dance that is strictly for laughs, with the horseplay a bit overdone. Helaine Jarrow does okay in her acro-dancing.

Show, which leaves a general well-worth-the-money feeling, closes after its week here. *Lowe.*

Capitol, N. Y.

Tex Beneke Orch (31) with Gary Stephens, Ginny O'Connor and Meadowlarks (3); Fontaines (3), Gene Sheldon; "Lady in the Lake," (MG), reviewed in VARIETY, Nov. 27, 1946.

Tex Beneke and the Glenn Miller orchestra is one of those things that the band business has been endeavoring to figure out since it came into existence. Never before has a band connected with an absent leader's name been able to make a go of it. Beneke, at the helm of the late Major Miller's combo, has not only made a go of it but has turned out to be one of the few leaders consistently good at the b.o., on one-nighters, locations, theatres—and apparently still building. Beneke gets a crowd reaction here similar to the old days, with kids yelping for old Miller faves. That is now a rarity in a Broadway house.

At the Cap for the second time since reorganizing, Beneke's grouping of four trumpets, four trombones, six saxes (with leader's), one French horn, four rhythm and 12 strings does a sound job of entertainment though it follows the prescribed "rules" of stage deportment for name bands, meaning it doesn't step out of the ordinary routining. And it's backed up with two equally entertaining acts in the Fontaines and Gene Sheldon.

Opening with an arrangement of "Toselli's Serenade," the show opens on a fast pace and doesn't relinquish it; a Beneke vocal of Jerome Kern's "Yesterdays" follows, to establish Beneke's status, and is tailed by Ginny O'Connor and the Meadowlarks neatly doing a brace of items recorded by them for RCA-Victor. Happily, "Uncle Remus" and "Gal in Calico" both are good stage material.

This maintains right down the line to a really sharp performance of Jerry Gray's arrangement of "Russian Patrol," here called by its original title—"Meadowlands." It's a fine bit of writing by Gray, and the band, an excellent combo which displays a lot of the spirit so glaringly missing in postwar bands, does an admirable job. "Something Old, Something New…Borrowed…Blue" completes the band's chore. It consists of "18th Century Drawing Room," "This Is the Night," which sounds like a new hit; "Don't Be That Way" and "Serenade in Blue."

Gary Stephens, who has replaced Artie Malvin on vocals, works between the Fontaines and Sheldon. He does well enough with the lyrics, but at this showing seemed a bit scared and as a result his stuff made no more than a fair impression. He lacks personality; as a matter of fact, Beneke himself is no personality kid as yet, but he does handle himself with a great deal more poise and assurance than he did last time around. He does all intros here.

Fontaines put on a crack acro exhibition. Two boys and girl, smartly attired, have worked out some unusual handstands, etc., often using the girl as the understander. She's so clever and graceful at it that she's always able to maintain the femme aura while making with the muscles, and that fact contributes plenty to the overall success of the act.

Sheldon, around for years with the same act, goes over heavily. His comedy routine with the banjo still gets plenty laughs. His panto work and bits of business with a femme helper (outfitted in repulsive black), all capped by his familiar finger-sewing bit, add up to a strong turn. *Wood.*

Adams, Newark

Newark, Jan. 23.

Connee Boswell, Shep Fields, conducting the house orchestra (16), Jack Carter, Martez & Delita; "Search for Talent" contest; "Street Scene" (UA).

If the Philharmonic can have guest conductors, why not house bands? Shep Fields, former "Rippling Rhythm" maestro and name band impresario, is having a crack at the guesting racket and making out quite well.

If the decline of top bands continues at present rate, some such arrangement as this may prove a lifesaver to the baton wavers, left without bands but in firm possession of a known name and a library of arrangements. Fields handles it with aplomb. The pit band has been put on the stage in tasteful uniforms, its number expanded to the usual strength of traveling combos. What's more, this one seems to play just as well as the highly touted touring jobs.

Fields is in good company on this bill. Best of the turns is Connee Boswell, a songbird whose charm and song projection improve with each season. This time the wheelchair gal, pushed to the mike on a dolly, essays such familiar bits as "Bill," "Can't Help Lovin' Dat Man," "Five Minutes More" and "South America Take It Away." Off to socko returns.

Fields ripples through "Thanks for the Memory" for most ambitious stint. For the rest, he emcees, paces the show and conducts the vamps with admirable musicianship.

Jack Carter, new comic, delivers in spades in first appearance at this spot. His delivery is lightning-like, his feeling for audience reaction is

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Closer Ties Today Exist Between Pro and University Theatre

By REV. GILBERT V. HARTKE
(*Head of Catholic University Theatre*)

Washington, Jan. 28.

There was a time—not very long ago, either—when the relationship between the professional stage and the university theatre was far from friendly—something, indeed, like the situation between the Capulets and the Montagues, the Hatfields and the McCoys . . . or Fred Allen and vice presidents. The professional tended to regard the non-professional (or amateur, as titles went) as nothing more than a bungling dilettante. Workers in the ivy-clad theatres, on the other hand, very often looked with disdain on the professional and wadded their scorn into the word "commercial" which they threw hard and often. Another point of contention, fiercely argued on both sides, was the respective artistic merit of each stage's accomplishment, with the university too often adopting the late 19th century myth that the artist is an ivory-tower specialist. The exchange of such sentiments was not likely to promote diplomatic amity. Underlying this antagonism (sometimes mutual, sometimes not) is a respectable historical tradition.

Today this antagonism lessened considerably. The university theatre has assumed an integral part in the theatre of America and is more and more recognized as a legitimate branch of theatrical accomplishment. And for several reasons: many professionals are men and women who received their initial training in colleges and universities; established stars have made guest appearances in university theatre productions; plays originating in university classrooms have become Broadway hits; many professionals devote some of their off-season time to teaching. Each group has come to recognize the value of the other and to respect its achievement. It is probably safe to say that a mutual respect has replaced to some extent the old opposition.

Certainly this is a healthy thing for the American theatre. With stock companies largely defunct and summer theatres limited to a brief yearly period of existence, the lifeblood of the theatre of the future has got to be pumped from somewhere, even if this future continues to restrict its orbit to New York City. If the American theatre ever gets around, as it surely should, to entertaining a larger percentage of our 140 million population, then the need for experienced and expert theatre people will be greater than ever and training-ground for that talent even more in demand. The recent repertory companies (for which, by the way, both the public and the theatre itself should be grateful) provides another possible source for young talent, but the need for university training continues.

Catholic U's Program

At Catholic University, we conceive our duty to the student to include both practical training in theatre art and a background of thorough study. In our productions, we consider that this responsibility extends to our audience (one which now fills our theatre for three weeks) and consists in performing shows that they could not otherwise see. This responsibility derives from our position as a university and implies that we should preserve the heritage of the past at the same time that we experiment for the future. Thus, we confine our productions to revivals of the classics, original scripts and experiments in production techniques—all three attempts at which are attended with the most hazardous circumstances among commercial managements. This provides our students with varied training, gives our audience theatre fare unobtainable elsewhere, and draws the line of demarcation between our work and the work of the professional stage. Our schedule for the current school year includes one revival of a classic, one experiment in production, and three original plays.

From this point of view, the university theatre supplements and complements the work of the New York stage, filling its own niche in the theatrical world.

The future is likely to see an even firmer reciprocal recognition by the professional stage and the university stage as to their respective places in the contemporary theatrical picture. Since they occupy mutually distinctive positions in American entertainment, the continued growth of each promises only good for audiences on all levels and benefits to the theatre, for they are as two workers laboring in different parts of the vineyard, both striving to enrich and advance the American theatre.

Reichhold's 50G Offer Fails to Help U.S. Opera As AGMA Trips the Deal

Chicago, Jan. 28.

Last minute decision of American Guild of Musical Artists that would have a new backer undertake previous obligation of the United States Opera Co., blackened the outlook for the 25 European opera stars, even though an angel was all set to come up with the needed 50G which would raise the hectic up-again-down-again curtain of Chicago's Civic Opera House.

Harry Reichhold, Detroit Symphony backer, agreed to put up $50,000 which would stake the group for one week of rehearsals, stage hands, musicians, rent, etc. But Reichhold would not undertake a previous five-week commitment made to AGMA by Edgar Bagarozy, New York manufacturer. Bagarozy had to back out of the deal after sinking $60,000 as one of the original backers.

Even though the Musicians Union was on verge of agreeing to a day-to-day basis for its men, and all other details were seemingly set, AGMA demanded that two weeks' talent costs be put in escrow, and a five-week run guaranteed, in accordance with the old obligation. This would be impossible even with the money, as the Opera House is set for "Blossom Time" opening Feb. 16.

Reichhold was anxious to give the 25 top flight artists a chance to bring their talents before U.S. audiences for the first time. Success was practically assured impresario Ottavio Scotto's group after three weeks of publicity and thousands of phone inquiries as to the opening. Situation Tuesday (28) had it pretty certain that Chicago opera goers would not attend a performance of Puccini's "Turandot" which was slated for next Monday unless AGMA backed down.

Booking Jam

Continued from page 1

of the booking terms demanded, a split of 60-40 of the gross being asked as against a $4,000 guarantee. Usual sharing terms for straight plays are 65-35 up to $10,000, with 70-30 then applying, the larger percentage going to the attraction.

Playhouse is operated by Ben Marden, former night club proprietor, who purchased the property last season when plans to enlarge the theatre were announced but never eventuated. House has had half a dozen shows so far this season, all flops. Understood that Marden bought an interest in one of two attractions in his house and regardless of guarantees, his season so far is in the red. Next attraction there is a revival of "Craig's Wife." Playhouse went dark Saturday (25) when "Temper the Wind" was withdrawn. Aided by some critical plaudits business for that drama improved too, but not to the extent of profitable operation.

"John Loves Mary" has booked the Booth, where it opens next week, although a larger capacity spot was unsuccessfully sought. Booth became available when "The Big Two" was taken off Saturday (25). That production sponsored by Elliott Nugent and Robert Montgomery, attracted promising grosses but the business was not satisfactory to the actor-managers. Shakespearean repertory from England (Donald Wolfit) is advertised to open at the Century Feb. 18 but "Toplitzky of Notre Dame," the musical current there, is not yet announced for another house. "Little A" is closing at the Miller this week, unable to book elsewhere, but its starting grosses were weak. "The Story of Mary Surratt" replaced next week, jumping directly from the Coast where it was produced by Lewis and Young, associates of Homer Curran.

Experimental Theatre Runs Into Early Snarl Regarding Actor Status

"The Wanhope Building" and "O'Daniel," to be presented respectively by Theatre, Inc. and the Theatre Guild for the Experimental Theatre at the Princess, N. Y., are in rehearsal—but was a temporary hitch in the progress of "Building" last week when it was discerned that several players were not Equityites.

Theatre, Inc. was promptly informed that unless they were replaced, rehearsals would be suspended. Under the agreement between Equity and the Dramatists Guild it is stipulated that all players used must be members of the legit actors group. When the disaffected members of the cast were dropped, there were protests from those actors, one claiming to have been a member of the Screen Actors Guild.

First play, authored by John Finch, will be presented for five performances starting Feb. 9. It is to be followed later next month by "O'Daniel", written by John Savacool and Glendon Swarthout who won the Guild's Armed Service Award last year with scripts individually written. The awards are for the purpose of encouraging promising playwrights. Three additional plays are to be done for ET, other production firms to make presentations being the Playwrights Co. and American Repertory Theatre.

7TH 'LOST COLONY' TO GET NEW STAGING

Raleigh, Jan. 28.

Plans for the seventh season of "The Lost Colony," the Paul Green symphonic drama presented each July and August in the Waterside theatre at Fort Raleigh, Manteo, were made at the winter meeting of the directors of the Roanoke Island Historical Assn. here last week. The meeting was called by former Gov. J. Melville Broughton, chairman.

Among those attending were Green, who has definite plans for improving both the drama and the stage of the Waterside. The executive committee submitted plans for expansion of the organization, the theatre and the production, which next season will observe its 10th anniversary.

"The Lost Colony" opened July 4, 1937, as a local celebration of the 350th anniversary of the two events whose story it tells: Sir Walter Raleigh's attempt to establish a colony (the Lost Colony) on Roanoke Island at the site of the theatre, and the birth of Virginia Dare, the first English child born in the New World. However, the play proved so popular that year that it was continued as a permanent production each July and August through 1941, when the war caused its suspension. It was revived last summer, when it was witnessed by over 52,000 persons.

'Pygmalion' Tees Off U.S. Stock in Mexico Feb. 4

Mexico City, Jan. 28.

Opening of the 11-weeks season of American stock in English at the Teatro Iris here, first venture of the kind in Mexico, is definitely set for Feb. 4, with "Pygmalion" as the opener. Gertrude Lawrence and Dennis King head the cast.

Dame May Whitty plays the lead in "Night Must Fall" which will follow. Theatre has been organized by Melvin Parks, Sam Pearce and Martin S. Holman. Other plays listed include Henry Fonda in "Our Town," Boris Karloff in "On Borrowed Time" and Margo in "The World We Make."

AGMA Cites Impresario

William Reuterman and his New York Civic Opera Co. have been placed on the unfair list by the American Guild of Musical Artists. AGMA action came as result of Reuterman taking an opera troupe out on tour last fall, without signing a basic agreement with the union.

Reuterman, according to AGMA, has been on its unfair list before.

JONES TO DETROIT

Hollywood, Jan. 28.

Allan Jones, who recently wound up an engagement at the Florentine Gardens here, was signed by the Detroit Light Opera Co. to star in "The Firefly."

Singer planed east Sunday to rehearse for the operetta.

Inside Stuff—Legit

In an unusual instance, Olin Downes, music critic of the N. Y. Times, devoted his Sunday (26) column entirely to "Street Scene," column being headed "Opera On Broadway." Calling the musical "the most important step toward significantly American opera" he's ever encountered in the theatre, Downes said it fulfilled his longtime belief that American opera would come from our popular theatre. Downes had only praise for cast, music, libretto and production, calling the play "idiomatic, American, direct and unacademic" in its operatic approach. Also discussing composer Kurt Weill, Downes wondered "whether it is not the very artist coming here from a European social and cultural life who will be quickest to perceive in its full significance an aspect of American life; feel it as those who always have been in its vicinity might not, and in communicating it, take a historical step in the direction of genuine American music-drama."

Brooks Atkinson devoted his Sunday Times drama column to praises of "Beggar's Holiday" and "Finian's Rainbow" (though also mentioning "Street Scene") and ended column with: "If anything derogatory has ever been written about Broadway in this column, it is hereby withdrawn, expunged and extirpated."

From Toronto, Donald Wolfit, due on Broadway soon with his British repertory troupe, states that while the outfit played London it was not in competition with other rep groups, nor should it be so compared in the U. S. Shakespearean lead particularly had in mind Old Vic, which came over last summer from the West End with special productions. Wolfit said: "We on the other hand hold ourselves as no more than a touring company . . . with the necessary scenic limitations which this imposes." Attraction was slated to play Canada, with no idea of appearing in New York, but accepted an offer for a limited date on Broadway after arrival.

Wolfit is head of production for Advance Players Assn. founded over there in 1937 for the "presentation of the works of Shakespeare and plays of a classical and educational nature." The company, which gave more than 2,500 performances of Shakespeare during the past 10 years, appeared throughout the British Isles.

"All My Sons," opening tonight at the Coronet, N. Y., was first known as "The Sign of the Archer." It was produced by a new legit threesome—Harold Clurman, Elia Kazan and Walter Fried—but Herbert H. Harris is named as their managerial associate probably because he invested $30,000 in the drama. Harris is head of the Charbet perfumery and his participation probably represents others in that enterprise including William Gaxton.

Other limited partners are Antonia Rossi, $20,000; Leonard Field, $3,600; Henry Schumer and Dorothy Willard, $1,800 each; Louis A. Lotito and Victor Elmaleh, $1,200 each, and Ed Begley, $600, latter being in the cast. Total financing approximates $60,000, but indications are the production cost did not reach that figure.

Assn. of Theatrical Agents and Managers fined Dick Weaver, a member of the pressagents chapter, the sum of $200 for violating a regulation in the revised basic pact with the producing managers. He agented "The Red Mill" most of the time it was on Broadway and went in advance when the revival recently started on tour. Rules require that when a N. Y. agent leaves town on such a mission he must be replaced for the final week. Weaver failed to put another agent on the job and so was called on the ATAM carpet.

Amount of the fine is approximately that which the management would have paid the replacement or Weaver had he remained in town with the show. Union originally sought to have an agent on the payroll for the last two weeks of a Broadway engagement but a compromise was made early in the season.

Most unusual financial stipulation accompanies bookings of road attractions for the Reynolds Auditorium at Winston Salem, N. C., one reason why few shows play the stand. Attraction is required to post $5,000 with the house to guarantee the show's appearance as scheduled. Cash is returnable at intermission but in the event the show cancels the money is forfeited, patrons being reimbursed for the amount paid for tickets, the balance being liquidated damages for expenses incurred, according to the contract.

Auditorium is a gift to the city by the Reynolds family, which owns Camel cigarettes, and is operated by municipal officials. New York's City Center is also municipally owned but is under lease to a coterie who operated it when the property was acquired for unpaid taxes when Fiorello La Guardia was mayor. It's a non-profit setup.

New John Wexley play, "Carrot and Club," which bows this week in New Haven, is developing into pretty much of a Carnegie Tech drama school (Pittsburgh) alumni association. Producer is William Herz, Jr., ex-Army officer who graduated from Tech 10 years ago, and was associated with Orson Welles' Mercury Theatre before going into service. One of first members signed for cast was Polly Rowles, who was in same class at Tech with Herz. She did a two-year stretch in films for U on Coast and until last September worked on Pittsburgh radio stations. Last-minute addition to company was Thomas Hume, another Tech alumnus who was known as Thomas Koehler as an undergraduate.

Sardi's, N. Y. restaurant will be remodeled and a men's grill installed on the second floor. Present tiny bar facing 44th street will be scratched in favor of a larger thirst-quenching area inside. In order to provide space for that revenue-raising department the present dining room will be pushed back, the kitchen probably being moved to the second floor. Stairway leading to that level, now in the small lobby, is also slated to be moved inside. Plans for the changes which call for quite an expenditure were ordered by Vincent Sardi, Jr., who took over the management of the legit rendezvous from his father last summer.

"John Loves Mary," the new Norman Krasna comedy which Richard Rodgers and Oscar Hammerstein II are presenting in association with Joshua Logan, was favorably received in New Haven and Boston. Broadwayites who saw the tryout were surprised to see Pamela Gordon in the cast, she having replaced Rita Lupino. Miss Gordon is the daughter of Gertrude Lawrence, who didn't plan a stage career for the girl. Miss Gordon is playing a character part, but the resemblance to the star's voice, build and mannerisms is said to be unmistakable. Her's is a cockney part in the play, which arrives on Broadway next week at the Booth.

Charles Strakosch, who has been company manager of "Harvey" since it opened out of town last season with Joe E. Brown starred, has resigned. He had trouble with his eyes last summer when the comedy laid off and further treatment is required, Strakosch also feeling that he needs a rest. Understood that he is well off financially and is known to have been an active trader in Wall Street. Recently an uncle died and Strakosch is said to be a beneficiary in the will. Joe Cohne is the new man back with "Harvey," which has been playing Chicago for six months and is due to stick through the season. Joe Shea is agenting.

Brooks Costume Co. is again the subject of a magazine article, this time in the February issue of Coronet, yarn being "Costumers to The Nation" by Lawrence Lader. Stated that 180 trunks full of costumes are sent throughout the country weekly and "are an indispensable part of the American theatre." Writer tells of the Brooks plant and mentions its activities in the professional field but emphasizes the service to the "thousands of amateur productions throughout the country, for they are the theatre of the people."

ART, With Bankroll Badly Dented, Switching Policy; Seeks Showbiz Bid

American Repertory Theatre, which started with a fanfare and critical encouragement in the fall, isn't broken but with most of its $300,000 bankroll used, the outfit has been forced to revise its performance schedule and is asking the support of playgoers and those in show business. Performing three or four plays weekly has proved unworkable because of the operating expense and the unions, particularly the stagehands, are blamed for ART being unable to break even.

Change in schedule calls for one play to be presented for a set period, new plan slating four weeks of "Yellow Jacket" (now in rehearsal) starting Feb. 27. Later "Alice in Wonderland" will follow for a similar period, after which one of more of the first four revivals produced will go on for a week or more. Revised plan will provide a more effective system of selling tickets in advance, which advantage ART only partially had and should be beneficial in selling by mail to out-of-town patrons.

Originally the budget called for successful operation or an even break with a weekly gross of $16,000. At that level, which has been approximated recently, the venture at the International, N. Y., has been losing money and it also was in the red last week when takings bettered $17,000. In addition to expenses, the location of the theatre at Columbus Circle is a handicap.

Stagehand Problem

There are 28 actors and 27 stagehands. Claimed that the backstage cost exceeded the budget because the union insists that the size of the crew must remain the same for repertory of the ART type, whether the men are needed or not. Figured that under the changed schedule only the necessary number of deckhands will be hired and a weekly saving will enable ART to turn an operating profit. Musicians union's requirements as applied now will also be revised and expectation is that a saving in operating will approximate $3,000 weekly.

Cast will remain as is and while not all the actors will be used in all plays, they are under contract for two years, ART to tour next season. Understood the players accepted comparatively modest salaries and the highest on the payroll is $500, weekly total for the cast being $4,500. That is regarded as a moderate sum considering the eight name leads who are starred. Under the new schedule it's expected that the time-and-one-half required by the union for department heads (three on the house payroll and three with the attractions) will be dispensed with.

Cost of producing the first four shows was $165,000, although there was a decreasing cost as more shows went on, and "Androcles and the Lion," which has proved the best draw, cost but $20,000. Lighting equipment was purchased instead of being rented but next season that item will probably be amortized on the road. The operating loss during the tryouts in Philadelphia and Boston was $30,000, mostly sustained in the latter stand and the red so far in N. Y. is about as much. There is around $17,500 in pay guarantees or bonds on deposit with the unions including Equity, and ART has approximately $50,000 on hand. Some of it will be required for "Yellow Jacket" which is not a costly show.

ART raised its 300G fund by selling stock to no less than 293 investors, many being in show business on Broadway and the Coast. Units were in denominations of $500 each but some investors went in for flocks of shares, largest in the backing contingent being Joseph Verner Reed, a former socialite producer. Most of the stock was disposed of through Wall Street which too invested in ART.

Old Vic Situation

When the Old Vic repertory company visited Broadway last summer and played to enormous grosses, it earned a comparatively small profit. Operating expense for the London repertory was excessive but in addition there was an abnormal expense in bringing the troupe from England and return transportation after a six weeks engagement. Donald Wolfit with Shakespearean rep comes to Broadway (Century) next month and faces the same backstage expense as at least three different plays will be presented weekly. John Gielgud also comes to town with a repertory of comedy

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Fine Is $50 Each For Beating Up an Actor

Hartford, Jan. 28.

Raymond E. Harris and his sister Mrs. Harris Pink, arrested last August in connection with the beating of an Ivoryton theatre actor, have been fined $50 each and given suspended jail sentences after pleading no contest before Judge Earnest A. Inglis in superior court in Middletown.

The pair was originally charged with assault with a deadly weapon after Robert Stewart, 35, a New York actor, was found outside an Ivoryton inn in a badly battered condition late last August 19. He required several months of hospitalization at a New London hospital.

Pickets Push Anti-Jimcrow On Two Fronts

Picketing of two legit theatres, one in Washington and the other in St. Louis highlighted the anti-segregation situation last week. At the National, D. C., where "Blossom Time" opened a two-week date, President Truman reportedly went through the picket line unwittingly, it being said that secret service men scattered all persons on the pavement before the chief executive arrived. At the American, St. Louis, a picket line which included Paul Robeson asked patrons not to enter, attraction being "The Apple of His Eye."

Robeson, who appeared in St. Louis for a concert appearance at the Auditorium, where Negroes are allowed in any portion of the house, intends to quit the stage and platform for two years, so that he could talk "up and down the nation against prejudice." At the American the rule is that colored patrons may sit in the balcony but not on the lower floor nor the boxes. Like Washington, St. Louis is a border stand where the color line is drawn in most theatres.

In New York at a meeting of the Negro Actors Guild held in the Grand Street Boys clubhouse, Robert E. Sherwood made a protest on segregation Sunday (26) night. He is quoted saying that unless "fundamental principles of Americanism are worked into the very fabric of our lives" the United States will not survive as a nation.

Trumans Sit In Orchestra

Washington, Jan. 28.

Although pickets protesting the National theatre's "all white" policy paraded in front of the house Wednesday night (22), the President, Mrs. Truman, their daughter Margaret, and three friends went into the theatre to attend a performance of "Blossom Time."

The Trumans occupied eighth row orchestra seats, it reportedly being the first time since the days of Woodrow Wilson that a President had sat in the orchestra.

R&H Sets Up Permanent Coast Office; Brill Tops

Hollywood, Jan. 28.

Rodgers and Hammerstein firm is taking a five-year lease on its office building on the Strip. Leighton Brill, who leased it for R&H, originally started here a year ago. Structure includes a little theatre and a dance studio for talent auditions.

Total of 32 players was signed by the Hollywood office last year and sent east for R&H productions.

METOP TO NEW ORLEANS

New Orleans, Jan. 28.

The old city behind the Mississippi's levees will have its first season of Metropolitan Opera performances in more than five years, Benedict Grunewald, prez of the New Orleans Grand Opera Assn., announced.

He said the season would begin soon after the New York closing.

Roadshows 'Monopoly' Via UBO Is Attacked By Minnesota U. Daily

Minneapolis, Jan. 28.

Downtown newspapers here picked up and put large headlines on story from the Univ. of Minnesota Daily, a student paper, attacking an alleged "monopoly" that, it charged, keeps traveling Broadway shows out of the college's auditorium.

Suggesting that the Department of Justice look into the "monopoly," the Daily declared the University itself would like to sponsor such attractions as "Oklahoma" and "The Song of Norway" in the 5,500-seat house, but has been unable to do so because the privately-owned and operated Lyceum has the "exclusive franchise" for legitimate roadshows.

Matter was stirred up after C. C. Milkes, a local impresario, requested the Northrop Auditorium's use for his attractions which he now plays in the downtown municipal Auditorium. He was turned down by the board of regents which informed him the university "cannot enter into any joint sponsorship of any project or program that is to result in profit or private gain for the co-operating group or groups."

"Actually," said the Daily, "the university would like to present suitable musicals like 'Oklahoma' and 'Song of Norway' under its sponsorship. The department of concerts and lectures has a setup equipped to do this very thing and has made efforts in the past to bring such productions here.

"Broadway musicals can't be had because most of them are booked exclusively through the United Booking Office which, in turn, grants exclusive franchises in the principal cities of the country," the Daily said. "Twin City licenses are held by the Lyceum in Minneapolis and the municipal Auditorium in St. Paul."

Morning Tribune, picking up yarn, said that "a department of concerts and lectures confirmed the statement that university attempts have been made to book Broadway shows into Northrop Auditorium" and "it was pointed out that Northrop's size would rule out all but the large 'spectacle' type of show."

Leo R. Murray, Lyceum manager, acknowledged that roadshows are booked into the Lyceum through an agreement with the United Booking Office, the Tribune stated. "It has been done that way in Minneapolis for 50 years," Murray told the Tribune. "United Booking Office has to have somebody to do business with. They can't just hop from one place to the other."

SEPIA SERVICE CHOIR BOOKED FOR 54 DATES

Unusual event booked for next season's concert circuit is the De Paur Infantry Chorus, a group of 36 Negro vets originally organized by Capt. Leonard De Paur for Army morale purposes. Group, together for four years in service, was stationed in the Far East, and gave 2,500 concerts in that time. Following mustering out, group went overseas to Europe for USO-Camp Shows, returning to N. Y. Thursday (23). It will spend spring and summer resting and rehearsing.

Group, selling for $1,250 a date at present, has been booked by Columbia Concerts, under personal supervision of veepee Fred Schang, for 54 concerts, on major subscription series in large cities as well as on the Community Concert series. Schang claims unit is the first major attraction to come out of World War II. De Paur, who trained the chorus, is former assistant to Hall Johnson, and organized and led the mixed chorus for the Moss Hart Air Force legiter "Winged Victory."

ANT Sets 2nd Play

American Negro Theatre will present Walter Carroll's "Tin Top Valley" at its Harlem, N. Y., playhouse end of February, as its second production of the season.

Play, about mill folk in rural North Carolina, will have mixed cast of 20, and be staged by Abram Hill.

QUALEN GOES TO B'WAY

Hollywood, Jan. 28.

John Qualen will desert the films temporarily to play a legit comedy, "Black John," based on the Alaskan gold rush.

Barton McLane will produce the play in New York, starting in April.

Recent Realty Maneuvers Stir Waters In B'way's Muddled Theatre Picture

Reputed sale of the Astor hotel to film interests, which was not confirmed, coupled with a report that theatres westward of it on 44th and 45th streets were due to change ownership and be razed, have given legit showmen something to ponder over during the past week. However, while the realty deals may materialize, expectations are that the present legit map will not change for the next few years.

With an eye to the future, producers, authors and actors are due to huddle for the purpose of seeking ways and means whereby capital would be attracted to finance the building of new legiters. One of the first items probably on the agenda will be a revision of the building code so that it would be possible to erect theatres designed for stage shows in conjunction with buildings on the same site or part of it that would also be revenue-earning.

Idea of changing the code has cropped up every so often but in the light of eventual changes in the structural topography of Times Square, the matter looms more importantly than heretofore. Most theatres with a legit policy have flourished, the attraction being the factor, but there hasn't been a legiter built for so long, that with a number of such houses diverted to films and radio, there is a seasonal house shortage.

No Building Expected

New theatre building at this time is not anticipated, not alone because of the paucity of materials but the cost of construction. One exceptional legiter was built at an outlay of $1,000,000 some 23 years ago but the estimated cost for putting up a house like it now is $1,600,000, that figure coming from construction experts. It's expected therefore that before any considerable amount of new building is started in the theatre zone, costs will have been lowered materially.

New construction on 44th, 45th and 46th streets west of Broadway eventually will involve, if not eliminate, 13 theatres, 10 of which are devoted to legit. Houses on those thoroughfares constitute the heart of show business, much as 42nd street once was. The theatre has been constricted too much for too long a time even in the face of prognostications that legit was washing up.

Possibilities are that show business will move more towards Columbus Circle but new construction will be a must if stage performances are to survive the eventual razing of the theatres in the mid-forties. Shuberts who have always been realty-wise, may have anticipated the shift north in the acquisition of the Adelphi at 54th street and the Century near 59th street in recent seasons. That firm controls seven of the houses on 44th and 45th streets mentioned in the recent reports. They also have strings on theatres leased for radio and pictures which may return to legit, such as the Winter Garden, Longacre, Ritz and Ambassador.

Fact that legit houses are used for performances and nothing else for between only 24 to 28 hours weekly, is another reason why the building code should be brought up to date, so far as show business is concerned.

Rice-Dorfman Mag Suit Settled by $500 Fee Pay

Long-pending suit by playwright Elmer Rice against Nat M. Dorfman, press-agent and publisher of Stage Pictorial, was decided last week as attorneys for both sides consented to a final judgment by Federal Judge Simon H. Rifkind. Rice sued Dorfman for infringement of copyright among other things, when latter used Rice's by-line in a published condensation of his play, "Dream Girl."

In the declaratory judgment, Judge Rifkind set aside payment of damages upon permission from Rice's attorneys. He ruled that Dorfman had infringed upon Rice's copyright, had invaded his right of privacy according to the Civil Rights Act of New York State, and had engaged in unfair trade practices. On the mandatory side, he permanently enjoined Dorfman from further infringement or disposal of any more copies using Rice's name. He also ordered Dorfman to pay Rice's attorney fees of $500.

Todd Return To Legit Uncertain Despite 2 Shows

Mike Todd has "Up In Central Park" and Maurice Evans in "Hamlet" on tour, his N. Y. office being used as headquarters for the attractions, but it's questionable when or whether he will return to legit production. He permitted the rights to lapse on two plays early in the fall and since then vague plans for importing a ballet were mentioned. Stated that Todd is considering offers to sell the east side building, used for offices, which he reportedly bought last year and on the Coast it was recently announced that he will produce four pictures for Universal.

Todd has $50,000 on deposit with Equity to guarantee salaries, it being in cash and listed as a blanket bond, a type of actor assurance which will be discontinued. Equity prefers to have separate deposits for each production but the reason is not clear. Billy Rose also has a $50,000 blanket bond in the form of treasury bonds. His only show this season was "Carmen Jones," which was brought back from the road recently, but as the bond is still extant, it's indicated that he again intends to resume activity as a producer. There are a number of managers with guarantee deposits which are undisturbed although they are not active currently.

ANTA Group Starts Tour For National Theatre

Philadelphia, Jan. 28.

A dozen Broadway personalities are due here Friday (31) on their first stop in a nationwide tour to win public support for a national theatre. The group will be headed by Vinton Freedley, president of the American National Theatre and Academy.

Group includes Margaret Webster, Sam Jaffe, Edward G. Robinson, Cheryl Crawford, Blanche Yurka, Emil Friedlander, Francis Lederer, Peggy Wood, Rosamond Gilder, George Freedley and Colonel C. Lawton Campbell, chairman of the board of the ANTA.

Mrs. Carroll T. Mitchell, chairman of the Art Alliance drama committee, will introduce the stars and producers at a meeting at the Alliance.

'Rooms' Set for Anzacs

Los Angeles, Jan. 28.

Mozelle Britton and Joseph Carole closed a deal with J. C. Williamson Theatres, Melbourne, for the production of "Separate Rooms" on the circuit down-under.

Negotiations are also under way for Miss Britton to resume her original role in the play. "Rooms" was authored by her late husband, actor Alan Dinehart.

'Moon' In Out-of-Town Preem, Columbus Feb. 20

Columbus, Jan. 28.

Theatre Guild will hold the world premiere of Eugene O'Neill's new play, "A Moon for the Misbegotten," at the Hartman, Columbus, Feb. 20. Play will stay for three days. This marks the first time in 14 years that the opening of an O'Neill play has been planned anywhere except in New York.

During the 1933-34 season, O'Neill permitted two plays, "Ah, Wilderness" and "Days Without End," to tour prior to the Broadway presentations.

Kelk Signed for 'Tenting'

Jackie Kelk, of the "Aldrich Family" radio show, has been signed for the new Judith Abbott-Mary Mason comedy production, "Tenting Tonight."

Kelk, first of the featured players to be signed, will probably have second comedy lead. Rehearsals begin in March

Plays Out of Town

Miss Julie

Philadelphia, Jan. 21.

Paul Czinner presentation of one-act drama by August Strindberg, adapted by John La-Touche. Stars Elisabeth Bergner; features Raymond Burr. Staged by Theodore Komisarjevski; set, Harry Bennett; costumes, Rose Bogdanoff. At Forrest, Phila., Jan. 21, '47; $3.90 top.

Christine....................Joan Field
Jean....................Raymond Burr
Miss Julie..............Elisabeth Bergner

with

The Proposal

Paul Czinner presentation of one-act comedy by Anton Chekhov, adapted and staged by Theodore Komisarjevski. Stars Elisabeth Bergner. Set, Harry Bennett; costumes, Rose Bogdanoff. At Forrest, Phila., Jan. 21, '47; $3.90 top.

Stepan Tschouboukov.......Harrison Dowd
Natalya Stapanna........Elisabeth Bergner
Ivan Lomov....................Jerome Thor
Pasha....................Jeanne North

Two novelties for the American stage are the latest choice for the distinguished continental actress, Elisabeth Bergner. "Miss Julie," by the Swedish playwright, August Strindberg, dates back to 1888, and "The Proposal" (which has had a variety of titles) was first done in 1898. Outside of amateurs and two special matinee performances in New York back in 1913 with Mary Shaw directing, neither piece has ever been seen in this country.

Only the sheer artistry of Miss Berger herself makes this double-bill at all palatable and one cannot help but wonder why a topshelf artiste like her would choose to revive these so-called "classic" but definitely dated plays. The same went for her recent revival of "The Duchess of Malfi."

That's taking not a jot away from Miss Bergner's own personal ability. Right now she's in a class with the best of our footlight headliners, including the Misses Hayes, Cornell, Fontanne, Bergman and Bankhead. Conceded, too, is the fact that she has played both these pieces in Berlin, Vienna and Paris. Especially is Strindberg's "Miss Julie" right up her alley, but the piece itself is terrifically dated and archaic. For reading—okay; for students of the classical European drama—another okay, but as current Broadway fare—definitely thumbs down.

"Miss Julie" (action taking place on a Scandinavian country estate around the turn of the century) has to do with a spontaneous one-night's romance (affair might be the better word) with her father's very personable valet. The tone is definitely tragic and in the hands of a less capable actress the story would probably elicit laughter from audiences definitely not as "class-conscious" as those of a half century ago.

Thanks, however, to Miss Bergner's glowing performance and the indisputably poetic fire and fluency of Strindberg's prose, "Miss Julie" does still possess an enthralling power even though it cannot be classed, by any stretch of the imagination, as boxoffice. Raymond Burr, just back from Hollywood, gives a capital performance as the handsome servant who seduces (if you want to call it that!) his attractive employer. Joan Field gives a neat supporting performance.

After this curtain-raising bit of unadulterated tragedy, Miss Bergner turns to light (almost frivolous) comedy. Most Americans acquainted with Chekhov plays may be surprised but the Russian notable (1860-1904) can really deal with facts in a humorous vein if he so desires. So can Miss Bergner, who is generally associated, over here anyway, with classical or tragic roles.

If this double-bill is going to have any chance at all, it would very likely be on the strength of the mildly amusing laughs in "The Proposal," which doesn't pretend to set a moral or teach a lesson. It's a farce, which our own Avery Hopwood might have written, about a hypochondriac gentleman whose quite-innocent call on a susceptible spinster is entirely misunderstood by the lady. Here again, it's all Bergner, although Harrison Dowd and Jerome Tyler give neat performances.

Credit Theodore Komisarjevski for two capital jobs of directing and for excellent productions. These, plus Miss Bergner's artistry and skill, add up to artisticaly-rewarding footlight moments, but that doesn't mean that they spell what it takes to make a Broadway success. *Waters.*

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Apartment 17-B (It Takes Two)

Boston, Jan. 20.

George Abbott, Richard Aldrich production of play in three acts by Virginia Faulkner and Dana Suesse. Directed by Abbott; set by John Root. Stars Martha Scott. At the Wilbur, Boston, Jan. 20, '47; $3.60 top.

Connie Frazier....................Martha Scott
Mr. Fine....................Julius Bing
Mrs. Loesbrock....................Reta Shaw
Bee Clark....................Vivian Vance
Elevator Boy....................Robert Edwin
Todd Frazier....................Hugh Marlowe
Walter Clark....................George Smith
Comfort Gibson....................Temple Texas
Bill Renault....................John Forsythe
Monk Rathburn....................Anthony Ross

Not too much to recommend in this bedroo.n omedy except its fast dialog and its engaging acting and direction, yet it seems to have a fairly good chance of getting by the crix and doir~ biz.

First act is chief hazard, since it is devoted to setting up a situation that leaves the customers wondering whether there's any point in hanging around to see what happens since it is as plain as the well-known nose. Fut Virginia Faulkner and Dana Sues·e manage to lace the brew with some well-turned gags from then on, and it proves in the end to be amusing enough, even if it doesn't get anywhere.

Farce starts when an ex-GI and his wife, after four years of living around in suitcases from one army post to another, finally get an apartment in New York. First evening in the apartment, wife discovers her husband has been offered an engineering job in Louisiana back-country. He has turned it down, but she figures he did so only in consideration for her and that she is standing in the way of his real career.

Discovery leads to an argument and separation, but apartment situation makes real separation impossible, so they agree to remain apart together in sam apartment. First curtain goes down on this arbitrary and not too convincing situation, so the rest leaves little curiosity beyond idle speculation as to how many gags the writers can contrive.

Fact is, they contrive plenty before husband and wife occupy same bedroom, some of them fairly funny. But most enjoyable aspect of the farce is the acting and the direction. Martha Scott, playing a role that could make plenty in the audience feel like going up and giving her a whack, gets away with it superbly and, before she's finished, makes it seem she did hav a point after all.

Hugh Marlowe, as the harassed and bewildered husband, brings a fine air of naturalness and unstudied charm to the role, and is largely responsible for keeping anyone in the theater to see the second act. Anthony Ross, as a quivering ganglion, lends considerable amusement to the affair, and Vivian Vance, with some of the sharper lines in the show, does fine. Bits by Temple Texas and John Forsythe are also good.

George Abbott's inventive direction shows up in this one to better advantage than it has in a long time, getting plenty of laughs on its own. He gives it a nice pace and emphasizes the realistic home behavior of the principals to good advantage. Set is okay, too. Main problem is to give the basic situation a little more credibility to keep the customers seated for the second and third act jokes. Looks like they might do it. Play opens on B'way as "It Takes Two." *Elie.*

The Importance of Being Earnest

Montreal, Jan. 28.

Theatre Guild and John C. Wilson (in assn. with H. M. Tennent) production of comedy revival in three acts by Oscar Wilde. Directed by John Gielgud. Music by Leslie Bridgewater. Sets by Morley. Opened at His Majesty's, Montreal, Jan. 27, '47; $3.32 top.

Lane....................Richard Wordsworth
Algernon Moncrieffe........Robert Flemyig
John Worthing....................John Gielgud
Lady Bracknell.......Margaret Rutherford
Hon. Gwendolen Fairfax....Pamela Brown
Cecily Cardew....................Jane Baxter
Miss Prism....................Jean Cadell
Rev. Canon Chasuble..........John Kidd
Merriman....................Stringer Davis
Footman....................Donald Bain

For the near-capacity crowd that came to see John Gielgud in Oscar Wilde's "Importance of Being Earnest," the noted thesp could obviously do no wrong—not that there was anything really to find fault with. The opening night (27) crowd laughed their heads off (and in the right places, too), saw the type of acting that is seen all too rarely nowadays, and went away feeling that the fluffy drawing room comedy, when in the right hands, is still pretty good competition to some of the stuff being written.

It's taking a pretty big b.o. chance in doing the Wilde opus, which was written way back in 1895. Obviously, many of the things are dated and could easily be laughed off the stage. Under the skilled hands of Gielgud, however, "Earnest" becomes a laughable hit, with the lines still sounding as brittle as when they were first written. Gielgud overcomes the age danger nicely by having his players project their characterizations on an even keel, avoiding the common fault of overplaying.

There's no doubt that "Earnest" can stack up very nicely for Broadway consumption if for no other reason than by dint of Gielgud's b.o. potential alone. There'll be many Gielgud followers who remember him better for his Shakespearean roles, and for them this fluffy piece may be a disappointment. Basically, however, this vehicle can be counted on to garner some nice coin for the backers.

From a straight production viewpoint, "Earnest" is a handsome piece of work. The three settings are outstanding and the general lighting, costuming, etc., all point up to much work being put into making this a hit show.

The mistaken-identity motif which Wilde used in "Earnest" is nothing new, but it still stands up very nicely under present-day view. Here again it's obviously Gielgud, whose directorial treatment of the play was a lack of straining for effect that gives it the socko quality. In other words, there's no belting the audience over the heads with punchlines; the comedy is taken care of by Wilde's own witty pen.

The thesping measures up to the same high quality of the production. As pointed out before, there'll be many people who will claim that Gielgud has no business in this play, that his talent somehow doesn't tie in with the airy Wilde piece. But these opinions will be obviously voiced simply on a basis of comparison with some of the heavier things Gielgud has done. Standing on his own feet, however, Gielgud points up in his "Earnest" performance that he is versatile, that he is still as much as expert in comedy as he is a tragedian. He paints the John Worthing character in bold, yet skillful strokes, leaving nothing lacking. His movement and subtle playing is delicate yet forceful, and he makes every movement and gesture count.

Robert Flemyng as Moncrieffe is also worth noting for the sense of comic underplaying which the English thesps seem to master so well. Also rating a very firm nod are Pamela Brown, Margaret Rutherford and Jane Baxter. The others all do the roles in top fashion, their clear diction being especially worthy of mention. *Laza.*

Washington Square

New Haven, Jan. 23.

Oscar Serlin production of drama in three acts (six scenes) by Ruth Goodman and Augustus Goetz. Features John Halliday. Directed by Jack Minster; setting and costumes by Donald Oenslager. Opened at Shubert, New Haven, Jan. 23, '47; $3.60 top.

Maria....................Fiona O'Shiel
Lavinia Penniman..........Louise Prussing
Dr. Austin Sloper....................John Halliday
Catherine Sloper....................Barbara Leeds
Elizabeth Almond....................Ivy Troutman
Marian Almond....................Joy Page
Arthur Townsend........William Corrigan
Morris Townsend....................Peter Cookson
Mrs. Montgomery....................Betty Linley

"Washington Square" doesn't join "Park Avenue" on the New York City map but it probably will shortly in Cain's. It's a costume play, set in a decorative period of Americana, and that just about sums up its qualifications—decorative, period.

In presenting this one, if it were Oscar Serlin's hope to enter the inner chambers of playgoing popularity through the doorway of nostalgia, he is apt to find the knocking done, not by opportunity, but by the professional aisle-sitters. While the production has its merits, they are not sufficient to tip the scales into the favorable classification.

Lack of zest seems to stem from choice of subject rather than its presentation. It is difficult to engender much enthusiasm over this somewhat static unfolding of a story laid in the 1947 era of leisurely dignity. Even those portions intended as the play's tensest moments fail to stir more than a modified degree of suspense.

Script concerns itself with the conflict between a father, whose loss of a beautiful and charming wife has left him bitter, and the dull, unattractive daughter who lacks all the attributes her mother possessed. When a suitor presents himself, the father temporarily breaks up the affair, declaring that the young man is simply after the girl's money.

Subsequently, the pair plans to elope but when the youth learns that it will mean disinheritance of the girl by her father, he jilts her and disappears. Two years later he returns, following the father's death, and attempts to pick up the broken romantic thread. This time it is the girl who arranges to retaliate by jilting him.

John Halliday is featured as the physician-father. He has caught the spirit of the role but an unstable enactment of it leaves something to be desired. Memory lapse is no doubt traceable to the fact that actor has been absent for some time from this type of thesping. [Since premiere, Halliday has withdrawn from the play, his role being handled temporarily by understudy Richard Barbee who took over satisfactorily at short notice.]

Barbara Leeds plays the daughter in capital fashion. It's a dull, colorless character, and she gives considerable talent to the task. Opposite her, Peter Cookson lends a pleasing personality as the fortune-hunter. Registering with good performances are Louise Prussing, as the doctor's sister-housekeeper; Ivy Troutman, another sister; Betty Linley, a widow; Fiona O'Shiel, family maid, and Joy Page and William Corrigan, youthful couple.

Scripting of this opus, in the transition from the Henry James novel, is well done within limitations. Dialog is smooth, and general writing reflects the austerity of background. Similar comment applies to staging.

Setting of an 1847 Washington Square front parlor and staircase is ace workmanship. Costumes rate mention for their color and aid in appearance. *Bone.*

(Closes in Boston Sat. (1) for revision).

ART B.R. Dented

Continued from page 51

classics but will not have the same problem, scheduling the first play ("The Importance of Being Earnest") for eight weeks.

The N. Y. Herald Tribune editorially regretted the failure of ART last Friday (24). Stated that Vic is theoretically backed by the British government but has been supporting itself since inception. ART is headed by Eva Le Gallienne, Margaret Webster and Cheryl Crawford and they will continue to be associated in the project. Miss Crawford however is producing "Brigadoon," a musical as a solo venture.

Le Gallienne Pleads for Aid

After the performance of "John Gabriel Borkman" Wednesday (22), Eva Le Gallienne made a plea in behalf of the American Repertory Theatre. She admitted that the ART was in financial difficulty and asked the audience to translate their applause into positive word-of-mouth comment. Actress pointed out that the ART was a unique, non-profit artistic venture which made possible the production of such rare plays as "Borkman" and "Henry VIII." The U. S., she said, was the only civilized country in the world without an established repertory theatre which could stage the great classics.

Meanwhile, a group of topranking Broadway actors is organized into a committee to aid the ART through fund-raising and publicity drives. Committee is headed by Helen Hayes, Elliott Nugent, Jose Ferrer, Mady Christians, Aline MacMahon, Sam Jaffe, Philip Loeb and Raymond Massey.

Yesterday (Tues.) Equity took unprecedented step of contributing $5,000 to help the ART, giving sum through ANTA.

'Inn' Set for Ireland

Dublin, Jan. 23.

First rights for out-of-London production of Joan Temple's "No Room At The Inn" have been secured by Illsley-McCabe Productions who will stage it in Cork next month with Nina Harvey and J. H. Edwin in the lead. Dublin production will follow in March.

"Grand National Night" and Frank Carney's - Abbey record - breaker, "The Righteous Are Bold," are also on Illsley - McCabe Cork season schedule.

Ellerbe Megs 'Yours'

Los Angeles, Jan. 28.

Harry Ellerbe draws the director chore on Jimmy Elliott's forthcoming legit production, "Accidentally Yours." His last directing job was on "The Hasty Heart" for Lewis and Young.

Play will co-star Billie Burke and Grant Mitchell, with rehearsals starting Feb. 17.

POLONSKY PEDDLES PLAY

Hollywood, Jan. 28.

Abraham Polonsky, currently working on the "Body and Soul" script at Enterprise, sold his new legit play, "Piece de Resistance," to Harold Clurman.

Piece is slated for early production on Broadway, with Clurman directing.

British Rep. Tours Italy

Rome, Jan. 20.

Sponsored by the British Council, and guest of the Italian government, the British Arts Theatre Co. headed by Alec Clunes and Fay Compton is currently touring key Italian cities with a repertoire including 'Hamlet,' 'Othello' and "Candida."

Academic interpretation given by the English company favorably impressed Italian critics. Troupe received an enthusiastic welcome and drew strong business when it opened at the Teatro Quirino here.

Play on Broadway

Sweethearts

Paula Stone and Michael Sloane production of Victor Herbert operetta in two acts. Stars Bobby Clark; features June Knight, Marjorie Gateson, Gloria Story, Mark Dawson, Robert Shackleton, Paul Best, Anthony Kemble-Cooper. Original book by Harry S. Smith and Fred DeGresac, with book revisions by John Cecil Holm. Lyrics by Robert B. Smith. Staged by John Kennedy; ensembles by Catherine Littlefield; choreography by Theodore Adolphus. Opened at Shubert, N. Y., Jan. 21, '47; $4.80 top ($8.60 opening night).

Doreen ....Marcia James
Corinne ....Nony Franklin
Eileen ....Janet Medlin
Pauline ....Betty Ann Busch
Kathleen ....Martha Emma Watson
Nadine ....Gloria Lind
Gretchen ....Eva Soltesz
Hilda ....Muriel Bruenig
Lt. Karl....................Robert Shackleton
Dame Lucy....................Marjorie Gateson
Liane ....June Knight
Mikel Mikeloviz....................Bobby Clark
Sylvia ....Gloria Story
Prince Franz....................Mark Dawson
Peter ....Richard Benson
Hans ....Ken Arnold
Baron Petrus Von Tromp..........Paul Best
Hon. Butterfield Slingsby....................
Anthony Kemble-Cooper
Prima Ballerina....................Janice Cioffi
Adolphus ....John Anania
Homberg ....Cornell MacNeil
Ambassadors.............{Robert Feyti / Louis De Mangus}
Captain Laurent....................Tom Perkins

It looks like the Paula Stone-Victor Herbert collaboration is going to pay off in boxoffice dividends again. With "The Red Mill" closing Saturday night (25) after a long and lucrative Broadway semester, Miss Stone, this time in association with husband Michael Sloane, has now turned to a revival of "Sweethearts," and the way Bobby Clark cavorts, prances and gambols over the stage of the Shubert theatre, is enough to make one forget that "Sweethearts," taken as a straight dose, is one of the tougher chestnuts of the old operetta school.

Thanks, however, to Clark and the liberties John Cecil Holm has taken with the original book by Harry B. Smith and Fred De Gresac, "Sweethearts" in its 1947 version is for the greater part of the evening good fun. That's because Clark, running the gamut in wardobe creations and romping through one of his fattest roles in a long career as one of America's ace comedians, is on stage most of the time, kidding the pants off the traditional operetta format. And when Clark's on stage, nothing else matters, for in "Sweethcarts" he's at his peak.

Such refreshing entertainment items as the strictly modern Catherine Littlefield dance ensemble that's as far removed from the original "Sweethearts" conception as "Oklahoma"; Theodore Adolphus' choreography; June Knight's engaging qualities when she's not hemmed in by a too-close adherence to the original book; the assorted Holm hypoes and above all the madcap Clarkisms—these are the things that make one wish that the producers had kicked the whole "Sweethearts" idea out of the window and started from scratch. At least for more than half of the show, when the stilted Zilinia saga is subjected to delightful travesty, they did give it the heave-ho, with the woefully boring romantic scenes serving merely as a springboard.

And it's what Clark does to the "Pilgrims of Love" sextet, his zany contrib to "Jeanette and Her Little Wooden Shoes," or his comic rendition of "Pretty As a Picture" that makes one forget that the Herbert score, bereft of the satirical overtones, would also be pretty tough to take.

For the most part, the rest of the cast, weighed down by the Graustarkian dress uniforms and whiskered-bedecked business that's strictly a hangover from another generation, go through the motions of carrying the thing along until the next Clark entrance.

If there's any evidence needed that Clark belongs with the master comics of his age, here is the clincher. *Rose.*

Sweethearts

(The Original—1913)

Harry B. Smith and Fred deGresac production of musical comedy in two acts. Music by Victor Herbert; lyrics by Robert B. Smith. Staged by Frederick G. Latham, dances, Charles S. Morgan, Jr. Opened at New Amsterdam, N. Y., Sept. 8, '13.

Sylvia....................Christie MacDonald
Dame Paula..........Ethel Du Fre Houston
Lizette....................Nellie McCoy
Clairette....................Cecilia Hoffman
Babette....................Edith Hoffman
Jeanette....................Gertrude Rudd
Toinette....................Gene Peltier
Nanette....................Gretchen Hartman
Mikel Mikeloviz..........Tom McNaughton
Franz....................Thomas Conkey
Lieutenant Karl....................Edwin Wilson
Hon. Percy Algernon Singsby..Lionel Walsh
Petrus Van Tromp..........Frank Belcher
Liane....................Hazel Kirke

Wolfson Preem for Cleve.

Cleveland, Jan. 28.

The Play House has earmarked "Love in a City" by Victor Wolfson for its world premiere before a Cleveland audience. Play is due in N. Y. late spring.

Byron McGrath, former Play House actor, and Wolfson, author of "Excursion," have formed a producing firm and will bring play here shortly.

Chicago Biz Holds to Steady Gait; 'Lute' 13G in 5, 'Yankee' 17G, 'Pyg' 22G

Chicago, Jan. 28.

Balmy weather and plenty of conventioneers kept the seats pretty well filled here last week. Biz seems to be rolling along at gait even though the SRO signs may be gathering a little dust.

"Pygmalion" broke out in capacity most of last week here, while "Magnificent Yankee," in the initial frame, didn't fare as well. Return of "Lute Song" looks like a good bet with first week's tickets at a premium. "Springtime for Henry" followed "Pygmalion" into the Selwyn Sunday (26).

Estimates for Last Week

"Harvey," Harris (25th week) (1,000; $3.60.) Remains as steady as any of them; $20,000.

"Lute Song," Studebaker (1,246; $4.20). Opened Wednesday (22). Crix overboard; five performances yielded $13,000.

"Magnificent Yankee," Erlanger (1,334; $3.60). Opened Monday (20). Could do better than the $17,000 grossed.

"Pygmalion," Selwyn (8th wk) (1,000; $4.20). Last week the best with $23,000. Closed Saturday (25).

"Song of Norway," Shubert (8th week) (2,100; $4.80). Everything looks good; $36,000.

"Student Prince," Blackstone (2d week) (1,358; $4.20). Doing a lot of school biz; $23,000.

'SURRATT' 12G IN L.A., 'BLACKOUTS' HITS 17G

Los Angeles, Jan. 28.

Business has been split this past week with two houses doing good business and two taking it slightly on the chin. Ken Murray's "Blackouts of 1947" romped through the 240th week at El Capitan with $17,000 in the take. "The Story of Mary Surratt" bowed into the Biltmore as a Theatre Guild subscription play and got split notices along with a poor $12,000.

"She Dood It In Dixie" collected slightly over $10,000 for the fourth frame at the Belasco. El Patio's second and final week of "The Mikado" did a bad $5,000. "Shared Wife" silently died at the Musart at the end of its third week with about $7,000 for the stand.

'Henry' $4,700 in 4, Toledo; 'Menagerie' $4,500 in Four

Toledo, Jan. 28.

Pauline Lord in "Glass Menagerie" at Town Hall, Toledo, for four performances, Jan. 20-22, grossed a pleasing $4,500, while Edward Everett Horton, Jan. 23-25, in "Springtime for Henry," four shows, brought in $4,700, for a very good week at this legit house.

"Dear Ruth," which opened the house, formerly a burlesque stand, in fall of 1945, will return for four days, Feb. 9-12.

'Eagle' Big 21G, Balto

Baltimore, Jan. 28.

Tallulah Bankhead in "The Eagle Has Two Heads" mopped up at Ford's here this week, mounting a big $21,000.

In currently is "The Red Mill" with plenty of advance action indicating a rosy figure.

'MILL' 42G, HARTFORD

Hartford, Jan. 28.

Hefty $42,000 was grossed by the "Red Mill" at the Bushnell Memorial in a six-day (eight performance) stand here last week.

Odette Myrtil, out with a throat condition, has returned to cast. Had been replaced by Martha Errolle.

'VOICE' 15G, BUFFALO

Buffalo, Jan. 28.

In its second Buffalo showing, "Voice of the Turtle" at the Erlanger chalked up a sizable marker of nearly $15,000 for a six-day stanza last week.

Top was $3.

Shows in Rehearsal

"Yellow Jack" (revival)—American Repertory Theatre.

"The Wanhope Building" (Experimental Theatre)—Theatre, Inc.

"O'Daniel" (Experimental Theatre)—Theatre Guild.

"Parlor Story"—Paul Streger.

"A Moon for the Misbegotten" — Theatre Guild.

"Brigadoon"—Cheryl Crawford.

"The Greatest of These" — Frank Satenstein, Edgar F. Luckenbach and Richard Krakeur.

"The Chocolate Soldier" (revival) —J. H. Del Bondio and Hans Bartsch.

'Oklahoma' 35G, Detroit; 'Flag' Waves, $22,000

Detroit, Jan. 28.

The musical "Oklahoma" ran to capacity houses during its first week at the Cass where nine performances at a $4.80 top amounted to a total take of $35,000.

"A Flag Is Born" at the Shubert-Lafayette surprised with $22,000 in nine sessions at a $3.60 top.

Current Road Shows

(Period Covering Jan. 27-Feb. 8)

"A Dangerous Woman"—Shubert-Lafayette, Det. (27-8).

"A Flag Is Born"—Erlanger, Philly (27-8).

"Anna Lucasta" — Locust, Philly (27-8).

"Anna Lucasta" — Geary, Frisco (27-8).

"Apple of His Eye"—Davidson, Mil. (27-1); English, Indnpls. (3-5); Hartman, Col. (6-8).

Ballet Theatre — Lyceum, Mpls. (4-7); Aud., St. Paul (8).

"Blackouts of 1947" — El Capitan, Hollywood (27-8).

Blackstone — Maryland, Cumberland (28); Weller, Zanesville (29); Hippodrome, Marietta (30); Aud., Charlestown (31-1); Cox, Cincy (3-8).

"Blossom Time"—Nat'l, Wash. (27-1); Rajah, Reading (3); Mosque, Harrisburg (4); Karlton, Williamsport (5); Strand, Elmira (6); Aud., Rochester (7-8).

"Born Yesterday"—American, St. Louis (27-8).

"Call Me Mister"—Shubert, Bost. (27-8).

"Brigadoon"—Shubert, N. Haven (6-8).

"Carrot and Club" — Shubert, N. Haven (30-1); Walnut, Philly (3-8).

"Chocolate Soldier" — Forrest, Philly (6-8).

"Come On Up"—Curran, Frisco (27-8).

"Countess Julie" — Forrest, Philly (27-1); Plymouth, Bost. (3-8).

"Craig's Wife" — Playhouse, Mil. (31-1); Ford's, Balto. (3-8).

"Dear Ruth" — Albany, Albany (27); Temple, Birmingham (28); Aud., Montgomery (29); Aud., Nashville (30); Bijou, Knoxville (31); Aud., Lexington (1); Coliseum, Evansville (3); Aud., Louisville (4-5); English, Indnpls. (6-8).

"Eagle Has Two Heads"—Nixon, Pitt. (27-1); Hanna, Cleve. (3-8).

"Darling, Darling, Darling" — McCarter, Princeton (31-1); Wilbur, Bost. (3-8).

"Hamlet"—Mayfair, Port. (27-28); Metropolitan, Seattle (29-1); Lyric, Vancouver (3-4); Temple, Tacoma (5); Capitol, Salt Lake City (7).

"Harvey"—Harris, Chi. (27-8).

"It Takes Two" — Wilbur, Bost. (27-1).

"John and Mary"—Plymouth, Bost. (27-1).

"Lute Song" — Studebaker, Chi. (27-8).

"Magnificent Yankee" — Erlanger, Chi. (27-8).

"Oklahoma!"—Cass, Det. (27-8).

"Pygmalion"—Cox, Cincy (27-1); Iris, Mex. City (3-8).

"Song of Norway"—Shubert, Chi. (27-8).

"Springtime for Henry"—Selwyn, Chi. (27-8).

"State of the Union"—Mem Hall, Houston (27-28); Texas, S. Antonio (29); Paramount, Austin (30); Worth, Ft. Worth (31-1); Conv. Hall, Tulsa (3-4); Aud., L. Rock (6); Aud., Memphis (7-8).

"State of the Union"—Lyceum, M'p'ls. (27-1); Aud., St. Paul (2-3); Omaha, Omaha (5); Music Hall, K. C. (6-8).

"Story of Mary Surratt" — Biltmore, L. A. (21-1).

"Student Prince"—Blackstone, Chi. (27-1); Davidson, Mil. (3-8).

"The Glass Menagerie"—Erlanger, Buff. (27-30); Aud., Roch. (31-1); Nat'l; Wash. (3-8).

"The Glass Menagerie" — Aud., Beaumont (28); Aud., Natchez (29); Aud., Texarkana (30); Aud., Shreveport (31); Aud., L. Rock (1); Music Hall, Houston (4); Texas, S. Antonio (5); Paramount, Austin (6); Melba, Dallas (7-8).

"The Red Mill" — Ford's, Balto. (27-1); Shubert, Philly (3-8).

"Three to Make Ready"—Blackstone, Chi. (3-8).

"Up in Central Park" — Shubert, Philly (27-1); Opera House, Bost. (3-8).

"Voice of the Turtle"—Hartman, Col. (27-1); Nixon, Pitt. (3-8).

"Washington Square" — Colonial, Bost. (27-1).

'Wash. Sq.' 6G in N. H.

New Haven, Jan. 28.

Breakin of "Washington Square" at Shubert last weekend (23-25) fared only so-so from both critical and b.o. angles. At $3.60 top, four shows brought an approximate $6,000.

Current week has another tryout, with "Carrot and Club" doing a last half (30-1). Next week gets preem of "Brigadoon" (6-8).

Wolfit $15,800 at $2.50 Top in 1st Toronto Week

Toronto, Jan. 28.

Donald Wolfit and his London Shakespearean company, first British troupe to visit Canada since 1939, scored a fine $15,800 at the Royal Alexandra (1,525). Scaled at a light $2.50 top, company repertoried in "Hamlet," "King Lear," "As You Like it" and "The Merchant of Venice," with mostly sellouts. "Hamlet" dented week's business because of number of previous interpretations, last being Maurice Evans' in this play.

Wolfit has had a tremendous press and his two nights' performance of "Volpone"—Monday and Tuesday—will be sellouts for this first professional performance of the Ben Jonson comedy in Canada. He repeats his four Shakespearean plays this week, with both Saturday performances already sold out.

'John' $11,000, 'Apt. 17-B' 10G, 'Sons' 7G, Hub

Boston, Jan. 28.

Two openers last week, both good b.o. stuff, and both looking like profitable entries. Neither got universal acclaim on basis of being overly light fare, but seem capable of holding own. "All My Sons," second and final at the Colonial, didn't catch on as expected, but "Call Me Mister" remained big at the Shubert. San Carlo, in for a week at the Opera House, did fine.

"All My Sons" caught a stiff blast from Hearst paper columnist as a "communistic" piece of work along the lines of the Group Theatre and Federal Theatre projects, which the columnist labelled as "horrors." Show points a finger at irresponsible manufacturers who turned out inferior war materials, but it took Hearst to figure out this was a "red" party line. Play got rave notices here, but unrelieved seriousness of theme and closeness to war figured cutting in on its biz.

"Washington Square" opened last night (27) at the Colonial, and Jooss Ballet at the Copley same night. "Miss Julie" follows at the Plymouth Feb. 3 with "Darling, Darling, Darling" at the Wilbur and "Up in Central Park" at the Opera House same night.

Estimates for Last Week

"All My Sons," Colonial (1,500; $3.60). Second and final week failed to gain over offish first week despite crix enthusiasm; war theme mostly blamed. Resulting estimated $7,000, nsh.

"Apartment 17-B" Wilbur (1,200; $3.60). Seven performances resulted in fair estimated $10,000. Show, touched here and there by censors, got reasonably cordial notices from crix, who figured it pretty light but funny. Title now "It Takes Two."

"Call Me Mister," Shubert (1,590; $4.80). Sixth week still plenty good estimated $32,000, terrif for so long a stand.

"John Loves Mary," Plymouth (1,200; $3.60). Fair draw here following hefty boost from crix and word-of-mouth, with estimated $11,000 on eight performances.

San Carlo Opera, Opera House (3,200; $3.60). Eight performances went to estimated $30,000, which is real biz for this regular visitor.

'Hamlet' $28,000, Frisco; 'Anna Lucasta' $16,000

San Francisco, Jan. 28.

"Hamlet," starring Maurice Evans, concluded the third and final week of its run at the 1,776-seat Curran with a great $28,000. Mae West opens for a twelve-day run in "Come On Up" today (Tues.).

"Anna Lucasta," which opened at the Geary last Tuesday (21) to rave reviews, chalked up an exciting first six times gross of $16,000.

'Apple' Rosy 22G, St. Loo

St. Louis, Jan. 28.

With blessings from the crix, "Apple of His Eye," with Walter Huston in the top role, closed a profitable one-week stand at the American Saturday (25). The 1,700-seater house was scaled to $3.66 and eight performances grossed an estimated $22,000.

"Born Yesterday" opened a two-week stand last night (Monday), also scaled to $3.66.

'Blossom Time' 19G, D.C.

Washington, Jan. 28.

"Blossom Time" hurdled booking troubles and boycotts resulting from hot race controversy, and rang up a neat $19,000 at the National. Holds for second stanza, with b.o. prospects bright.

"Glass Menagerie," under ATS sponsorship, moves in Feb. 3.

Good Biz Continues Along Broadway; 'Rainbow' 42G, 'Street' 41½G Runners-Up to 'Annie'; 'Sweethearts' 25½G, 7

Excellent business continues along Broadway, with indications that the better attractions will register sturdy grosses through the winter. Some that have been largely supported by theatre parties, however, appear doubtful of sticking into spring. Weather was much better last week and after one frigid day, temperatures moderated and a mild weekend helped. Sunday business for most shows playing then was exceptionally strong.

Only one entrant into the list last week when a revival of "Sweethearts" bowed in to mixed notices but the reviewers went to town for Bobby Clark, the Victor Herbert musical's star. "Lovely Me" was an added casualty last Saturday and closing notice for "Little A" went up Monday (27).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"All My Sons," Coronet (D-1,095; $4.80). Presented by Clurman, Kazan and Fried in association with Herbert H. Harris; written by Arthur Miller; drama well regarded out of town; opens tonight (29).

"Annie Get Your Gun," Imperial (37th week) (M-1,427; $6.60). One musical less likely than any other to be affected by new tuners; close to $45,500 right along.

"Another Part of the Forest," Fulton (10th week) (D-968; $4.80). Substantial winner that should play into warm weather; drama approximated $20,500 last week.

"Beggar's Holiday," Broadway (5th week) (M-1,900; $4.80). Has been doing well and expected to climb; estimated around $33,000; among three of newer musicals to get attention.

"Born Yesterday," Lyceum (52d week) (C-993; $4.80). With year's run registered there's no sign that capacity pace will not continue through season; $21,000.

"Call Me Mister," National (41st week) (R-1,104; $6). Most successful revue in years with GI nature of performance a factor and takings nearly $33,000.

"Carousel," Majestic (93d week) (M-1,667; $6). Long-stayer still flourishing in big house and while advance sale is not large the gross is plenty okay; nearly $32,500.

"Christopher Blake," Music Box (8th week) (D-979; $4.80). Costly drama has been faring very well but eased to $17,500 last week.

"Finian's Rainbow," 46th Street (3d week) (M-1,319; $6). New sock musical around $42,000; is runner-up to "Annie Get Your Gun," which is leading grosser.

"Happy Birthday," Broadhurst (13th week) (CD-1,160; $4.80). One of the most popular of season's straight attractions and runner-up to "Joan of Lorraine" in that division; nearly $30,500.

"Harvey," 48th St. (117th week) (C-920; $4.20). Popularity of this stayer among visitors is indicated by the virtual capacity business week after week; over $18,500.

"Icetime," Center (32d week) (R-2,994; $2.40). Gets its share of business regardless of occasional opposition; rated around $30,000 again last week.

"Joan of Lorraine," Alvin (10th week) (D-1,331; $4.80). Heads the dramas without question, with the limit of standees always present; over $32,500.

"Life With Father," Bijou (373d week) (C-613; $3.60). Slightly better at $8,500; run leader is aimed into another summer.

"Little A," Miller (D-940; $4.20). Final and third week, although management sought another theatre; rated around $5,500; "The Story of Mary Surratt" due to follow Friday (7) of next week.

"Lovely Me," Coronet. Forced to close because of previous booking ("All My Sons"); business improved to $12,000.

"O Mistress Mine," Empire (CD-1,082; $4.80). Ruth Draper now playing nights and two matinees as stop-gap while "Mistress" is suspended; latter due to relight Feb. 10; played 42 weeks until Alfred Lunt was taken ill.

"Oklahoma!" St. James (205th week) (M-1,509; $4.80). Longest-run musical is still getting highly profitable business, with takings last week up, to $27,000.

"Present Laughter," Plymouth (13th week) (M-1,063; $4.80). One of the shows that benefited from flock of theatre parties; none last week but okay $16,000.

"State of the Union," Hudson (63d week) (CD-1,057; $4.80). Back to capacity attendance, although not much affected at any time; $24,500 quoted.

"Street Scene," Adelphi (3d week) (M-1,434; $6). Musical surprise of the season; after discouraging showing out of town was hailed here, virtual capacity takings going to $41,000.

"The Fatal Weakness," Royale (10th week) (CD-1,025; $4.80). Another show that had theatre party support and continues to register big grosses; around $18,500 last week.

"The Iceman Cometh," Beck (16th week) (D-1,213; $5.40). Now has fairly good advance sale but attendance has eased off somewhat, with last week estimated at $18,000.

"The Voice of the Turtle," Morosco (147th week) (C-939; $3.60). Picked up to some degree last week when the gross approximated $8,500.

"Toplitzky of Notre Dame," Century (5th week) (M-1,712; $4.80). With Donald Wolfit in Shakespeare repertory slated here, musical plans moving to smaller house; fairly good at $22,500.

"Years Ago," Mansfield (8th week) (C-1,001; $4.80). Excellent grosses weekly since opening and takings recently spurted; around $25,000.

REVIVALS

"Bloomer Girl," City Center (3d week) (M-2,693; $2.40). Repeat date for musical that scored strongly on Broadway originally and on road; $24,000 estimated.

"Burlesque," Belasco (5th week) (C-1,077; $4.80). Again registered takings around $20,000; very big in this house and should play through season.

"Henry VIII," "What Every Woman Knows," "John Gabriel Borkman," and **"Androcles and the Lion,"** International (12th week) (1,172; $4.20). Picked up to around $17,000 with four performances of "Androcles" but hardly an even break because of operating nut.

"Lady Windermere's Fan," Cort (15th week) (C-1,064; $4.20). Aimed into warm weather; Coast-made revival commands excellent business; close to $21,000.

"Cyrano de Bergerac," Barrymore (16th week) (CD-1,096; $4.80). Making goodly stay for revival and takings are substantial; around $17,500.

"Sweethearts," Shubert (1st week) (M-1,382; $4.80). Drew divided notices but expected to fare very well; it got $25,500 in first seven times.

'Park' 30G, Philly, 'Lucasta' $18,000, Bergner $9,000

Philadelphia, Jan. 28.

Philly's legit biz was spotty last week, varying all the way from the smash variety to the complete floppo. Former was represented by "Up in Central Park," which started off a two weeks' return engagement in the city with a potent $30,500 for the first session at the Shubert. The big musical seemed to start where it left off during its tryout two seasons ago.

Last week's other neat figure was turned in by "Anna Lucasta" in its fifth week at the Locust, with $18,000 gross. "Lucasta" is now certain to complete 10 weeks here whereas six had been the original estimate.

Elisabeth Bergner's double-bill of European classics, August Strindberg's "Miss Julie" and Anton Chekhov's "The Proposal" got some trade on the strength of the star's name but the notices weren't glowing and when local playgoers found out nature of offerings, sale dropped to next-to-nothing. Management claimed about $9,000 on seven performances and that may be a generous estimate.

Week's fourth and last show did a dismal $3,300. That was the comedy tryout, "Best of Spirits," which opened Tuesday night at the Walnut and closed there Saturday instead of completing a second week. Notices didn't help although second-stringers (Bergner got the regulars) weren't too unkind. Odd feature was that audiences such as they were during last half of week generally raved about show.

This week's only opening is "A Flag Is Born" which bows tonight (28) instead of last night as first skeded. Propaganda play is at the Erlanger for two weeks. Sale is fair.

'Born' Boff 24G, Pitt

Pittsburgh, Jan. 28.

"Born Yesterday" wound up smash engagement last week at Nixon with nearly $24,000 doing better by over a grand on closing session than it did during first. Run resulted in close to $45,000, very big for show which doesn't have too much of a nut. Top for local engagement was $3.

Nixon currently has "Eagle Has Two Heads," Tallulah Bankhead show opening to big advance sale, and then gets "Voice of the Turtle" for a fortnight.

Literati

Canada Likes B'way Columns

New high mark of interest in Broadway figures by Canadian newspaper readers is pointed up in the splurge of N. Y. columnists now hitting Canadian sheets.

Since the beginning of the year, eight newspapers have signed up with The Bell Syndicate to run Billy Rose's "Pitching Horseshoes" column, and more are planning to come into the fold once they see how readers on the other sheets take to it.

Rose's column is planted in papers right across the country. Cost for the bigger sheets using it, like the Montreal Gazette and Toronto Glove and Mail runs to about $35 weekly, for five columns per week.

Former U. S. columnists hitting the Canadian papers were restricted to Washington and political commentators like Marquis Childs, Drew Pearson and Walter Lippman and Hollywood writers like Sheilah Graham and Erskine Johnson. Now Canadian interest in U. S. seems to include heavy interest in the N. Y. scene with columnists Earl Wilson and Leonard Lyons also being syndicated in Canada.

"Forever" Hub-Bub

Hub judge, hearing censorship case on "Forever Amber," forever banned from the sacred precinct of Boston, took under advisement this week a motion by Attorney General Barnes to bring Kathleen Winsor to Boston for a personal questioning by the court.

Asst. Attorney General George Rowell, representing Barnes at the hearing, said his purpose was to determine whether the author thought her book had any claims to literary merit, culture or historical background. The court held that, since Miss Winsor is not a party to the equity proceedings, she couldn't be called, but Rowell said he thought she could be compelled to testify under New York law.

Harold Williams, special counsel for Macmillan, publishers of the book, said it was okay with him, but he couldn't see what the author could add to the situation.

Philly Strike Stalemated

No progress toward a settlement of the strike of the Philadelphia Record and the Camden Courier-Post newspapers was made at a negotiation meeting Friday (24) in the offices of the United States Conciliation Service. However, another meeting was scheduled for Feb. 5.

Publisher J. David Stern said in a statement, "We are not going to negotiate a new contract on the basis of any contract we have had before." Gilbert J. Krause, general counsel for the Stern papers, told the striking members of the American Newspaper Guild, "We are not prepared to give you a better offer."

Among those at the meeting were Conciliator G. Harry Young, Arthur Pierce, the Guild's president-elect, and David Stern III, publisher of the Camden papers.

Metrophobia Fatal

Music critic on a Los Angeles daily is now at leisure, following a burst of vocal criticism aimed at the powers behind the Metropolitan Opera move to play in California. The scribe protested long and snootily against the importation of eastern songbirds, not knowing that her own publisher was one of the prime movers in the move.

During the interview, a N. Y. Times man lent an interested ear and wired the tidings to his home paper, which naturally landed in Los Angeles on the first bounce. The publisher is looking for a new opera critic, preferably one without Metropobia.

Salute's ex-GI Salute

In preparation for its first anniversary issue, to be dated April, Salute mag has circularized 250 people to help pick the ex-GI "who has best upheld the principles for which the war was fought." Winner was to be picked from among seven named by the mag, these being: Franklin D. Roosevelt, Jr., Rep. Melvin Price, Harold Russell, Melvyn Douglas, Robert S. Allen, James Stewart, and John Kennedy.

Prophet Without Honor

Kurt von Schuschnigg's book on the last days of the first Republic of Austria, "Austrian Requiem," is technically banned in Austria. Schuschnigg, who was the last chancellor of Austria, wrote this book in exile. He's now living in Switzerland. Though there exists no censorship, it was possible to prevent the sale of it in Austria by refusing importers the necessary Swiss franc currency for the purchase of the books.

Bitter complaints are being made by various sides, claiming that the purchase of other books of much less importance has been allowed and that the import of Schuschnigg's book would not ruin the Austrian schilling, which is not worth much anyway.

AWA Elects Rupert Hughes

Rupert Hughes is the new president of the American Writers Assn., replacing Dr. John Erskine who resigned and was elected honorary president by the AWA's board of directors. Outfit was organized last July by a committee of authors opposed to the adoption of the American Authors Authority plan proposed by James M. Cain and the Screen Writers Guild in Hollywood.

CHATTER

Bob Becker, Chicago Tribune's outdoor editor, vacationing in Hollywood.

Felix Jager, Look's promotion manager, in Hollywood for the mag's award show, Feb. 4.

Art Carter was elected prexy of the Society of Motion Picture Press Photographers in Hollywood.

Jack Gossin checked out of Metro's flackery to write drama tidings for the Valley Times, in San Fernando Valley.

Special motion picture edition of the Nordhoff-Hall novel, "High Barbaree," will be published by Grosset & Dunlap.

Jack Berger, former city editor of the Los Angeles Herald-Express, moved to the Valley Times, San Fernando, as managing editor.

Another daily paper hit Tokyo streets when the Shin-Hochi, staffed mainly by former editors of the Hochi Shimbun, rolled off its first issue.

Arthur Reef, former managing editor Parade, resigned to join U. S. Military Govt. in Korea. He's slated to leave for the Far East early next month.

Ernest Borneman, head of foreign distribution for the National Film Board of Canada, has a series of articles in Harper's magazine under the title "The Jazz Cult." Series starts in the February issue.

June Truesdell's new book, "Be Still, My Love," purchased for filming by Hal Wallis, will be placed on the stands in September, with a condenser version in the June issue of Today's Woman mag.

Michael Blankfort, now with Walter Wanger studios working on a new Ingrid Bergman scenario from a story by Ernest Hemingway, has written a biography of Gen. Evans Carlson, "The Big Yankee," to be published by Little, Brown, March 3.

Jessyca Russell, former N. Y. editor of Magazine Digest, has resigned to form a new outfit, Promotion Gimmix Unlimited, promotion idea service for industrial firms. Miss Russell is also publishing a four-page semi-monthly information bulletin for authors, Writers Newsletter, which will come out March 1.

Durr

Continued from page 27

WPAR, Parkersburg, and WBLK, Clarksburg, W. Va., to the News Publishing Co., which publishes 13 of the 20 dailies in West Virginia. To avert a situation where the town's only paper would control the only radio station, FCC the very same day okayed a second station in Parkersburg to the Parkersburg Broadcasting Corp. (1230kc, 250 watts). In Clarksburg, the Ogden chain has no newspaper, and there are several other radio outlets. Durr did not dissent to the Parkersburg sale, but went on record in favor of an omnibus study of the effects of chain newspapers spreading their wings in radio.

In recent grants, FCC has shown growing disposition to be friendly to newspaper applicants and, in the absence of any ruling against it, has had to award newspapers in several southern towns the only radio station being asked for. In only two cases has FCC approved a sale which would give a newspaper control over the only radio facility, and both transfers were subject to the AVCO rules of competitive bidding.

In one case FCC okayed purchase of the only station in Bloomington, Ind., by the Daily Pantagraph, and an out-of-town owner sold a local station in Escanaba, Mich., to the publishers of the Escanaba newspaper. To satisfy FCC's concern over concentration of control in information media there, the majority stockholder in the Escanaba station agreed to resign from the newspaper and run the station independently.

These cases were distinguished from an earlier FCC approval of the purchase of WSRR, the only station in Stamford, Conn., by the local publisher, to which Durr dissented. The Stamford sale did not go through AVCO, and Durr argued that other parties were denied right to bid on the station.

Other newspaper permittees who went through FCC's mills with flying colors are Martin Andersen, publisher of the Orlando Daily News, who won out over a non-newspaper bidder in Orlando, which, FCC was happy to point out, has several other stations on the air. More recently, Jonathan Daniels' Raleigh News and Observer won a permit over a non-publisher.

FCC's policy in these cases is geared to the language of its opinion dismissing the newspaper-radio investigation in 1944. At that time, the commission said it "does not feel it should deny a license merely because the applicant is engaged or interested in a particular type of business." However, it does not intend, in granting licenses in the public interest, to permit concentration of control in the hands of the few to the exclusion of the many who may be equally qualified to render such public service."

It is the last sentence which Commissioner Durr believes obligates FCC from time to time to take stock of its licensing policies.

House Reviews

Continued from page 49

Adams, Newark

sound. His jokes come almost too fast, but are boff for results.

Other standard turn is Martez and Delita, boy-and-girl team who go through a handstand routine to Cuban jump tunes.

"Search for Talent," engineered by Ben Griefer, manager of the Adams, includes as stage turns 200 acts (six per performance) chosen from 3,000 applicants. Those caught at opening seemed to be fairly low-grade—an accordion band from a high school, a coloratura, a rural lad doing Spike Jones to offstage recording and the like. *Bran.*

Earle, Philly

Philadelphia, Jan. 24.

Katherine Dunham & Co. (10), Artie Dann, Jay Jostyn, the Del Martins; "That Brennan Girl" (Rep).

More interesting than entertaining is the current bill at the Earle. Layout headlines Jay Jostyn, radio's "Mr. District Attorney," and Katherine Dunham's dance troupe.

Jostyn does his brief turn against a backdrop symbolizing a big city and the scarlet characters who inhabit same. His offstage announcement over the mike is effective—the same patter buildup used on his air show. His personal appearance, however, satisfies customers curious to see what the radio D.A. looks like, but leaves a lot to be desired from an entertainment standpoint.

Jostyn's tour de force is a monolog. He holds a revolver in one hand and gives a high-sounding sermon to the effect that unless GI Joe gets a break in the postwar world, he'll take to crime, and "the fingerprints of all of us will be on the gun."

Miss Dunham likewise misses the entertainment bus, although her production numbers please the eye, being colorful and interesting. But her dancers contrib too much highfalutin' business for vaude audiences. After all, the Earle isn't the Academy of Music.

Her ensemble presents four numbers. These are "Raratonga," which might be South Seas or West Indies stuff; "Rhumba Jive,"—featuring two men and a gal dancer; Miss Dunham and a male partner in "The Blue," and the windup number, "The Lady With a Cigar."

A bright spot is Artie Dann, comic with a nose like Durante, and who, naturally, does an imitation of the Big Beak. Dann is a clever storyteller, particularly when he pokes fun at his proboscis.

The Del Martins, two men and a dark-haired gal looker in ballroom attire, please with balancing feats. *Shal.*

Apollo, N. Y.

Sy Oliver Orch (16) with Billy Kyles, Prince Nyoka, Lamar Ragan; Jackie Mabley, Ravens (4), Spider Bruce & Hannah Taylor, Bob & Al; "Jealousy" (Rep).

Apollo took a gamble on a couple of "one-to-fill" acts for this week's Sy Oliver bill and, for a change, came out winner. Booked into the Harlem vaude house were two virtually unknown stanzas, the Ravens vocal quartet and Bob and Al, a dance team. Former proved one of the surprise hits in recent months, while latter were less than sensational. Both reviewed in New Acts.

Oliver's new aggregation shows more finesse than this house usually sees in its band bookings. Results showed that it's not necessary to blow the roof off the Apollo to get over, since the well-arranged and relatively light tunes brought great returns. Band opens with a tricky "Deep River," spotting a tenor solo in the ride slot. Next is called "Four to Go," with the rhythm section of guitar, piano, bass and drums.

Bob and Al bridge between another band number, latter being a medley of oldies. Tram section does a chorus of "All Alone" over reed backing segueing into "See You in My Dreams" with a quintet from the various sections chirping. Sock closer has entire band in glee club arrangement of "My Buddy" for plenty of mitting. This outfit is good anywhere. Blackout follows with Spider Bruce and Hannah Taylor. Band does a fair boogie piece.

Ravens are next to closing, preceding Jackie Mabley. Latter is well beyond middle age and her act isn't new, but has the subtle humor of voice intonation that hits the funnybone in this house. Her lazy chatter and special ditties, plus the old rag costume get hefty laughs, and the tap closer in a pair of old bedroom slippers fill out the bill plenty satisfactory. *Tomm.*

SCULLY'S SCRAPBOOK

By Frank Scully

Dough Re Me, Cal., Jan. 26.

When saloon reporters begin holding press conferences I suppose you could say the atomic era is well under way. Earl Wilson just held such a conference at the Marquis (nee Falaise) in Hollywood. The barroom Boswell sent out embossed invitations with "R.S.V.P." as a sign-off. It stood for "Resident Soaks Vacating Premises." Some old geezer, who was selling hair tonic instead of soutiens gorges, grabbed l'addition from M. Wilson.

Everybody was there, and considering the snugness of the brasserie, even the town's nobodies would have made the party seem SRO. Sid Skolsky was reporting in for Louis Sobol, who had neglected to wear a toupee and didn't want to show up merely in his horn-rimmed glasses.

As for M. Wilson, I had never met the gent, as distinguished from his journalism, until he cut himself, in a businesslike way (and a businesslike blue serge suit) into the picture version of "Copacabana," after a New York nightclub of the same name.

Wilson was standing in front of a dressing room at the Goldwyn studios, where "Copacabana" is being shot. On a step to the dressing room stood little Louis Sobol and below him (but still above him, if you get what I mean) stood six beautiful feet of Chili Williams.

On the door of the dressing room the names of Abel Green and Earl Wilson stood out in bold relief, Sobol's in very small type. On the other hand, Miss Williams' attentions were expected to raise his crushed ego. Sobol was directed to rest his inferiority complex against her lacquered blonde coiffeur.

Wilson looked on all this with a stony grimace (Stein Makeup No. 5, Juvenile) and Green opined the whole fantasy would set pictures back to Daguerre. No one remembered avant da Guerre, although Sobol once thought he saw him at the end of Memory Lane, in the company of Lola.

After more of this stunting in still photography, the group of beauty and some beasts went off arm-in-arm to Stage 2 to share in a rolling shot of Carmen Miranda singing a French oo-la-la number. She encircled the table at which Messrs. Green, Sobol and Wilson and their girl friends sat sipping.

Pulaski and the Beast

Up to this moment it looked as if the whole thing would have to be reshot, with Jack Pulaski dubbing for Messrs. Green, Sobol and Wilson in order to give some degree of pulchritude to the proceedings, but then Director Al Green (no relation) remembered what he had done in matching Larry Parks and Jolie in "The Jolson Story," so he matched Miranda's cabana with a song. Her figger was stuffed into a form-fitting flesh-colored piece of crepe de chine. Over this was hung a huge wreath of huge paper flowers that made her look like a filly which had just won the Santa Anita Handicap from three galloping geldings. It was quite an effective play at injecting s.a. into an otherwise restful scene, but the anonymous mugg who voted against hip-weaving on page 34 of the anniversary number of VARIETY may not like it, because Miss Miranda's singing was accompanied by beaucoup de bumps.

I thought Sobol fared best in makeup, but people who knew Wilson in the flesh tell me that Wilson got by far the best of a flattering deal.

The men had stand-ins, and because it is so hard to find males in California under 5 ft. 10 in., schoolgirls in slacks were used. There's a scientific explanation for this. The smog, fog, sun and sulphuric acid kill off all weak males in childhood. The rest grow to be giants.

Ordinarily the knowledge of a thing like this (having teenagers as stand-ins) could blight a man for life, and, before Freud, actually did. Naturally these happily married wolves in and out of their Uptown Forties think of themselves as mighty manly fellows, but when flatchested schoolgirls in dungarees are used as their stand-ins, it's not good.

Whether this was the work of Al Green, the director, who went around with a carnation (a flower, not a can of milk) in his buttonhole, a cigar in his mouth and a hat on his head, I can't say. I don't know why he wears a hat. He doesn't croon, and he has a bale of hair which looks suspiciously like his own. But after "The Jolson Story" you can't be sure that anything is real.

Indeed, Leonard L. Levinson, VARIETY Mugg Emeritus, a member of the cognoscenti (now growing a beard to prove it), told me that the set didn't look like anything he'd ever seen around the Copacabana. Another gent said it represented one of the rooms upstairs. Cognoscenti L.L.L. admitted he had never been to the powder room.

George Jessel, Skolsky and some others who wear junior sizes, looked in to see how the muggs in makeup were taking it, but I don't think they caught the columnists and their stand-ins together.

Groucho Takes a Powder

Groucho Marx, acknowledged star of "Copacabana," wasn't around at all during the filming of the press. Grouch has a pretty sharp tongue, and he knew these boys had pretty sharp pencils. He was not giving them a piece of his mind, only to discover later that they had rewritten the scene appropriating unto themselves his dialog and even his gestures. At any rate, Groucho felt that the boys should go to Canada until the whole thing blew over.

Being partisans of a free press, they certainly would not stop at quoting Grouch—insofar, of course, as he is quotable. Only the day before, Wilson referred to J. Atwater Kent as "an old geezer," and everybody knows how pointed his prose has become in matters concerning certain mammalary glands. In fact, his candor in this regard is sure to win him the Anatomy Award of 1946.

Just what these three threshold thespians expect to get out of playing their character parts in character, beyond so much per day and expenses, I don't know. Their notices, good or bad, can hardly be used to make cartridge cartons any longer, since there is a marked decline in scrap paper drives recently.

That they can ever square themselves with their wives by handing all the money over, I doubt. These are women of character, not the sort to take lightly the sight of good, or even bad, looking numbers necking their Notebook Nathans, merely because the show must go on.

Even I, a husband with a will of iron and a macaroni constitution, can't explain away photographs from down memory lane of some dame kissing me. My usual savoir faire simply won't do, so I know these poor wights are in for it when those stills marked "For Immediate Release" actually begin going the rounds. By then the money will have been spent by their wives and forgotten by same, and all the boys will have will be memories, and Sobol has an exclusive on those.

Broadway

Actor Franchot Tone in New York from the Coast.

Michael Breen has joined Miles Ingalls' talent agency.

Fay Bainter to replace Madge Kennedy in "Ten O'Clock Scholar."

Johnny Dugan, of MCA's theatre department, off for a Florida vacation.

Vet musician Harold Leonard again violining, at Gene's Maison Pierre.

Irene Dunne in from Coast after doing "Life With Father" for Warners.

Judy Holliday vacationing from "Born Yesterday," Adele Robertson replacing.

Wolfgang Roth to design sets for American Repertory Theatre's "Yellow Jack."

Ed Raftery visited his alma mater, Holy Cross, at Worcester, Mass., over the weekend.

Donald Hyde, U. S. pictures veepee, due in New York next week from the coast.

Russell Markert to stage next season's "Roller Vanities," Nat Karson to design the costumes.

Actress Nancy Coleman in from the Coast to begin rehearsals in Irene Selznick's "Heartsong."

Blanche Yurka to be guester with American Repertory Theatre at Friday's (31) "Electra" reading.

Claire Bragar, daughter of Louis R. Bragar, Warners theatre exec, to wed Howard M. Seifter, April 13.

Lew Grade, British agent, and George Leroy, French theatre operator and talent rep, sailing back next week.

Peggy Phillips, of Theatre Guild p.a. staff, to marry Max Allentuck, Kermit Bloomgarden's general manager, Friday (31).

Vet music teacher Eugene D'Avigneau, in serious condition at Bellevue hosp, trying to locate friends and former pupils.

Boxing Writers Assn. dinner, with Jim Dawson of the Times as toastmaster, held last Wednesday (22) in banquet room of Ruppert's brewing plant.

Herbert Stothart, Metro music director, returned to the Coast Monday (27) after a week in New York looking over possible music for forthcoming Metro pictures.

Jake Wilk, WB eastern production manager, is currently at Burbank for confabs with production and story department heads. Plans to return to N. Y. next Monday (3).

PAMAS, new luncheon club of press agents, has been launched in New York, being open to p.a.s in films, radio, legit and industrials. Ballyhooers meet every Tuesday.

Robert Young, topper of Pathe Industries, which controls Eagle-Lion and PRC, and also head of the Chesapeake & Ohio railroad, will be pictured on cover of this week's Time mag. It'll be followed with stories in Life and Fortune.

Chicago

"Three to Make Ready" due in Feb. 8.

Anita Colby in town for March of Dimes promotion.

Joe E. Brown planing to Toledo for his mother's 81st birthday.

Larry Tierney appearing at the Palace Theatre for opening of "San Quentin."

Harry Bloomfield, Broadway producer, closing deal for rights on "Varga Girl."

Dick Henry showing brother Charles Henry of Moss Agency, London, around town.

Mr. and Mrs. Ralph Berger celebrating 21st wedding anniversary. He's owner of Latin Quarter nitery.

Charles Simanelli, director of special events for Universal, here for ad conferences on "Wicked Lady" and "Swell Guy."

Charlie G. Strakosch, company manager of local "Harvey," leaving with wife for Florida. He'll be replaced by Joseph C. Cohne.

Gertrude Lawrence standing on the side of the ticket taker with Mason jars and doing a fine job of filling them for the March of Dimes.

Palm Springs

By Hank Goldenberg

Wife Ellen joined Irving Berlin at La Quinta.

The Sol Lessers have taken a house here for the season.

The Larry Parks (Betty Garrett) just flew in for a short stay at the Lone Palm.

Ted Richmond, Columbia Pictures producer, and the missus dunking in the El Encanto pool.

Western Air Lines inaugurated new weekend shuttle from Los Angeles with 44-seat Skymaster.

Fire of undetermined origin totally destroyed Desert Hot Springs mineral bath house last Tuesday.

Radio producer Lou Winston weekending with brother Clarence, manager of Wonder Date Gardens.

Dick Spier, Fox West Coast division chief, down from San Francisco for sun and confabs with big boss Charles Skouras.

The swank and redecorated Tennis Club gets a big play from the socialites and industry's tops rendezvous here when in town.

At La Paz guest ranch: Mr. and Mrs. Sidney Bernstein (he's London theatreowner, currently engaged in making two pictures here with Alfred Hitchcock).

Arthur Murray setting early opening of dance studio at the Fiesta House of the Desert Inn. Roy Randolph, formerly Metro, has current monopoly on dance instruction.

Others around town: Hungarian actress Eva Gabor, Sidney Lanfield, Townsend Netcher, Mr. and Mrs. Paul Lukas, the Frank Morgans, Margaret O'Brien and her mother, Mr. and Mrs. Gabby Hayes, Ricardo Cortez.

Virginia Mayo, who took a powder from Hollywood, discovered here hiding out at the Casitas Del Monte Hotel registered as Virginia Jones. Accompanied by her mother, she returned to Goldwyn studio when her identity was learned.

Racquet Club continues Mecca for Hollywood crowd. Taking the hot sun at the cool pool: George Burns and Gracie Allen (George in a bright red beret); the Dick Haymeses, the Harpo Marxes, Eddie Goulding, Gabriel Pascal, Paulette Goddard, Evelyn Keyes, Mr. and Mrs. Ben Bogeaus, Charles Feldman.

Dublin

By Maxwell Sweeney

Brendan Clegg, 13, inked for film role in "The Hills of Donegal."

Polish pianist Henryk Mierowski due in Limerick for recital, Feb. 9.

Maureen Cusack rejoins Edwards-MacLiammoir Co. for London season.

Tenor Michael Duffy due for appearance at London's Albert Hall soon.

Irish-American tenor Emmett O'Toole billed for Dublin appearances.

New 1,400-seater Capitol cinema in Cork due for completion in the spring.

London critic Dick Richards currently surveying Irish stage and screen here.

Hugh Margey, Metropole & Allied Cinemas circuit, planed back from London talks.

Ria Mooney, Gaiety School of Acting director, will judge Newry Drama Festival.

Mexican acrobatic act, Four Pomars, currently heading Theatre Royal vaude bill.

Actor-producer Richard Hayward named judge for Cavan Drama Contests, March 22-30.

Anew McMaster opens Dublin season at Gate with Elsie Schauffler's "Parnell," Jan. 27.

Comedian Noel Purcell will top star vaude bill in aid of Catholic Stage Guild, Feb. 2.

Oboe player Leon Goossens skedded as soloist for next Radio Eireann symphony concert.

Eithne Dunne, recently with "Playboy of the Western World" in New York, reportedly considering Par. offer.

Kevin Collins, former house manager at Savoy, is now special correspondent for "Irish Independent" at Shannon Airport.

Dermot Walsh planed here on vacation before starting series of personal appearances in England to bally "Hungry Hill."

Paris

Lilian Harvey headlining the bill at the Etoile.

Marlene Dietrich living very quietly at the Georges V.

Brother of Jack Votion in from the Belgian Congo for short stay.

Mistinguette voicing disapproval to some parts of Maurice Chevalier's memoirs.

Mexican consul and a friend talking to Ben Tyber about taking the show to Mexico.

Cliff Fischer postponing his Riviera junket because he can't get spare tires for his car.

Francoise Rosay cocktailing her friends before hopping to America for a part in "The Key."

Elsa Maxwell lunching with ex-President Leon Blum and dining with painter Pablo Picasso.

Terrence Young, Hugh Sinclair and Eddance Romney in Paris for filming of "Corridor of Mirrors."

Alfred Cortot's skedded piano recitals in provinces cancelled following riots caused by his Paris comeback.

Georges Henri Clouzot, director of the "Corbeau" under German occupation, to 'meg "Merry Xmas" after having been long suspended.

President of France Vincent Auriol and wife at the Opera gala sendoff of the paratroopers epic, "Bataillons du Ciel," as their first society function.

Marcel Pagnol, his wife, Jacqueline Bouvier, and their infant child, all escaped unhurt in a recent motor accident when the car fell off a 10-foot embankment near Grasse.

When a collapsible dagger failed to collapse, baritone Jean La Garde, singing in "Pearl Fishers" at the Opera Sunday (26), had to be hospitalized with a two-and-a-half-inch cut in his stomach.

London

Terence Rattigan busy on four short plays for production by John Gielgud.

Connie Gilchrist, former Gaiety theatre musical star who became the Countess of Orkney, left $2,882.

Marius Goring broadcasts for the British government in Switzerland under name of Charles Richardson.

Jimmy Jewell (and Warriss), one of the tops in London Palladium show "High Time," out after heart attack.

Madame Tussaud's, exhibition, giving dividend this year to its shareholders of 50%. Last dividend was 20%, in 1938.

Norman Marshall, who produced most of the plays at the Gate theatre, joins Alec Clunes in similar capacity at the Arts theatre.

Alfred Nightingale appointed new general manager of D'Oyly Carte Opera Co. and Savoy theatre, replacing the late Richard Collett.

Jack Carlsen is now in charge of publicity for Moss Empire, having replaced Jack Sullivan who joined Universal's publicity department.

Molly Veness has new play titled "Watch and Pray" which is being presented by J. Grant Anderson at the little Torch theatre in February.

John Ringling North over here to line up novelties for Ringling Bros.-Barnum and Bailey circus. Has just returned from the continent where he found over 20 new acts for next season.

Trustees of the Crystal Palace urging the Government to sanction rebuilding plans in time for the opening of the British Industries Fair in 1951 where it may be permanently housed.

H. M. Tennent shortly reviving Noel Coward's "Present Laughter" at Haymarket theatre, despite fact that "Lady Windermere's Fan," although in the second year, is still doing near capacity biz.

Washington

By Florence S. Lowe

King Cole Trio, here on stage of Howard, broadcast to net from NBC's local outlet past Sunday (26).

Peggy Ann Garner, here for broadcast in March of Dimes drive, sole film personality to highlight local activities, drawing sharp contrast to fanfare of former years.

New concert booking bureau opened here past week, headed by Patrick Hayes, ex-National Symphony manager, and formerly of Concert Services, Inc., NBC affiliate.

WRC-NBC's smart capital flavored airer, "Coffee with Congress" revived past Saturday (25) with Bill Herson back at the helm, and Rep. Estes Kefauver, (D., Tenn. as guest.

Alec Templeton highlighted Women's Press Club reception in honor of President and Mrs. Truman. Piano monologist arrived at shindig with Mrs. Templeton and Margaret Truman.

"Films in Public Relations" will be subject of unusual forum starting here Feb. 5, under aegis of American Public Relations Association, with Pat Powers, N. Y. film consultant, in charge.

Helmut Dantine trekked in from Baltimore, where he is doing a stint in "Eagle Has Two Heads," for a very swank "Embassy Row" party honoring O. Max Gardner, new U. S. ambassador to Great Britain.

Australia

By Eric Gorrick

Doris Fitton is presenting "Mary Stuart" at her intimate house in North Sydney.

Tommy Trindler will play in Adelaide, Brisbane and Perth before returning to London.

Ray Miller, formerly with U. S. Navy, here, now on the announcing staff at 2GB, Sydney.

Muriel Steinbeck, who played the femme role in Col.'s "Smithy," flew Singapore for pic's preem.

"Bells of St. Mary's" (RKO) is a terrific click at Hoyts' Esquire in Melbourne. Looks set to Lent.

"Piccadilly Incident," Associated British pic, will be released here via British Empire Films, under Gordon D. Ellis.

Harry Watt has been giving lectures to the Sydney Film Society on film-making. He's also done some chores for local newspapers.

Kiwis, bunch of servicemen entertainers, are doing boffo biz in Melbourne under the Williamson-Tait management. Troupe mulling U. S. trip.

Nancye Stewart, daughter of the late Nellie Stewart, is playing in her mother's former triumph, "Sweet Nell of Old Drury." Mayne Lynton produced.

Bob Geraghty, vacationing in Queensland, expects to come back into showbiz shortly. Former partner Will Mahoney is now tied in with Harry Wren.

Ella Shields, after her current Tivoli run for Dave Martin, will settle down in Melbourne and do radio and night club appearances in addition to vaude.

"Peter Pan" is doing okay mornings-afternoons at the Minerva, Sydney, for Whitehall Productions. "Life With Father" doing powerful biz evenings.

Foreign pix are being hauled around the nabes via 16m for short dates in halls. Latest is "Three Waltzes," French pic, with collection among patrons to cover expenses.

Pittsburgh

By Hal Cohen

Lari Worth and Nan on bill at Carousel with Joey Bishop.

Boogie Woogie Sherman starting sixth year at Nite Court of Fun.

Little Jackie Heller on the shelf for week with bad case of laryngitis.

Archie Finemans and Mike Shapiros vacationing together in California.

Bonnie Goodwin has joined KDKA staff as hostess in Guest Relations department.

Mrs. Al Marsico, wife of Nixon Cafe maestro, off to Chi to be with her ailing mother.

Walter D. Lafferty, formerly of INS bureau here, has joined Karry Kodinsky's publicity firm.

Victoria Schools and Cabot and Dresden headlining new show at William Penn's Terrace room.

Dolores Shukert has quite booker Al Fremont's staff to go with public relations firm of Susman and Adler.

Ed Schaughency and Rainbow Jackson have chalked up 13 years with their Musical Clock program on KDKA.

Richard Rober, of "Born Yesterday," was joined here by his wife, former Mary Barthelmess, to celebrate first wedding anniversary.

Frank and Pearl Hipps, who were together in "Juno and Paycock" at Playhouse, cast again in community theatre's new show, "The Lady of Leley Square."

Minneapolis

By Les Rees

Andy's nitery has Kurtis Marionettes.

Ballet Theatre into Lyceum for four nights.

Eddie Ruben and the wife vacationing in South America.

Spike Jones playing return engagement at Auditorium Feb. 20.

Ben Blotcky, Paramount branch manager, vacationing in the South.

John D. Redmond, RKO Theatres district manager, vacationing on Gulf.

Alvino Rey's band to play at St. Paul Winter Carnival grand ball Feb. 6.

Marian Anderson concert at Northrop Auditorium a sellout a week in advance.

Bill Frank off to Hollywood to get work started on his forthcoming production, "Dan Patch."

Minneapolis Symphony orchestra off on mid-winter tour with 35 concerts scheduled in five weeks.

Buster Shaver with Olive, George and Richard and Ruth Daye into Hotel Nicollet Minnesota Terrace.

Art Anderson and Jack Heywood, Warner Brothers' branch manager, and New Richmond, Wis., exhibitor, respectively, off on a Mexican vacation.

Havana

Bobby Capo, Puerto Rican crooner drawing $850 weekly at RHC.

Tourist season here complete washout and hotels and night clubs wailing.

Musical Guild presenting soprano Regina Resnik and tenor Set Svanholm here.

Mischa Elman in concert here, sponsored by the Cuban Confederation of Labor.

Radio actress Anera del Pilar visiting CMQ's Radiocentro, fell down a shaft and was killed.

Miguel Buendia, popular announcer, here, who was with CMQ till two years ago, died after a year's illness.

Havana has a Muzak biz called Compania Cubana de Musica, serving wired music to bars and restaurants.

Government returned the DuMont television broadcasting station brought in for exhibition purposes, to John Hunt, Jr. It had been confiscated by order of the Cuban Radio Commission because it had not been taken out of the country immediately after the exhibition closed.

Mexico City

By Douglas L. Grahame

Customer of a leading nitery recently beaten by the management when he protested a hiked bill.

Biopic of explorer Hernando Cortes slated to be produced in Spain by Miguel Contreras Torres.

Circuit ops Samuel and Oscar Granat building their initial first-run house, the Opera, to be unveiled late this spring.

Cine Cesar, local nabe house, scene of a riot recently when patrons objected to halting of the show due to power failure.

All five theatres of Torreon, north central city, still remain closed, with help drawing full pay because exhibs refuse to pay a new municipal tax which became effective Jan. 1.

Jorge Negrete heading a movement of actors to set up "The Mexican Theatre" announced to further Mexican stage works. Group is readying a 750-seater to cost $50,000.

Hollywood

Ann Miller divorced Reese Milner.

Marie McDonald taking vocal lessons.

Kristine Miller on siesta at La Quinta.

John McCormick defendant in a divorce suit.

Jane Withers soaking up sun at Palm Springs.

David Wark Griffith celebrated his 72nd birthday.

Dana Andrews trained in from an eastern vacation.

Gen. Feng Yu Hsiang guested on the Goldwyn lot.

Jane Powell enrolled in a Hollywood music school.

Frances Gifford in town after a whirl on Broadway.

Perry Lieber's wife recovering from major surgery.

Zachary Scott back to work after a hard battle with flu.

Charles Drake going on tour with "Winter Wonderland."

Frank Sinatra returned from his Palm Springs vacation.

Ernest Haller back to work after a week's bout with flu.

Elizabeth Taylor building a home in San Fernando Valley.

Katina Paxinou in from London for a film role at RKO.

Chet Miller, Denver exhib, looking over product at Paramount.

Sinclair Lewis gandering film production on the Metro lot.

Gene Autry to Houston to open his Flying A Ranch Rodeo.

Milton Sperling back on the job after a Sun Valley vacation.

Jack Dempsey vacationing at the Racquet club in Palm Springs.

John Silverman in from Providence to gander the film studios.

Elliott Rose recovering from appendectomy at Veterans hospital.

Richard Vernon, British film exec, gandering production at Warners.

Myrna Loy checked in at Metro after an absence of three years.

Constance Bennett motored in from Alabama to resume film work.

John Carroll and Grant Withers in town after a tour of Army hospitals.

William Stelling, out of military service, resumed his acting chores at 20th-Fox.

Martha Vickers checked in at Warners after stage appearances in Chicago and Detroit.

Melvyn Douglas in town after launching road companies of "Call Me Mister" in the east.

Edmund Breon returned to his thesping at 20th-Fox after a year out with a fractured hip.

Howard Hughes inked Lincoln Quarberg as publicity-advertising director for California Pictures.

Fred Finklehoffe returned from New York after seeing his wife, Ella Logan, open in "Finian's Rainbow."

Wallace Beery will tour for three weeks next summer with the Ringling Bros. circus as an innocent bystander.

Robert Cummings sustained second degree burns during fire scenes in Seymour Nebenzal's "Heaven Only Knows."

Charles MacArthur in from New York for huddles with Nunnally Johnson on the script of "The Senator Was Indiscreet."

Miami Beach

By Larry Solloway

Diane Adrian into Bar of Music.

Mischa Elman in town for concert date.

Jewel Box license okayed, with shows again installed.

Sonny Skyler in town for vacash and Olympia engagement.

The Barney Balabans celebrating 18th wedding anni at Colonial Inn.

Bill Robinson here for a weekend benefit show in Miami's Negro section.

Willie Howard setting plans for a revival on Broadway of "Girl Crazy."

Senor Wences added to Colonial Inn show, replacing Borrah Minevitch Rascals.

Joe Candullo's orchestra replaces George Paxton's unit at the Beachcomber Jan. 30.

Al Jolson finally arrived at Lord Tarleton Friday (24) after autoing in from Coast with Harry Akst.

Mocamba sold to operators of Headquarters restaurant in N. Y., who plan a duplicate operation here.

The Dean Murphy's (Dorothy Dey) planed to Cuba for short vacash as house guests of Jorge Sanchez, sugar king.

First legit road show to play here in some years will be "Life With Father" featuring Brandon Peters and Alice Thompson.

Walter Winchell garnered $10,000 from racetrack biggies at Latin Quarter dinner. All of it goes to Damon Runyon fund.

Tony Bavaar, Benny Davis' singing discovery, featured in new show at Ben Gaines Blackamoor room, with Lucille Barton and Mel Murray.

Miami Press Photogs staging annual ball at Steak House in February, with proceeds going to Mt. Sinai and Mercy hospitals.

Sophie Tucker thrown belated birthday party Monday (27) by Ned Schuyler at Beachcomber where she opens the 30th, with Jackie Miles and Bobby Breen also on bill.

How happy can you get...?

We thank you for your distinguished laughter

Kent and Johnson

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